

# CANADA

PUBLISHING | AUTHORS | BOOKSELLING | STATISTICS | RIGHTS



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**PUBLISHING  
PERSPECTIVES**



LIVRES CANADA BOOKS®

**FRANÇOIS CHARETTE**Executive Director  
Livres Canada Books1 Nicholas Street, Suite 504  
Ottawa, Ontario K1N 7B7  
Canada**Telephone:** +1 613 562-2324**Email:** [info@livrescanadabooks.com](mailto:info@livrescanadabooks.com)Download this magazine and our  
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## LETTER TO READERS

Livres Canada Books and *Publishing Perspectives* are proud to bring you this new magazine about the Canadian publishing community. I use the word “community” because that’s what we are: a true community.

Canada has two official languages, with many more being spoken around the country. We advocate for the book publishing industry as a means of promoting Canada’s diversity, values, and identity to the rest of the world.

The strength of the Canadian book industry can be seen in its support for the diverse needs and priorities of its publishers’ book export activities and international marketing strategies, and in its ability to anticipate and adapt to economic and structural changes.

Canada is fortunate to have a government that is committed to supporting our cultural industries. The government of Canada, through the Department of Canadian Heritage, ensures that our vibrant publishing industry thrives and that readers have access to a diverse range of books by Canadian authors and publishers.

The Department of Canadian Heritage is also supporting Canada’s participation as Guest of Honour at the 2020 Frankfurt Book Fair. Over the next several years, the CANADA FBM2020 organization will bring you additional translation funding, information about Canadian publishers and authors, and networking opportunities.

Support from our industry associations—the Association of Canadian Publishers (ACP), the Association nationale des éditeurs de livres (ANEL), the Association of Canadian Univer-

sity Presses (ACUP), the Literary Press Group of Canada (LPG), le Regroupement des éditeurs canadiens-français (RECF), The Writers’ Union of Canada (TWUC), Union des écrivaines et des écrivains québécois (UNEQ), Québec Édition, Livres Canada Books, and others—ensures that the interests of publishers and authors are heard.

The people who work hard to organize our country’s many literary festivals and events means that Canadian publishers can showcase our authors to the reading public and the media.

There are also a number of industry initiatives, publishers, and associations that support Canada’s Indigenous authors and support readers who want to see more diversity reflected in the books they read.

This magazine presents just a small part of Canada’s book market, just a handful of the dedicated publishing professionals whose passion and hard work bring to light the many talented authors, scholars, illustrators, and creators from across Canada.

I invite you to get to know the Canadian publishers here at the Frankfurt Book Fair (Hall 6.0 B65 and Hall 5.1 E111) and at other book fairs around the world. And I invite you to visit us in Canada and to learn more about our book market.

**François Charette**

Executive Director | Directeur général

Livres Canada Books

[www.livrescanadabooks.com](http://www.livrescanadabooks.com)

## ABOUT LIVRES CANADA BOOKS

Founded in 1972, Livres Canada Books is a not-for-profit organization based in Ottawa. Its mandate is to support Canadian-owned and controlled book publishers’ export sales activities in order to help publishers improve their overall export results. As the only national industry association for English- and French-language book publishers, Livres Canada Books connects publishers across Canada and provides services in both languages.

In addition to providing direct financial assistance to publishers, Livres Canada Books plays a significant role in advancing international sales and building export expertise among Canadian publishers. It provides a range of services to help publishers maximize their presence at key inter-

national book fairs, including the Canada Stand, a turnkey collective exhibition stand.

Livres Canada Books also develops cooperative initiatives to promote Canadian publishing. *Rights Canada* (a collective foreign rights catalogue) and its *Canadian Studies Collection* to introduce Canadian books to publishers, literary agents, distributors, booksellers, librarians, and academics around the world.

Livres Canada Books also publishes in-depth intelligence about foreign markets, offers professional development through seminars and workshops, and works with other publishing associations to ensure Canadian publishers are strongly positioned to expand into export markets.

## ABOUT PUBLISHING PERSPECTIVES

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

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

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

As a project of the Frankfurt Book Fair New York, *Publishing Perspectives* works with our colleagues in Frankfurt and the Fair's international offices, as well as IPR License, to share with you the latest trends and opportunities, people to know, companies to watch, and more.

Read and subscribe at:  
[publishingperspectives.com](http://publishingperspectives.com)

**PUBLISHING PERSPECTIVES**

## ABOUT THIS MAGAZINE

The magazine about the Canadian literary and book publishing market was jointly produced by Livres Canada Books and *Publishing Perspectives*.

**Publisher:** Hannah Johnson  
**Editor-in-Chief:** Porter Anderson

### Contributors to this magazine:

Carla Douglas  
Thad McLroy  
Luca Palladino

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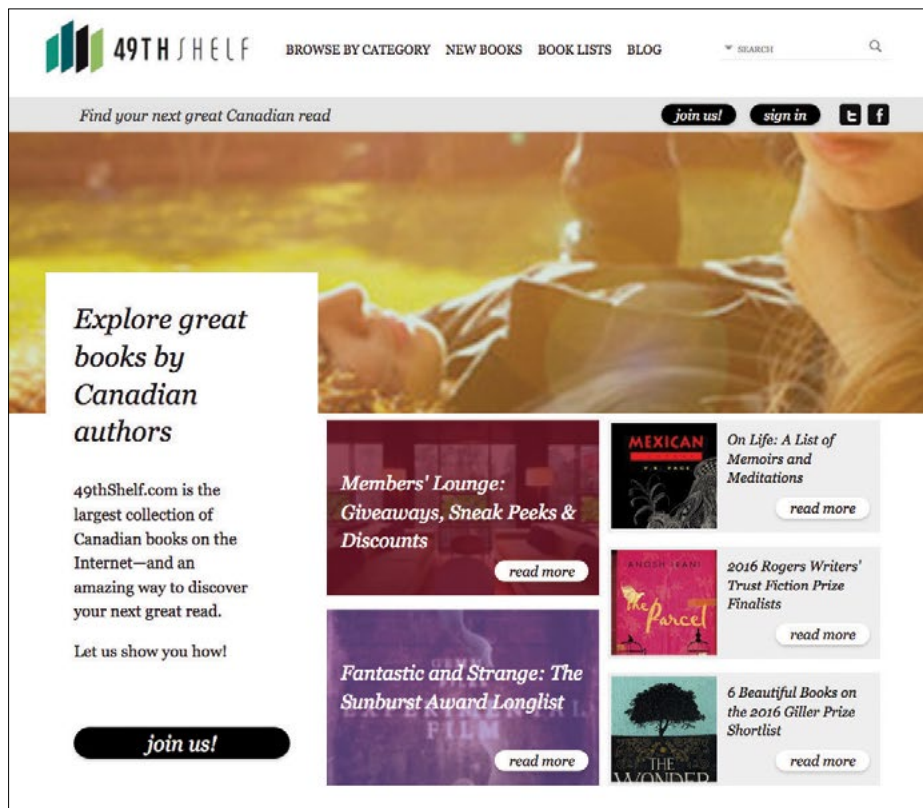
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## Découvrez l'édition québécoise et franco-canadienne Discover Québec and French Canadian publishing

### Un stand collectif de Québec Édition à :

- La Foire du livre de Bruxelles
- Le Salon du livre et de la presse de Genève
- Livre Paris
- Le Salon du livre et de la presse jeunesse en Seine-Saint-Denis
- La Foire du livre de Francfort
- La Foire du livre jeunesse de Bologne (avec Livres Canada Books)

### A Québec Édition collective stand at:

- The Brussels Book Fair
- The Geneva Book and Press Fair
- Paris Book Fair
- Seine-Saint-Denis Youth Press and Book Fair
- Frankfurt Book Fair
- Bologna Children's Book Fair (with Livres Canada Books)

### Le programme de fellowship à Montréal

Chaque année, en novembre, à l'occasion du Salon du livre de Montréal, Québec Édition reçoit 10 éditeurs étrangers, pour six jours d'activités et de rencontres dans une ambiance conviviale. Pour l'édition 2018, l'appel de candidature sera lancé en janvier. Date limite pour postuler : 1<sup>er</sup> juin 2018  
Visitez : [quebecedition.qc.ca/fellowship](http://quebecedition.qc.ca/fellowship)



### The fellowship program in Montréal

Each year in November, during the Salon du livre de Montréal, Québec Édition welcomes 10 foreign publishers for six days of activities and meetings in a friendly atmosphere. For the 2018 edition, the call for applications will be launched in January. Application deadline: June 1<sup>st</sup>, 2018  
Go to: [quebecedition.qc.ca/fellowship](http://quebecedition.qc.ca/fellowship)

Pour découvrir des titres, consultez la Vitrine de l'Entrepôt du livre numérique  
Discover titles on the *Vitrine de l'Entrepôt du livre numérique*  
[vitrine.entrepotnumerique.com](http://vitrine.entrepotnumerique.com)

# RECENT NEWS FROM CANADIAN PUBLISHING



Margaret Atwood (Photo: Jean Malek)

## MARGARET ATWOOD TO RECEIVE PEACE PRIZE OF THE GERMAN BOOK TRADE

Germany's Booksellers and Publishers Association has named Canadian author Margaret Atwood as the recipient of German book trade's 2017 Peace Prize.

The Peace Prize, awarded since 1950, carries a purse of €25,000 (US\$28,012). The prize will be awarded to Atwood at a ceremony during the Frankfurt Book Fair on Sunday, October 15 at St. Paul's Church in Frankfurt.

In its statement, the prize jury said, "Canadian author Margaret Atwood has demonstrated a keen political intuition and a deeply perceptive ability to detect dangerous and underlying developments and tendencies."

Atwood, 78, has had a big year. Earlier this year, she received the 2016 PEN Pinter Prize. And her 1985 novel, *The Handmaid's Tale*, was made into an Emmy award-winning Hulu miniseries.



## COPYRIGHT UPDATE: FEDERAL COURT RULING BACKS PUBLISHERS' POSITION

The Copyright Modernization Act of 2012 amended Canada's copyright legislation to include the word "education" among exceptions—leading many educators to use copyrighted material without seeking permission, and publishers to lose as much as \$50 million a year.

In July, a federal court rejected the current

guidelines as unfair. Non-profit organization Access Copyright calls the decision "a big win for creators and publishers."

Many publishers hope the next step will be a change in the Copyright Act when the government reviews the law, which could happen in 2017 or 2018.



## WATTPAD PARTNERS WITH HACHETTE AND HARPERCOLLINS CHILDREN'S

In July, Canada-based online writing platform Wattpad announced a deal with Hachette that will bring several top-performing Wattpad serials to France as print books. The first three titles in this deal were read online millions of times.

Several days later, Wattpad announced another deal with HarperCollins Children's Books

to bring the platform's teen stories to the print market.

"We have insights no other company has and are eager to help HarperCollins discover some of the best YA storytellers and the most viral content on the Internet," said Wattpad's chief of partnerships, Ashleigh Gardner.



## BOOKNET CANADA: 82% OF CANADIANS READ A BOOK IN THE LAST YEAR

This August, BookNet Canada released results from its survey on leisure activities. Eighty-two percent of respondents said they read at least one book last year, and more people reported listening to audiobooks. Reading on smartphones increased by 6 percent over last year.

Book discovery was evenly split between

browsing online and browsing in physical bookstores, at 38 percent each. Word-of-mouth recommendations, however, remain the largest influence on book buying.

Over 55 percent of respondents said they participate in some kind of online book community or social media group.

# LITERARY CANADA: A BROAD OVERVIEW OF THE MARKET

*Since the 1960s, Canada's book publishers have flourished, actively building and exporting the country's literature.*  
**By Livres Canada Books and Publishing Perspectives**

## A Diverse Nation

Canada—with the second largest land mass facing three oceans and one of the longest borders in the world—is a country of 36 million people. About 22 percent of the population are francophones primarily living in Québec, while 60 percent are anglophones.

Celebrating 150 years of Confederation this year, this is a country of ten provinces and three territories, each with specific regional characteristics. Canada's geography and historic openness to others have challenged and shaped its politics, social programs, and culture.

More remarkable is the short period of time, since the early 1960s, in which the book publishing industry has come of age. Historically there were many imported titles from the UK, US, and France, and still many today against which Canadian-owned publishers must compete.

The official French and English languages have been joined by an impressive expanse of cultures across the country, while First Nations, Métis, and Inuit languages gain needed attention.

Toronto, the largest city, boasts a diverse population, with over half its citizens born outside the country. That openness to welcoming others is evident in the languages heard daily, constantly infusing the city with culture in many forms.

This year, Montréal is celebrating its 375th anniversary. It is the largest city in Québec, where French is the majority official language and where

Canada's geography and historic openness to others have challenged and shaped its politics, social programs, and culture.

over 80 percent of the country's francophones reside. More francophone communities can be found across Canada, primarily in New Brunswick and Ontario, as well as in the prairie provinces.

## Publishing in Canada

Canada is a country of readers with literacy rates among the highest in the world. This is evident from the latest print and ebook domestic sales from the independent English and French language publishers, totaling \$283 million.

What kinds of books do Canadians read? BookNet Canada's most recent survey indicates that print rules for 90 percent of respondents, 48 percent read on mobile devices, and 26 percent prefer audio.

National publisher associations have offices in cities where the majority of book publishers are based, but independent publishers are found everywhere, and regional affiliates provide services and advocacy at the local level. These are nimble and creative houses, using many strategies to reach new audiences and encourage innovation (*read more about Canadian-owned publishers on pages 16, 18, 28, and 32*).

The earliest bookseller opened in Halifax on the Atlantic coast in 1761. More stores opened in Montréal in the 1840s carrying imported books from the UK and US, as well as books printed locally under license. Some booksellers became agents and eventually, wholesalers. In time, bookstores could be found across Canada, mainly single-owner businesses within drugstores or in railway stations. Later, small chains took hold in the more populated centers in Ontario and Québec.

Today, however, with the advent of online book buying and various formats available to the consumer, the bookselling landscape has undergone big changes.

In Ontario and throughout the country, the Chapters-Indigo bookstore chain has a monopoly, although independent booksellers are holding their ground (*read about bookselling on page 43*).

Years ago, the Québec government instituted a requirement that all books be sold by accredited bookstores as a means of providing support and financial stability, and to lessen the impact of imports from overseas. Since 2015, changing markets and store mergers have resulted in just one French-language chain, Renaud-Bray.



Canadian publishing professionals gather at Export Exchange, organized by



These are nimble and creative houses, using many new strategies to reach new audiences and encourage innovation.

Independent Canadian publishers in both languages have been active in export sales for more than 45 years. Recent figures show almost \$98 million in export sales, of which \$90 million are rights and translation sales from trade publishers.

With respect to ebooks, export sales went from \$2.3 million in 2013-2014 to \$5.9 million in 2016-2017, almost a 160-percent increase (*read more about agents and rights on pages 20 and 34*).

“Though print book sales remain central to Canadian publishers’ business model, independent firms are fully engaged in the ebook market, and more are experimenting with audiobook production as well,” says Kate Edwards, executive director of the Association of Canadian Publishers.

Canadian books are sold around the world as export sales of finished books, ebooks, and translated titles. They are made into award-winning films reaching wide audiences. A diverse list of authors and illustrators with a uniquely Canadian perspective on an even longer list of stories and subjects have brought the country, its people, and its vibrancy to enviable attention and acclaim (*read more about authors on pages 14, 24, 37, and 41*).

## CANADIAN PUBLISHING ORGANIZATIONS

### In Montréal:

**L’Association nationale des éditeurs de livres (ANEL)** has 100 French-language members from Québec and within Canada that publish a variety of literary genres. ANEL’s mission is to support the growth of French-language publishing through professional development, promoting reading, and marketing of members’ books. “In anticipation of Frankfurt 2020, when Canada will be Guest of Honour, more of our member publishers will be active during this prestigious international book meeting,” says Richard Prieur, *next page* »



« from previous page executive director of ANEL (read the interview on page 35).

**Québec Édition** is a committee of ANEL dedicated to promoting Québécois and Canadian French-language publishing by supporting publishers' export activities, organizing collective stands at fairs like Frankfurt for over thirty years, and putting together scouting missions to various export markets.

**Banque de titres de langue française (BTLF)** provides technology and services to the French-language publishing supply chain. BTLF aggregates metadata from publishers and distributors, tracks sales data, and promotes industry standards like EPUB.

**Entrepôt du livre numérique** is the digital arm of ANEL, forging an alliance with De Marque, a digital publishing service provider, to establish a collective electronic warehouse with over 25,000 French-language ebook titles published by ANEL and RECF publishers members.

Since its founding in 1977, **UNEQ (l'Union des écrivaines et des écrivains québécois)** now has more than 1,600 members—writers from all genres. UNEQ works on the promotion and distribution of Québec literature while also defending the socio-economic rights of its members.

#### In Toronto:

**The Association of Canadian Publishers (ACP)** represents approximately 115 Canadian-owned and controlled book publishers from across the country, a diverse group proving vital to the development of new Canadian authors by

publishing a variety of genres including children's, general trade, educational, and scholarly works (read the interview on page 22).

**The Literary Press Group of Canada (LPG)** started in 1975 as an ACP affiliate. Its mandate is to support the growth of Canadian literary culture, helping its 60 member publishers from across Canada to sell, distribute, and market their books primarily of poetry, fiction, drama, and creative nonfiction.

**The Canadian Publishers Council (CPC)** has 16 members, comprising foreign-owned publishing companies. Their history in Canada goes back to when imported books from the UK and US were the norm. These international publishers have continued to dominate the market and have developed publishing programs with Canadian writers and illustrators.

The 16-members of the **Association of Canadian University Presses / Association des presses universitaires canadiennes (ACUP/APUC)** publish, distribute, and support the interest of Canadian scholarship, assisting higher learning institutions and their scholars through the exchange of ideas to a broader public (read more about the ACUP/APUC on page 36).

**BookNet Canada** is a non-profit organization that develops technology, standards, and education to serve all those involved in the book chain, from creation and production through to retailers and wholesalers. BookNet Canada tracks 85% of all English-language Canadian print book sales through BNC SalesData.

**E-bound Canada**, the ACP's not-for-prof-

it digital arm, reports sales of Canadian ebooks in more than 100 territories around the world. It provides conversion, distribution, digital asset management (DAM), reporting, and other research information with the aim of advancing digitization of books.

**The Writers' Union of Canada (TWUC)** is a national organization with over 2,000 professionally published authors, working to improve the conditions of Canadian writers. TWUC is responsible for the establishment of Public Lending Right and Access Copyright, providing writers with financial compensation for the use of their work by libraries and electronic reproduction.

#### In Ottawa, the nation's bilingual capital:

**Regroupement des éditeurs canadiens-français (RECF)** represents francophone publishers in Canada located outside Québec. RECF has 15 members and focuses on activities around marketing, promotion, sales representation, and professional development.

**Livres Canada Books** has a mandate to support Canadian-owned and controlled English- and French-language book publishers' export sales activities to help improve overall export results. Livres Canada Books develops and implements policies and programs to assist exporting publishers, organizing a stand at major book fairs. In 2016-2017 over 150 publishers received support to export their books and take advantage of the Livres Canada Books' mentorship program. •





# Thoughtful books

Canadian university presses publish authoritative works of high-quality non-fiction in the social sciences and humanities. Books that contribute to cultural, social, and political life. Books that reach global audiences and promote a greater understanding of our world. Books that we need now.



ACUP  
APUC

ACUP

ASSOCIATION OF CANADIAN UNIVERSITY PRESSES  
ASSOCIATION DES PRESSES UNIVERSITAIRES CANADIENNES



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“This is a fantastic opportunity to enable Canada's artists and cultural entrepreneurs to maximize their full export potential, to help increase their competitive position on the international stage, and to ensure long-term sustainability.”

—the Honourable Mélanie Joly,  
Minister of Canadian Heritage

## #CANADAFBM2020: CANADA PREPARES TO BE GUEST OF HONOUR IN FRANKFURT

*International networking and rights activities are already heating up as Canada looks ahead to 2020.*

By Hannah Johnson

A little less than a year ago, Canadian Heritage Minister Mélanie Joly and Frankfurt Book Fair director Juergen Boos signed a contract putting Canada in the spotlight as the Fair's 2020 Guest of Honour.

“Our government is committed to ensuring that readers everywhere have access to a wide range of Canadian-authored books, and I look forward to showcasing Canada's book industry at the Frankfurt Book Fair in 2020,” said Joly in a press statement.

“Given the high levels of cultural exchange between Canada and Europe, we believe there is strong international interest in learning more about Canadian publishers, authors, culture and media,” said Boos.

The program is several years away, but the Guest of Honour organizing committee, CANADA FBM2020, reports that the country's “book industry is already focusing its efforts on planning

a successful and impactful event, and has consolidated support across Canada for the project.”

More specifically, the committee is at work right now putting together information for the international book industry about Canadian publishers and authors, as well as programs that will cultivate international networking, export sales, and translation (*read more about available translation funding on page 12*).

The committee is made up of representatives from both the Association of Canadian Publishers (ACP) and Association nationale des éditeurs de livres (ANEL), and is supported by export associations Livres Canada Books and Québec Édition.

For international publishers wanting to build more connections with Canadian publishers, now is a good time. According to Livres Canada Books, the number of Canadian publishers has tripled in the last 25 years. There are more than 1,500 Canadian-owned publishing companies, and they produce some 10,000 new titles by Canadian authors each year. •



Left to right, at the signing ceremony: Nicole Saint Jean (Guy Saint-Jean Éditeur and then-president of the Association nationale des éditeurs de livres), Caroline Fortin (Québec Amérique and president of CANADA FBM2020), Mélanie Joly (Minister of Canadian Heritage), Matt Williams (House of Anansi Press and then-president of the Association of Canadian Publishers)

## “UNITED IN SUPPORT OF A SHARED INTERNATIONAL PROJECT”

*As executive director of CANADA FBM2020, Gillian Fizet sees the Canadian publishing industry coming together to find new export opportunities abroad.*

### EVENTS & PLANS FROM CANADA FBM2020

Over the next two years, CANADA FBM 2020 will organize a number of events and activities:

- Translation support program
- Translation catalogue of Canadian-authored titles for German publishers
- Consultation sessions between publishers and German market consultants
- Two fellowship trips taking German editors to Canada
- Fellowship trip taking Canadian editors to Germany
- Networking opportunities to strengthen business efforts leading up to Frankfurt 2020
- Promotional opportunities with other cultural events in Germany

### RESOURCES: GET TO KNOW THE CANADIAN BOOK MARKET

#### Networking Events

“In the lead-up to 2020, and beginning this year at FBM 2017, we will be hosting a series of meet-and-greets and networking opportunities between Canadian and German publishers whether at home in Canada or abroad at international book and trade fairs,” says Fizet.

#### Reading Canada: A Literary Tour in Seven Parts / Lire le Canada: un voyage littéraire en sept escales

“A beautiful visual tool to inform and promote potential partners about Canada’s diverse publishing landscape.”

#### October Issue of Granta Magazine

“Curated by literary heavyweights Madeleine Thien and Catherine Leroux, it will be devoted to Canada’s literature and promises to provide a thorough sampling of some of today’s most interesting writers from English and French Canada.”



Gillian Fizet

By Hannah Johnson

“People are eager to make the most of Frankfurt 2020,” says Gillian Fizet, executive director of Canada FBM2020, the organization that is responsible for Canada’s Guest of Honour appearance at the 2020 Frankfurt Book Fair.

Fizet is already working on a growing list of events and projects leading up to 2020 that will help Canadian publishers network, promote, and do more business internationally.

**Publishing Perspectives:** What has been the Canadian publishing industry’s response so far to the Guest of Honour plans?

**Gillian Fizet:** French-language and English-language Canadian publishing industry members, including both independent and multinational publishers, as well as other affiliated groups and associations such as the Association of Canadian University Presses (ACUP), the Professional Association of Canadian Literary Agents (PACLA) and Editors Canada, have welcomed the news of Canada being the GoH with great enthusiasm. Since CANADA FBM2020’s inception this past February, we have been doing outreach across the country to connect with industry

members, and the support for the project is indeed widespread, coast to coast. People are eager to make the most of Frankfurt 2020, and view it as a strategic way to promote our rich literary tradition and culture on the international stage and open the door to new business in Germany and other export markets.

**PP:** In a way, the Canadian book industry is really two markets in one (French and English language). How will this dynamic influence the Guest of Honour planning and programming?

**GF:** The GoH project presents the first time that the Canadian publishing industry and Canadian authors, both anglophone and francophone, are united in support of a shared international project. We are very excited by this unique opportunity and have no doubt that our exchanges and collaborations will produce an incredibly rich program that is reflective of our diverse literary, cultural, and linguistic heritage.

**PP:** Before you started as Executive Director of CANADA FBM2020, you worked in rights. What challenges and opportunities do you see for Canadian publishers selling rights abroad?

**GF:** In meeting with publishers from across Canada during these first few months on the project, I’m continuously reminded of just how many excellent books we publish every year.

And while there is a fair deal of export expertise in our industry, I’m more convinced than ever that there exists a lot of untapped potential and a lot more opportunity for Canadian books to be discovered internationally.

The biggest challenge facing publishers right now is that they lack the resources (time, personnel, financials, etc.) to support export initiatives. Happily, the GoH initiative has the potential to change that.

That said, having worked in rights for nearly 10 years, I know first-hand how much work it can be to make connections and build business relationships. The project has the potential to serve as a springboard for future export activity for publishers who understand the significance of the investment and are committed to developing their expertise beyond 2020.

**PP:** What is it about the book publishing industry that energizes you and gets you out of bed on Monday morning?

**GF:** The fact that I get to connect with people from around the world who are as passionate about books as I am and equally as curious about ideas, experiences, and the world. Publishing is, through and through, one of the most noble and stimulating professions out there—and I seriously can’t picture myself doing anything else. •

“There’s a perception that the francophone community is much smaller than the anglophone community. The fact is that there are more books published in Québec and francophone Canada than in the English language.”

—Arash Mohtashami-Maali



## CANADA COUNCIL FOR THE ARTS: INDUSTRY-WIDE, MULTI-LINGUAL SUPPORT

*The Canada Council for the Arts provides funding and grants for the publishing community—both at home and abroad.*

By Carla Douglas

In a country with two official languages and the world’s second-largest geographical area, providing broad and equitable support to diverse literary communities in Canada can be a challenge.

The Canada Council for the Arts administers grants, services, prizes, and payments to Canadian artists and arts organizations, with programs that support French and English writers and publishers in all regions of the country.

*Publishing Perspectives* spoke with Arash Mohtashami-Maali, director of Arts Across Canada at the Canada Council about how the organization adapts to best serve Canadian artists and arts organizations in both official languages.

**Publishing Perspectives:** How do the French and English sectors of Canada’s literary community work together?

**Arash Mohtashami-Maali:** They do work together on several levels. In fact, although their industries operate differently, they’re able to find common ground.

The Canada Council also has initiated more collaboration among the communities. In 2014, we convened more than 250 francophones, anglophones, and Aboriginal participants in a national forum on literature. Last year, writers’ associations from across the country organized a bilingual national forum in Toronto.

Since 2009, the Canada Council has organized The Translation Rights Fair, where English and French publishers and agents meet to sell rights and to share ideas.

**PP:** Can you give us a brief overview of the many grants and programs for writing and publishing that the Canada Council oversees?

**AM-M:** We have programs open to writers, poets, translators, literary book publishers, book fairs and festivals, reading series, libraries, literary event organizers, associations, literary groups, literary and arts magazines, literary agents, and foreign publishers—to translate Canadian literary books.

All programs are available to francophones, anglophones and Aboriginal communities.

**PP:** Are there challenges to administering programs when one group is significantly smaller?

**AM-M:** There’s a perception that the francophone community is much smaller than the anglophone community. The fact is that there are more books published in Québec and francophone Canada than in the English language.

Thanks to some provincial laws that promote arts and culture in Québec, publishers are able to produce a very good number of books.

**PP:** Have there been recent changes to Canada Council funding for writers and publishers?

**AM-M:** In the last two years, Canada Council restructured all its programs. Last spring, we launched our new set of programs and all disciplinary sections and programs were replaced by seven non-disciplinary programs.

Literary professionals and organizations may apply to these programs and their applications will be assessed in disciplinary juries. We have a lot of material and documentation on our website about these new programs. •

## INTERNATIONAL TRANSLATION FUNDING FROM CANADA COUNCIL FOR THE ARTS

### What types of writing does the funding cover?

Translation funding is available for fiction and short stories, poetry, drama, graphic novels, children’s and YA literature, and literary nonfiction. Texts originally written in English, French, or one of Canada’s Aboriginal languages are eligible for funding.

### How much funding can I get?

Up to CA\$20,000 for each translation. Each applicant is eligible to receive up to two translation grants per year. Costs are calculated based on translation fees.

### How do I apply?

First, register at the Canada Council’s online portal ([apply.canadacouncil.ca](http://apply.canadacouncil.ca)). You’ll need to allow 30 days for the Council to confirm your eligibility before you can submit an application.

### What are the requirements?

Among other information, you’ll need to include copies of signed contracts with the Canadian rightsholder (like a publisher or literary agent) and with a translator. The application should also include a project overview, budget, promotion and marketing plan, and a copy of the book you intend to translate.

### Guest of Honour 2020 Translation Funding

Canada will be the Guest of Honour at the Frankfurt Book Fair in 2020. The Council is pleased to be associated with this important event and will offer a special incentive for the translation of Canadian books into German starting in 2018 . . . watch our website for more details.

### Contact:

Nicole Lavigne  
Associate Program Officer  
Arts Abroad  
+1-613-566-4414, ext. 4249  
[nicole.lavigne@canadacouncil.ca](mailto:nicole.lavigne@canadacouncil.ca)

### Website & Information:

[canadacouncil.ca/funding/grants/arts-abroad/translation](http://canadacouncil.ca/funding/grants/arts-abroad/translation)



# Exzellenz in all ihrer Vielfalt: Kanada als Ehrengast auf der Frankfurter Buchmesse 2020



**Excellence in all its diversity:**  
Canada as guest of honour at Frankfurt 2020  
[canadacouncil.ca](http://canadacouncil.ca)

**L'excellence dans toute sa diversité :**  
le Canada à l'honneur à Francfort en 2020  
[conseildesarts.ca](http://conseildesarts.ca)

**2018** In Kürze | Coming soon | Bientôt

Mehr Fördermittel für Übersetzungen ins Deutsche  
More funding offered for translation into German  
Fonds additionnels pour la traduction vers l'allemand

Bringing the arts to life  
L'art au cœur de nos vies



## BOOKS THAT MOVE

Bringing Canadian words to the world



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# ANGLOPHONE AUTHORS TO KNOW

Recommended by Geoffrey Taylor, director of the International Festival of Authors in Toronto, this list of anglophone Canadian authors runs from established literary figures to up-and-coming talent. These are the writers you shouldn't miss. —Hannah Johnson

## GLOBAL BESTSELLERS

### Margaret Atwood Toronto, Ontario

Perhaps Canada's most well-known author right now, Margaret Atwood just got another boost as the television adaptation of her 1985 dystopian novel, *The Handmaid's Tale*, won three Emmy awards this September.

Atwood is incredibly prolific, having written 16 novels, 8 short fiction collections, 10 nonfiction books, 8 children's books, a graphic novel, and numerous collections of poetry. She has, of course, won many literary awards for her writing.

Her writing is often dystopian, with themes of feminism, politics, and justice. She's also credited with advancing the definition of the Canadian literary identity, both in her fiction and nonfiction.

Her most recent novel, *Hag-Seed* (2016) retells Shakespeare's *The Tempest*. She also published last year her first graphic novel, *Angel Catbird*, about a genetic engineer/superhero.

### Douglas Coupland Vancouver, British Columbia

Douglas Coupland's first novel, *Generation X*, was published in 1991 by St. Martin's Press and became an international bestseller. The book popularized the term "generation X" and captured the zeitgeist of twentysomethings disappointed with the nine-to-five office life.

Coupland has since published 13 novels, 2 short story collections, 7 nonfiction books, and numerous articles. Much of his work focuses on modern culture and working life. His books have been translated into more than 35 languages. Oh, and he's also a visual artist.

Coupland's latest book, *Bit Rot*, (2016) is a series of essays and short stories that explore a range of subjects from economics of Grexit to surveillance culture and the effects of the internet on our brains.

### Yann Martel Saskatoon, Saskatchewan

Yann Martel is best known for his 2001 novel, *Life of Pi*, which sold more than 12 million copies worldwide and won the Man Booker Prize, among other literary awards. The film adaptation was directed by Ang Lee and received 11 Academy Award nominations.

*Life of Pi* was Martel's second novel. *The New York Times* reported that rights to his third novel, a Holocaust allegory titled *Beatrice and Virgil*, sold at auction to US publisher Spiegel & Grau for around \$3 million. His latest novel, *The High Mountains of Portugal*, was published in February 2016.

### Rohinton Mistry Brampton, Ontario

Much of Rohinton Mistry's work focuses on social and political issues, both in his native country of India and for Indian emigrants abroad. His work has been recognized by some of the most prestigious literary prizes and sparked controversy in India.

His first novel, *Such a Long Journey*, won the Governor General's Award, the Commonwealth Writers Prize for Best Book, the W.H. Smith Books in Canada First Novel Award, and was shortlisted for the Man Booker. It was also banned by Mumbai University, which gave in to pressure from a political group.

His 1995 novel, *A Fine Balance*,

was also shortlisted for the Man Booker Prize and selected as an Oprah's Book Club pick.

### Alice Munro Wingham, Ontario

The announcement that short story writer Alice Munro had won the Nobel Prize for Literature came during the 2013 Frankfurt Book Fair. She was the first Canadian to win the prestigious award. The Swedish academy described her as "a master of the contemporary short story."

She's also won the Man Booker Prize, the Governor's General Prize, the Giller Prize (twice), and many other awards for her work.

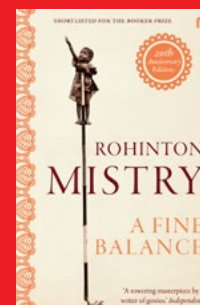
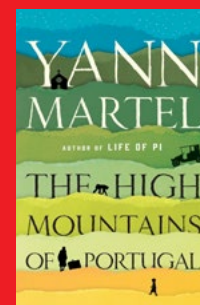
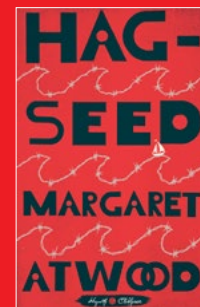
Many of her stories are set in small-town Ontario, and she's published 14 short story collections since her first in 1968. Her most recent book, *Dear Life*, came out in 2012.

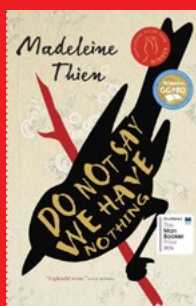
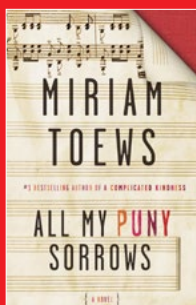
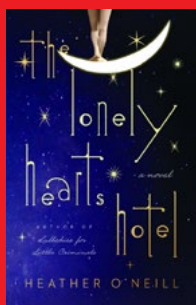
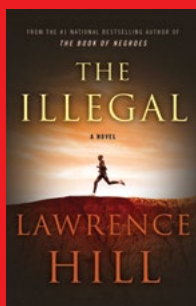
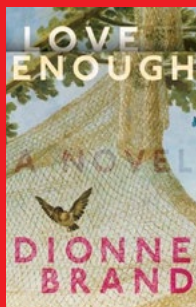
### Michael Ondaatje Toronto, Ontario

Best known for his WWII novel-turned-blockbuster, *The English Patient*, Michael Ondaatje's work also includes poetry, memoir, and film. He's won the Governor's General Prize five times, as well as the Man Booker Prize, the Giller Prize, and others.

Ondaatje first made a literary name for himself as a poet, publishing his first collection in 1967. In total, he's published 13 works of poetry, six novels, a memoir, and edited numerous books.

His most recent novel, *The Cat's Table*, was published in 2011. It follows an 11-year-old boy's ocean liner voyage from Sri Lanka, through the Suez Canal, and on to England.





## CANADIAN STARS

### Joseph Boyden

*Three Day Road*, Joseph Boyden's debut novel, won multiple awards and literary recognition. Much of his work focuses on the current and historical experiences of Canada's First Nations people. His recent novella, *Wenjack* (Penguin Random House Canada, 2016), is the story of an Ojibwa boy who runs away from a residential school.

### Dionne Brand

Originally from Trinidad, Dionne Brand writes poetry, nonfiction, and fiction. She's won the Governor General's Award for Poetry, among others, and her most recent book, *Love Enough* (Knopf Canada, 2014) is a collection of stories set in Toronto.

### Emma Donoghue

She is best known for her 2010 novel, *Room* (HarperCollins Canada), which was shortlisted for the Man Booker Prize, became an international bestseller, and was adapted into a feature film. Her newest book, *The Lottery Plus One* (HarperCollins Children's Books, 2017), is the first of an illustrated middle-grade series.

### Will Ferguson

The author of more than a dozen books ranging from travel writing to literary fiction, Will Ferguson is also the winner of the 2012 Scotia Giller Prize for his novel, *419*. His latest book is *The Shoe on the Roof* (Simon & Schuster Canada, 2017).

### Lawrence Hill

A writer of nonfiction and fiction, Lawrence Hill's work often deals with social issues of identity, belonging, and race. His novel, *The Book of Negroes*, was adapted for television. His recent novel, *The Illegal* (2016 HarperCollins Canada) was as the 2016 Canada Reads title of the year.

### Thomas King

Known for writing about First Nations people in North America, Thomas King is the author of 15 novels, including *Green Grass, Running Water* and *The Back of the Turtle*. He frequently incorporates oral storytelling traditions in his writing, and is an activist for Aboriginal rights in North America.

### Anne Michaels

Anne Michaels' poetry and novels have been widely translated and won dozens of international literary prizes. Her 1996 novel about a Jewish boy, *Fugitive Pieces*, was made into a feature film. A new book of her poetry, *All We Saw*, comes out in October 2017 (Penguin Random House).

### Heather O'Neill

Heather O'Neill's debut novel, *Lullabies for Little Criminals* (HarperCollins Canada, 2006), was an international bestseller and shortlisted for eight major awards. Her 2017 novel, *The Lonely Hearts Hotel*, is a story about two orphans in Montréal.

### Miriam Toews

Miriam Toews grew up in a small, Mennonite community in Manitoba, which influenced much of her writing. She is best known for her 2004 novel, *A Complicated Kindness* (Knopf Canada), about a Mennonite family. Her latest novel, *All My Puny Sorrows* (Knopf Canada, 2014) is about two sisters wrestling with depression.

### Jane Urquhart

A nationally bestselling author, Jane Urquhart's work has been recognized by Canadian and international literary prizes. Her work often examines life in Canada, past and present. Urquhart's latest work is an illustrated book, *A Number of Things: Stories of Canada Told through Fifty Objects* (HarperCollins Canada, 2016).

## AUTHORS TO WATCH

### André Alexis

This year, André Alexis was one of eight recipients of the international Wyndham Campbell prize for his body of work. Originally from Trinidad and Tobago, Alexis is best known for his 2015 novel, *Fifteen Dogs* (Coach House Books) about dogs with human intelligence.

### Ami McKay

Ami McKay's debut novel, *The Birth House* (Knopf Canada, 2006), became an instant bestseller in Canada and was longlisted for the IMPAC award. She followed that with another bestselling novel, *The Virgin Cure*. Her latest work is *The Witches of New York*.

### Lisa Moore

Lisa Moore's commercial success began in 2002 with her short story collection, *Open*. Her 2010 novel *February* was shortlisted for the Man Booker Prize and was about an oil rig that sank in 1982. YA novel *Flannery* (Groundwood Books, 2016) is her latest work.

### Eden Robinson

From the Haisla First Nation, Eden Robinson is known for her writing about Indigenous communities in Canada, and for her second novel, *Monkey Beach* (Vintage Canada, 2000), which incorporates mythical elements from her Haisla culture.

### Madeleine Thien

Best known for her short stories and novels about Asian immigrant communities, Madeleine Thien was born in Vancouver to Chinese parents. Her novel *Do Not Say We Have Nothing* (Granta Books, 2016) was shortlisted for the 2016 Man Booker Prize and won the 2016 Governor General's Award.

## BONUS LIST: MYSTERY WRITERS

### Linwood Barclay

Getting his big break in 2007 with *No Time for Goodbye*, Linwood Barclay is an international bestselling author of 13 detective novels.

### Alan Bradley

Alan Bradley became a bestselling author at age 69 with the first of his Flavia de Luce crime series, set in a small town in the 1950s.

### Louise Penny

Translated into 23 languages, Louise Penny's detective series feature Chief Inspector Armand Gamache and are set in Québec.

### Peter Robinson

Peter Robinson is best known for his Inspector Banks series set in Yorkshire, UK. Several books in the series have been adapted for television.



**JAMES LANGER**  
Managing Editor  
Breakwater Books  
St. John's, Newfoundland



**ALANA WILCOX**  
Editorial Director  
Coach House Books  
Toronto, Ontario



**JOHN AGNEW**  
Publisher  
Coteau Books  
Regina, Saskatchewan

## 6 INDEPENDENT PUBLISHERS IN ENGLISH CANADA: A DIVERSE SLICE OF CANADIAN LITERARY LIFE

By Thad McLroy

The Canadian publishing industry came of age in the 1960s and '70s. Coach House was founded in 1965. House of Anansi in 1967. The same is true for the francophone market.

The average Canadian-owned publishing company has annual sales of around a few hundred thousand dollars. Government funding is a significant factor for many parts of Canadian publishing, with funding coming from the federal and the provincial level.

"The Canadian publisher's mandate is cultural more than it is commercial," says Michael Mirolla, vice president and editor-in-chief at Guernica Editions. "In Canada, not one independent publisher could survive without government funding. We have to be very grateful to all the agencies that work with independent book publishers."

These independent publishers achieve incredible results by leveraging their lean operations, passion for books, and talented authors.

### Breakwater Books

Founded in a garage by Clyde Rose in St. John's, Newfoundland, Breakwater Books has published more than 500 education and trade titles, between 12 and 14 new titles per year since 1973. Rose's daughter Rebecca, who grew up in the business, took over when her father retired in 2008.

Since taking the reins, she's been steering the list more toward trade than education.

James Langer, Breakwater's managing editor, is himself a published poet and an editor of the anthology *The Breakwater Book of Contemporary Newfoundland Poetry* (2013).

"We're a small regional publisher," Langer says. "We're very regional." This summer the press acquired Creative Book Publishing, combining two strong literary publishers in Newfoundland.

"It's exciting," he says. "I'm an editor, and here I was out in the warehouse opening boxes and marveling at all the great books arriving."

One of the company's top sellers is Barry Parsons' *Rock Recipes: The Best Food From My Newfoundland Kitchen*. It's a book that Breakwater can get onto the tables at the local Costco. "They sell an insane number of books," Langer says of the big-box retailer.

"And Newfoundlanders read Newfoundland books," he says. "It's quite remarkable. We really like ourselves."

### Coach House Books

Coach House Books, founded in 1965, is the avant-garde bibliophile's favorite story: a bohemian lands in Toronto in the 1960s, opens shop in two 19th-century carpenter's sheds behind a student-run, alternative educational co-op, Rochdale College, and is soon producing some of the most significant Canadian literature of the era.

Coach House Books celebrated its 50th anniversary in 2015, and founder Stan Bevington, now publisher, is still active on the production side of the operation. The press prints nearly all of its own books though Coach House Printing.

In 1996, government funding cuts bankrupted the company, but it was resurrected by Bevington the following year.

Alana Wilcox, editorial director of Coach House Books, supervises a list of some 15 titles a year. A big recent success is André Alexis'

award-winning bestseller *Fifteen Dogs*. Christian Bök's cult poetry classic *Eunoia* is a perennial hit.

"Our *Exploded Views* series is attracting a lot of praise, and it's selling well," says Wilcox. "The latest two books in the series are Julia Cooper's *The Last Word: Reviving the Dying Art of Eulogy* and Naben Ruthnum's *Curry: Eating, Reading, and Race*."

"International rights sales for André Alexis's Giller-winning *Fifteen Dogs* are going strong. Our most recent sale is to South Korea," she says.

"We're now working with Cursor Marketing Services for publicity and marketing in the US, and we've been getting good attention there, including in the *The New Yorker* and the *The New York Times*."

### Coteau Books

Coteau Books was founded in 1975 in Moose Jaw, Saskatchewan, before relocating to Regina, the province's capital. Coteau's mission is to publish "new voices and works of literary excellence from the Canadian literary community, with an emphasis on Saskatchewan and prairie writers."

With annual sales of about \$150,000, they have three full-time staffers and work with many freelancers. They've published more than 400 titles and have an active backlist of some 100 books. The company is a non-profit cooperative, unusual in Canadian publishing.

John Agnew was appointed publisher about two years ago, taking over from one of the company's founders. He has more than a dozen years in management at the Canadian Broadcasting Corporation (CBC), including a decade at CBC North in Yellowknife, capital of the Northwest Territories.





**MICHAEL MIROLLA**  
Vice President, Editor-in-Chief  
Guernica Editions  
Oakville, Ontario

The company has a board of nine people to choose the manuscripts. “In that way, with each new book they’re choosing the direction of the company,” Agnew says.

Coteau, like House of Anansi, has developed a recent focus on Indigenous stories. “There’s all sorts of creative stuff going on,” Agnew says. “There’s a genuine interest—the Canadian public really wants to know.”

A recent book of poetry, *Burning in this Midnight Dream* by Louise Halfe, Agnew says “is selling very, very well—already about a thousand copies, and it’s new.” Halfe has won a number of awards, including a longlist nomination for the Governor General’s Award for Poetry in 1998.

Agnew says he sees a marked difference in the support Coteau receives from independent booksellers and from Indigo. “When I go into McNally Robinson,” a large local independent, “they know our books. They know who our authors are.”

Ebooks represent about five percent of Coteau’s sales and are growing “marginally,” Agnew says, adding that he perceives a difference between customers’ experience of print and digital.

“You put a book into someone’s hand and they’re generally appreciative and excited,” he says.

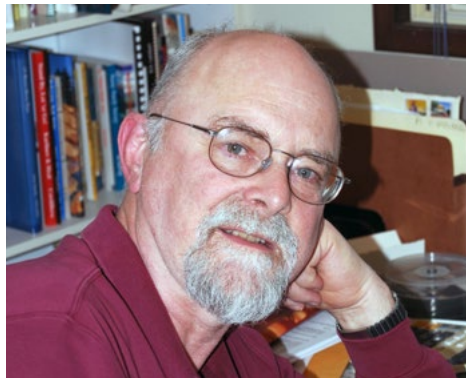
### Guernica Editions

Founded in Montréal in 1978, Guernica Editions has published more than 500 titles from many parts of the world and moved to Oakville in 1992. Annual sales are about \$200,000. There are seven full-time and part-time staffers. Michael Mirolla is vice president and editor-in-chief.

“I describe us as a literary press that’s publishing prose, poetry, fiction, and nonfiction,” Mirolla says. “We have an emphasis on diversity, choosing material that’s not mainstream.”

More to the point, Mirolla says, “Our authors aren’t often on the front lines where the trumpets are blaring.”

The company publishes many translations, and its backlist includes a lot of European titles.



**HOWARD WHITE**  
Co-Founder  
Harbour Publishing  
Pender Harbour, British Columbia

One of the projects Mirolla says he’s enthusiastic about is Guernica’s First Poets Series, which publishes debut poetry collections by writers aged 35 and younger.

The company continues to produce ebooks, although they represent only two to three percent of sales. “Ebooks started with a bang,” Mirolla says, “but our poetry books just don’t sell well as ebooks. Readers want the tactile experience.”

### Harbour Publishing

Founded by Howard White and his wife Mary in 1974, Harbour Publishing is one of British Columbia’s largest and most important publishers. The population of Pender Harbour is under 3,000, and it’s about three hours north of Vancouver by car and ferry. With sales of about \$2 million, the company is a tireless promoter of books that “capture the essence of British Columbia.”

Recent titles include *Pacific Seaweeds: A Guide to Common Seaweeds of the West Coast* and *Hello Humpback!*, a board book for babies featuring “iconic West Coast animals, from hungry sea otters to hopping orca whales.”

In early 2013, White purchased Douglas & McIntyre, which had been in bankruptcy protection since the preceding October. Rather than functioning as an imprint of Harbour, Douglas & McIntyre operates with considerable autonomy and with a list that goes beyond the regional to a national and an international focus. The combined companies publish some 40 new titles a year.

“Things are looking up,” White says. “After 10 tough years, we’ve had two years of sales increases. It’s been against all predictions.”

White has some keen insights into the impact of the “print is dead” gloom that has depressed some in the industry. “Improved sales have done wonders for confidence in the business,” he says. “A lot of the trouble was lack of confidence.”

White also has a firm opinion on ebooks, which account for two percent of Harbour sales and less than 10 percent at Douglas & McIntyre.



**SARAH MACLACHLAN**  
President, Publisher  
House of Anansi  
Toronto, Ontario

“I think our customers are book collectors as much as they are readers,” he says. “They tend to want the physical object and to keep it. We favor hardcovers and printing on good paper.”

“We’re happy to be selling print,” White says. “We know how to do that.”

### House of Anansi

Sarah MacLachlan, president and publisher of the House of Anansi Press, spoke with *Publishing Perspectives* from the Writers at Woody Point literary festival. Woody Point is a historic Newfoundland village in Gros Morne National Park.

House of Anansi, founded in 1967, is celebrating its 50th anniversary this year. The press was founded by two Canadian writers, Dennis Lee and Dave Godfrey. Like Coach House and McClelland & Stewart, Anansi has published some of the work of Margaret Atwood and Michael Ondaatje. Today, the company specializes in “finding and developing Canadian writers of literary fiction, poetry, drama, and nonfiction.” With a staff of 30 and roughly \$7 million in sales, it is ranked as the largest Canadian-owned trade publisher.

Like Coach House, the company survived a bankruptcy. In 2002 its parent company Stoddart Publishing went out of business. Scott Griffin, founder of the Griffin Poetry Prize, bought Anansi that year, and the publisher has seen steady growth ever since.

As at other Canadian publishers, Anansi is putting Indigenous writers front and center on their list. MacLachlan points to three prominent titles: Katherena Vermette’s novel *The Break*; Tanya Talaga’s nonfiction *Seven Fallen Feathers*; and a collection of stories and songs *This Accident of Being Lost* by Leanne Betasamosake Simpson.

“Canadian independent publishers are discovering new talent and putting it out into the world,” MacLachlan says.

“The big guys focus on the bestsellers. We’re looking for work that we think is cutting-edge literature. For us, quality is number one.” •



Rick Wilks



Barbara Howson



Lisa Lyons Johnston

## EMBRACING DIVERSITY, OPEN TO DIFFERENCES: 6 CHILDREN'S BOOK PUBLISHERS IN ENGLISH CANADA

*These Canadian children's publishers are teaching kids about acceptance, perseverance, and how to have fun. —Carla Douglas (with reporting by Hannah Johnson)*

### **Annick Press** Toronto, Ontario and Vancouver, British Columbia

Rick Wilks co-founded Books By Kids with Anne Millyard in 1975. A year later, they renamed their publishing house Annick Press.

"Annick has been deeply committed to an editorial philosophy that emphasizes both a joy of reading and the recognition that books can enrich and bring change to the lives of young people. For more than 40 years, our publications have sought to offer an authentic reassurance that kids can cope and even work to improve their lives," says Wilks. "We model young people finding their places in their communities . . . We're particularly interested in depicting the pluralistic society that's the reality for young people.

"We publish for all ages, from board books to picture books to edgy YA," says Wilks. "We're particularly interested in nonfiction and have taken on subjects like *Bad Girls of Fashion* and the dangers of internet tracking."

**Market outlook:** "While there are enormous pressures—such as competition for readers' time and attention, a lack of reviews, and an educational system that has yet to appropriately recognize the value of trade books in the classroom—the market is holding up very nicely. We particularly appreciate the efforts of a committed bookselling community and the many librarians who champion good literature."

**Rights sales:** "Our books are found throughout the world, in translation and in the original Annick editions, which are distributed globally."

**Trends and challenges:** "A key challenge is getting the word out. We're constantly exploring new ways to get our publications to our audience through generating buzz with engaging storylines."

**Competition from big books:** "The mega titles remind readers that books have a place in their lives. While many readers of the big books don't necessarily go on to read other publications, there's always an appetite for a good story."

### **Groundwood Books** Toronto, Ontario

Owned by House of Anansi Press, Groundwood Books has been in business since 1978. "We're a general children's book publisher and many of our books tell the stories of people whose voices are not always heard," says Barbara Howson, vice president of sales and licensing at Groundwood Books.

"Books by the First Peoples of North America have always been a special interest," she says. Groundwood Books also publishes works by Latin American authors.

"I think the key to our identity," says Howson, "is that we were publishing diverse books before it became a trend."

**Market outlook:** "It looks fantastic. We are having one of our best years ever and it is because of the books we are publishing . . . books that reflect our core value of giving voice to characters that might be overlooked."

**Rights sales:** "Rights are a huge part of our business. One of our most recent successes was *Sidewalk Flowers* by JonArno Lawson and illustrated by Sydney Smith. This book was on *The New York Times* Best Illustrated list, and has sold thousands of copies for us and has been translated into 16 languages.

"We are very active in selling film rights, as well, and the middle-grade novel *The Goat* was recently sold to a new company in the US called Cirrina Studios."

**Trends and challenges:** "Diversity is still a key interest and a trend which has always been central to our publishing program," says Howson.

"The independent bookstore market in the US still a challenge for us. Trying to be seen in a very crowded market is difficult, but the institutional market continues to be key for us."

**Competition from big books:** "When big books are new, they seem to take all of the airtime and focus from media, stores, etc. However, they do drive customers to stores, and they do put the focus on reading."

### **Kids Can Press** Toronto, Ontario

Founded in 1973 as a small press publishing socially responsible children's books, Kids Can Press is the largest Canadian-owned children's book publisher. Today, they publish a broad range of titles for kids and teens. "One of our signature branded collections is CitizenKid, which tackles big world issues and is designed to inspire global citizenship amongst kids ages 8 to 12," says president Lisa Lyons Johnston.

**Market outlook:** "Our own experience is one of growth in all channels. Kids Can Press is having a tremendous year, bookended by the Bologna Prize for Best Children's Publisher in North America, and an exclusive McDonald's Canada Happy Meal Book promotion."

**Rights sales:** "Our international rights sales continue to be strong amid a variety of economic climates. We often find that when sales in one territory slow down, they pick up in another, and so it comes down to investing in the global markets that show the most potential for growth at a given time—and that is always changing."

"For example, in the past few years the pub-



lishing market in Brazil—usually a dependable rights territory for us—has quieted considerably [during that country's economic crisis]. But our rights sales in Turkey are booming, and we've made a lot of new contacts."

In addition to that, says Johnston, "we've had a great year in China—a lot of our backlist titles that had previously been passed over are being snapped up."

**Trends and challenges:** Topics like "STEM, diversity, wellness—including mental health—are the themes that educators are most eager for. And in terms of formats, board books, comic books, and graphic novels are in demand," says Johnston.

"One of the biggest challenges continues to be discoverability. How do you stand out in a sea of books being published each year?"

**Outlook for children's books in Canada:** "Many Canadian children's publishers, including Kids Can Press, are experiencing much more growth in the US market than in Canada, and a great deal of that has to do with the size of the market."

Domestically, says Johnston, "there has also been increased interest in celebrating and promoting Canadian books, including children's books."

### Orca Book Publishers Victoria, British Columbia

"We have almost 1,000 books in print and publish about 85 a year," says Ruth Linka, associate publisher at Orca Book Publishers. "We publish books for young readers, everything from board books for babies, picture books, early chapters books, fiction for middle readers, and YA. Also we have a strong nonfiction list, primarily for middle readers. Our nonfiction tends to encourage social or environmental consciousness."

**Market outlook:** "In North America, we sell into the trade and institutional market and continue to see a strong foundational market, especially in classrooms." On children's books in Canada, Linka says, "We're having some real success with our nonfiction right now and enjoying ongoing interest in our middle-grade fiction."

**Rights sales:** "We have a rights agent we work with but are coming to Frankfurt this year to see what more we can do," says Linka.

"We currently sell rights to between 25 and 30 titles a year, to countries like China, Korea, Ger-



many. In 2016–17, we sold rights to one picture book to Germany, Spain, Turkey, Vietnam, Brazil, Australian, the Netherlands, and Japan."

**Trends and challenges:** "In the North American market, we're seeing a fair bit of interest in audio and read-along (EPUB with audio) books."

**Competition from big books:** "The right series can be really big. We haven't had that sort of penetration into the YA market, but we're seeing modest growth that's encouraging. And anything that encourages more reading for kids is good."

### Pajama Press Toronto, Ontario

A relative newcomer to the children's publishing scene, Pajama Press launched in 2011 and describes itself as "a small literary press with big ideas. We endeavor to publish titles of exceptional quality that will receive wide critical acclaim and awards; our books are designed to successfully appeal to children, young adults, librarians, teachers, and parents."

**Market outlook:** "Happily, interest in children's and YA books remains high," says Catherine Mitchell, rights manager for special markets at Pajama Press. "The market requires targeted attention, especially in Canada, where there are fewer bookstores. The US school and library markets have been strong purchasers."

**Rights sales:** "Our most recent sales have been to Korea, Colombia, France, and Québec. Sales to Mexico are very good. Germany, Italy, and Australia are great partners for the list. The meeting list at Bologna Children's Book Fair was long and varied."

**Trends and challenges:** "Inclusivity has been growing in appeal, which happily coincides with three of our new books: on deafness (*Macy McMillan and the Rainbow Goddess*), on becoming one's true self (*The Theory of Hummingbirds*), and on autism spectrum disorder (*Slug Days*), all receiving attention and great reviews. Seeing more Canadian books in schools and libraries would be wonderful," says Mitchell.

"Canada is a country that's open to all kinds of people and stories. That willingness to accept difference is of huge appeal internationally, which in turn helps rights sales as well as helps grow domestic sales."

**Competition from big books:** "Bestselling



series have indeed encouraged YA writers. Pajama Press has no shortage of readers for the many award-winning authors. Good writing and stories will always find a home."

### Second Story Press Toronto, Ontario

Second Story Press, a leader in the field of diverse children's books in Canada, "specializes in social justice and human rights with a strong emphasis on diversity," says co-founder and publisher Margie Wolfe. The press has been recognized by the Canadian Civil Liberties association for their work, and their books have been translated into more than 40 languages.

"The goal has always been to marry important and often challenging content with compelling writing for young people," Wolfe says.

**Market outlook:** "2017 will be our most financially successful year ever! In part, I think that the challenging subjects addressed in our kid's books reflect current political and social issues. We have a child refugee book, Indigenous stories on the impact of residential schools, violence against girls, racism and anti-Semitism, and more."

**Rights sales:** "Rights sales have always been important to the company. Smaller publishers like ourselves have both expanded readership for our authors and revenues for the company through rights," says Wolfe.

"Recently, titles have been sold to companies in Australia, Europe, Asia, North and South America, with film rights also optioned. *Where Will I Live*, a recent title done with images from the UN High Commission on Refugees, has just been published in numerous countries with more forthcoming."

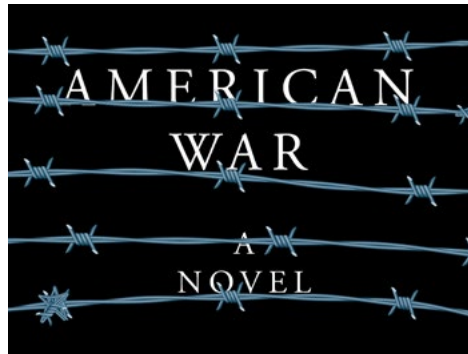
**Trends and challenges:** "Some current trends seem to reflect our mandate and list. Books dealing with diversity, including Indigenous content, remains of keen interest."

"While support from the retail sector in Canada and the USA has increased in the last year, we still have much work to do."

**Competition from big books:** "I can't focus on other people's books, only do the best that we can with our own niche of publishing. Fortunately, some of those titles do extraordinarily well both in and outside of Canada—so we are continually encouraged to keep on." •



Dean Cooke



Denise Bukowski

## LITERARY AGENTS ON CANADA'S RIGHTS MARKET

*Canada's authors are undergoing an evolution, according to the country's literary agents, addressing global issues and achieving recognition on the international stage.*

By Thad McIlroy, with additional reporting by Hannah Johnson

As Howard White at Harbour Publishing says, “When an agent brings me a title, it’s almost always worth looking at.”

It all starts with the author, of course, but when it comes to the publisher and the agent, “We’re equally important,” says Sam Hiyate, president of The Rights Factory literary agency.

Here are six English Canadian agencies of significance that represent a range of authors.

### The Cooke Agency

This year, The Cooke Agency celebrates its 25th anniversary. With a staff of seven, the firm represents both literary and commercial fiction, as well as a range of nonfiction and children’s books. A spinoff, Cooke International, handles the foreign rights for all Penguin Random House Canada imprints and a handful of other Canadian literary agents.

Agency principal Dean Cooke had a career with several Canadian publishers before founding the agency.

He says he’s concerned about the mergers of the large US publishers. “With the consolidation of the US publishers, we’re down essentially to three large clients,” Cooke says.

“Contract negotiations have become a marathon, fighting for every penny. There’s very little room for negotiation.”

And selling Canadian writers abroad can sometimes be a challenge, Cooke says.

“We often hear the comment, ‘It’s a quiet novel; it’s too quiet.’ That comes up again and again,” Cooke says. “There’s not enough plot.’ ‘The ending doesn’t have impact.’ ‘The pace is too slow.’”

But more recently, he says he’s finding a maturation in the writers he works with.

“The current generation of Canadian writers, he says, “don’t feel they need to write about small-town Ontario, about lakes and trees and bears,” he says. “They don’t think about what they do in the same way.”

Of course the quality has to be there.

“Twenty years ago, writers were being measured against other Canadian fiction,” Cooke says. “Now, they’re being measured against the world.”

### The McDermid Agency

Anne McDermid founded The McDermid Agency in Toronto in 1996, having been with London’s Curtis Brown as a senior partner for several years. Today, along with three partners and associates, McDermid represents literary fiction, “commercial novelists of high quality,” and a broad range of nonfiction.

A current high-profile title is Omar El Akkad’s debut novel *American War*. Michiko Kakutani, former book critic at *The New York Times* called it “powerful,” “haunting,” and “devastating.” El Akkad—a reflection of increasing diversity among Canadian authors—was born in Cairo, moved to Canada as a teenager, worked as a reporter for the *Globe and Mail*, and now lives in Portland, Oregon.

McDermid says she’s feeling the effects of industry consolidation. “It’s not just three major publishers in Canada,” she says. “It’s obvious to me that Penguin Random House is the major publisher. They control something like one-third of the market. HarperCollins and Simon & Schuster just aren’t as big. And Simon & Schuster is relatively new with their publishing program” in Canada.

As for authors, “In the past 20 years, Canadian writers have evolved,” McDermid says. “The atti-

tude of Canadian writers to the world has changed and of the world to Canada.

“They don’t think of Canadians as guys in lumberjack shirts anymore. A Canadian writer can be considered as a world writer.”

And in terms of a new title’s viability, McDermid says an author’s nationality may matter less than some think. Regardless of origin, “The book has to be an original of its kind, whatever that is,” McDermid says.

“It needs a character who we want to follow on the journey. As an editor once said to me, ‘I always ask myself, Why am I reading this? Will it change my life in any way? What will I learn?’”

### The Bukowski Agency

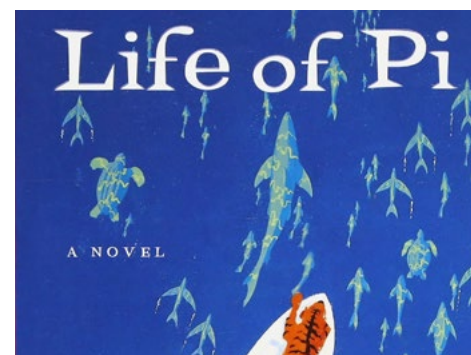
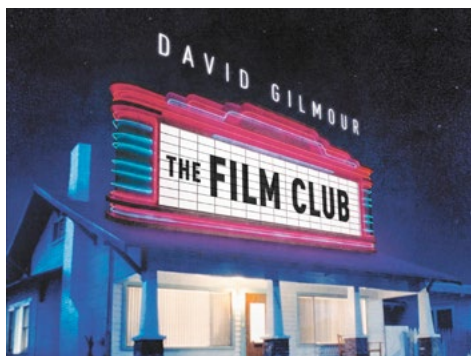
Denise Bukowski has worked in book publishing in Canada since 1970—for the first 16 years as an in-house editor at publishers including McClelland and Stewart, and Douglas & McIntyre. She founded The Bukowski Agency in 1986 and now handles some 70 authors.

Her clients include mystery writer Alan Bradley, author of the eight-book Flavia de Luce series, and Yasuko Thanh, author of *Mysterious Fragrance of the Yellow Mountains*, which won the \$25,000 Rogers Writers’ Trust Fiction Prize in 2016.

“Canada sits on the shoulder of the American industry,” Bukowski says. “The challenge is to make a book stand out beside what’s published next door.”

Bukowski says she finds that “European publishers want to know who in the US has bought the book before they consider it.” And so she leads with the titles she’s sold there.

The business isn’t getting easier, she says. “The Europeans are buying more of their own authors or authors from other neighboring countries. And



suddenly everyone is looking for thrillers.”

She went to London Book Fair a couple of years ago with a strong literary fiction title, she says, “and all people were talking about was thrillers full of dismembered bodies.”

Digital publishing is proving to be a positive for many of her authors, Bukowski says.

“One advantage of ebooks is that I’ve been able to keep more of my authors’ backlists available.”

And, as BookNet Canada’s survey numbers indicate, audiobooks are taking off.

“They’re all looking for audiobooks,” Bukowski says. “I’m going through my whole backlist searching for available rights. There was a point when you couldn’t give away a Margaret Atwood audiobook.”

### Rick Broadhead & Associates

Rick Broadhead & Associates was established in 2002. The associates don’t work in the same office, though. Rick Broadhead is a one-man band.

“I have no staff or offices in the US,” he says. He’s never been to Frankfurt and has never been to London. He uses Cooke International for foreign rights sales.

Broadhead focuses exclusively on nonfiction. And not just any nonfiction, he says, “Commercial as opposed to literary nonfiction. From sports to humor to history.

“I have a better handle on nonfiction,” he says. “I have a better sense of what’s saleable. It’s where my passion lies. I find fiction harder to gauge.”

Broadhead is unusual among Canadian agents, in that he represents a lot of American authors. “There are a lot of Canadians represented by US agents,” he says, “but not a lot of American authors represented by a Canadian agent.”

He says he knows this may seem like an odd arrangement, but he’s made it work for his clients. “Being in Toronto, I’m geographically closer to New York than a lot of US agents who are my competition.”

Broadhead also has an MBA and was himself a bestselling author of 35 books relating to the internet. He has a singular view of the role of the literary agent.

“Being an agent is like someone looking for a

companion and putting an ad in the newspaper, saying ‘Here I am,’” Broadhead says. “How am I going to find my soulmate?”

### The Rights Factory

The Rights Factory was founded in 2004 with just a handful of clients. The agency now has nine agents and represents hundreds of clients from around the world.

Agency principal Sam Hiyate worked at the literary magazines *Blood & Aphorisms* and *The Quarterly* in the 1990s. He ran the micropublisher Gutter Press from 1993 to 2002. His newest project is *donttalktomeaboutlove.org*, “an online magazine exploring love in fiction, nonfiction, poetry, and art.”

Hiyate is hot on the German market. “It’s the second-biggest in the world,” he says.

On The Rights Agency’s list, *The Film Club* by leading client David Gilmour has sold more than 500,000 copies in Germany. “There’s no better place in the world to have a bestseller,” Hiyate tells *Publishing Perspectives*.

“Books in Europe are still culture, not just entertainment,” he says. “The US is so consumer-driven, always looking for the best price. We represent international authors. We don’t care where they’re from, only if they’re interesting and talented. We’re looking for distinct voices.

“We’re old-fashioned agents,” Hiyate says. “We live in the reflected glory of our writers.”

### Transatlantic Literary Agency

Headquartered in Toronto, Transatlantic has a presence on both coasts of the US (New York, NY and Portland, OR) and Canada (Vancouver, BC and Petite Rivière, NS).

The agency represents both Canadian and American authors, they work with co-agents in 28 territories, and they represent foreign rights for several independent publishers including graphic novel publisher Drawn & Quarterly and children’s book specialist Orca Book Publishers.

Given the wide footprint that Transatlantic

has, agents there have developed a keen sense of what types of books sell best in both the Canadian and US markets.

Agency co-founder David Bennett told *Publishing Perspectives* last year, “Scouts and our international co-agents are always interested in which books are successful in our market, including prize-winners, but what’s successful here isn’t necessarily going to travel to other markets.”

There have been many recent successes for Transatlantic. Among them is Gary Barwin’s novel, *Yiddish for Pirates*, which was shortlisted for the 2016 Giller Prize and longlisted for the Governor’s General Prize. Middle-grade novel *Shooter* by Caroline Pignat was chosen for several prominent reading lists in Canada and won the 2017 Red Maple Fiction Award.

### Westwood Creative Artists

Westwood Creative Artists calls itself Canada’s largest literary agency. The group includes five literary agents, an in-house international rights team, and a network of 26 international co-agencies. Westwood Creative Artists also works in film, television, and stage rights.

Bruce Westwood came to agenting after a long career in the business, including a stint with Meridian Technology, at which he served as CEO from 1978 to 1985.

“We’re having one of our better years,” Westwood tells *Publishing Perspectives*. “Good writing is in demand. Our authors are in demand.”

His top clients include Yann Martel, the Spanish-born Canadian author of the Man Booker Prize-winning *Life of Pi*, and Rohinton Mistry, the Indian-born Canadian author who won the 2012 Neustadt International Prize for Literature and is best known for his books *Such a Long Journey* and *A Fine Balance*.

Like Denise Bukowski’s clients, Westwood’s authors are enjoying the audiobook boom.

“Amazon’s Audible is just unbelievable,” he says. “One of my colleagues in the UK said to me, ‘They’re Hoovering up the market!’

“We used to get \$2,000 or \$3,000 for an audiobook. Now we’re talking six-figure advances for our largest authors.” •

# #WEHAVEDIVERSEBOOKS: THE ASSOCIATION OF CANADIAN PUBLISHERS' WIDE FOCUS ON 'THE DIVERSITIES'



By Porter Anderson

In so many parts of the publishing world today, the issue of diversity is gaining rightful focus and holding out tantalizing potential for richer mixes of literary voices and broader consumer bases for books. But “diversity” can mean different things with different challenges. Nowhere may this be clearer than in a proudly, consciously multicultural nation like Canada.

Any conversation about the issue quickly becomes about “diversities,” some requiring nuanced handling of their social and political importance.

Kate Edwards, executive director of the Association of Canadian Publishers (ACP) points out that the role of an association in these matters can be critical and lies in the dynamic of guidance, advocacy, and enlightenment.

“We’re an association of 115 publishers,” Edwards says, “and ultimately, the decisions around what’s published and what those staffs look like are all made at the firm level, of course. But an association like ACP can certainly take a leadership role in looking at some of these questions.”

In children’s literature, for example, the association has a Children’s Committee, and member-publishers are known for their emphasis on diversity. “We have a number of companies that have published books on diverse topics and by authors with a wide range of backgrounds. For some companies that’s an important part of their mandate, to showcase a wide range of perspectives.

A couple years ago, Edwards says, Canadian publishers were “very attuned” to calls for US libraries to carry and promote diverse books. The #WeNeedDiverseBooks campaign was especially successful in focusing this interest.

So how did the Canadian industry respond? #WeHaveDiverseBooks.

“I love the whole idea of the campaign,” says Margie Wolfe, publisher of Second Story Press.

## #WEHAVEDIVERSEBOOKS CATALOGUE

About the catalogue: “Canadian publishers feel strongly that it is important to publish diverse books for children and teens from K-12 with multicultural characters and stories featuring diversity in the areas of: ability, gender, sexual orientation, ancestry, race, and religion.”

DOWNLOAD:  
[diversity.49thshelf.com](http://diversity.49thshelf.com)



“Before we children’s publishers introduced it to Canada, *Violet*—one of [Second Story’s] picture books about a mixed-race child—was the only Canadian title included in the first American #WeNeedDiverseBooks kit of recommended titles.”

The campaign brought many of Canada’s children’s book publishers together in support of an issue they care about.

“The Children’s Publishers Committee that includes Groundwood Books, Orca, Kids Can Press, Annick Press, and others” came together to create the #WeHaveDiverseBooks catalogue of diverse Canadian children’s and YA titles. The catalogue has drawn interest from school boards both in Canada and the US.

“The initiative is important because it recognizes the diversity of peoples within our society and the need for a literature to reflect that reality,” says Wolfe.

One reason Canada is committed to discussions of and focus on diversity is the country’s many First Nations and Indigenous populations. House of Anansi’s Matt Williams, a past president of the ACP, notes that the association has proudly endorsed the recommendations of Reconciliation Canada, an organization that aims to revitalize “the relationships between Indigenous Peoples and all Canadians in order to build vibrant, resilient and sustainable communities.”

“There’s two parts” to the focus in Canada on the country’s Indigenous voices and creativity, says Williams. “One part is authors and the other is publishers. Certainly, the range of Indigenous authors published here is excellent. And we hope that Canada’s Frankfurt Guest of Honour program in 2020 is going to help us bring a lot of attention to these writers.

“And on the publishers’ side,” Williams says, “the ACP includes Indigenous publishers. There aren’t as many as we’d like yet, but they certainly are there.”

Indeed, Williams joins many in praising publisher Gregory Younging, whose Theytus Books is one of the country’s outstanding Indigenous-owned and -operated presses. It’s Younging who, as an ACP member, has led the association to endorse Reconciliation Canada’s report and recommendations (*read more on Indigenous literary voices in Canada on page 41*).

“The strength of the publishing industry is our diversity and our breadth.”

—Matt Williams

“The ACP has also used its meetings each year,” Williams says, “to look at such issues as the oral traditions and how they intersect with publishing, cultural, and editorial protocols in manuscripts by Indigenous writers—questions of communal ownership and its implications for copyright.”

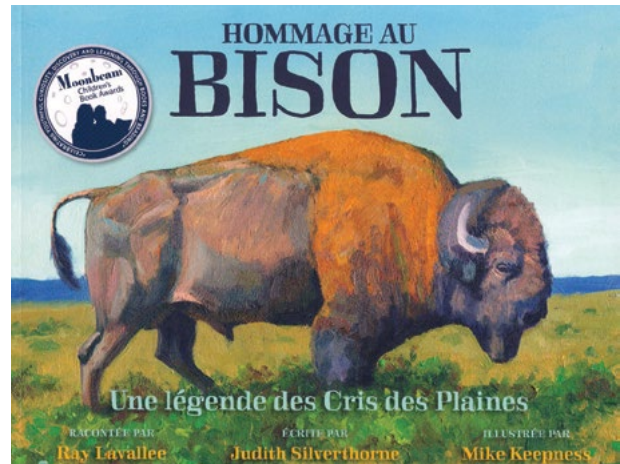
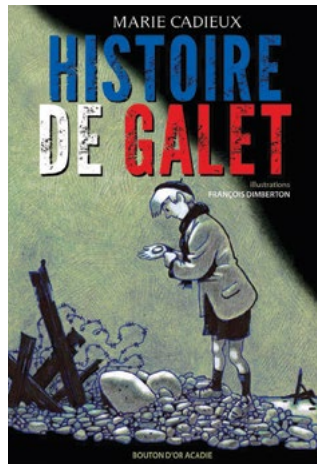
Together, the country’s publishers and associations are working to raise their awareness of what respectful engagement means.

Today, the demands of deeply diversified readerships and the capabilities of a thoughtfully diversified publishing workforce can come together in ways that bring literature into a more expansive, mind-opening construct than before.

Kate Edwards, Williams says, “is admired here as our executive director because there are so many things today to attend to” related to diversity. “These are big issues. And the strength of the the publishing industry,” Williams says, “is our diversity and our breadth.” •



# DÉCOUVREZ LA LITTÉRATURE DE L'OUEST CANADIEN, DE L'ONTARIO FRANÇAIS ET DE L'ACADIE!



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## 4 LEADING AND DIVERSE LITERARY VOICES FROM FRENCH CANADA

*A small cross-section of French Canada's literary scene. —Luca Palladino*

### Kim Thù

#### Notable awards:

Governor General's Award and Canada Reads' 2015 for her novel *Ru*

#### Publishers:

Stanké, Libre Expression, Trécarré

#### Recommended titles:

- *Ru* (2009)
- *À toi* (2011)
- *Mân* (2013)
- *Vi* (2016)

Kim Thù is a Saigon-born Québécois author whose award-winning *Ru* was translated into English by Sheila Fischman. Powerful and yet delicate, her writings have been translated in more than 25 countries.

Along the way to her success as an author, Thù worked as a seamstress, interpreter, attorney, and a restaurateur.

She said that *Ru*, her debut, is in part a tribute to the many Canadians who welcomed her when she left home during the Vietnam War. The author based that first book on her experiences emigrating to Canada by way of a Malaysian refugee camp.

### Natasha Kanapé Fontaine

#### Notable awards:

Finalist, Émile-Nelligan Award; Société des écrivains francophones d'Amérique Award

#### Publishers:

Mémoire d'encrier, Écosociété

#### Recommended titles:

- *N'entre pas dans mon âme avec tes chaussures* (*Do Not Enter My Soul in Your Shoes*, in an English translation by Howard Scott, 2012)
- *Assi Manifesto* (2016)
- *Bleuets et abricots* (2016)
- *Kuei, je te salue*, with Deni Ellis Béchard (2016)

An Innu poet, painter, actress, and activist, Natasha Kanapé Fontaine has a strong social media following and is a spokeswoman of the Idle No More movement in Québec, which supports a rising visibility for talented Aboriginal youth.

Through her activism, she has recruited many advocates for her cause and works to trace "the paths of racism" that can become inherent in language. She is an emerging voice and an unmistakable talent.

Fontaine's writing reflects her activism and pride in her Indigenous community. Her poems address issues of identity and racism, as well as dialogue and reconciliation.

### Dany Laferrière

#### Notable awards:

Prix Médicis for *L'énigme du retour* (*The Return*)

#### Publishers:

VLB Éditeur, Éditions du Boréal, Lanctôt Éditeur, Grasset

#### Recommended titles:

- *Comment faire l'amour avec un nègre sans se fatiguer* (*How To Make Love to a Negro Without Getting Tired*, 1985)
- *Je suis fou de Vava* (*I'm Crazy About Vava*, 2005)
- *L'énigme du retour* (*The Return*, 2009)

In 2013, Dany Laferrière became the first Canadian, the first Québécois, and the first Haitian to be elected to l'Académie française, the highest honor for a francophone author.

Born in Haiti, Laferrière worked as a journalist prior to emigrating to Canada in the late 1970s. He has continued some of his journalistic work by hosting programming on V, the francophone television network formerly known in Québec as TQS.

Laferrière left Haiti when a col-

league was murdered, something dealt with in his 2000 novel, *Le Cri des oiseaux fous*. In 1990, he emigrated to the United States and spends time in both Montréal and Miami.

### Michel Tremblay

#### Notable awards:

Prix Victor-Morin (1974); the Governor General's Performing Arts Award (1999); Officier de l'Ordre de France and Chevalier de l'Ordre National du Québec (1991)

#### Publishers:

Leméac, Guy Saint-Jean Éditeur, Nomades

#### Recommended titles:

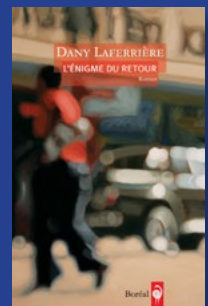
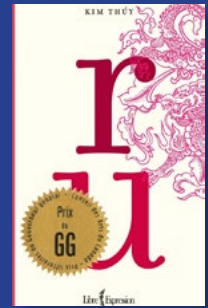
- *La grosse femme d'à côté est enceinte* (*The Fat Woman Next Door Is Pregnant*, 1978)
- *Thérèse et Pierrette à l'école des Saints-Anges* (*Thérèse and Pierrette and the Little Hanging Angel*, 1980)
- *Les Clefs du Paradise* (*The Keys to Paradise*, 2013)

Now 75, Michel Tremblay is an accomplished playwright and author. He wrote his theatrical debut, *Le Train*, in 1959 and would go on to win the Concours des jeunes auteurs sponsored by Radio Canada in 1964.

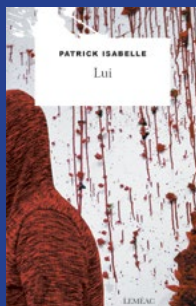
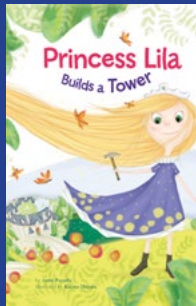
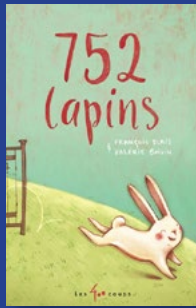
His writing often features homosexual and strong female characters. And his career accomplishments includes translation, adaption, screenwriting, short stories, and novels.

Tremblay's focus on fiction began in the mid-1980s, and he's an acutely sensitive writer to social and political issues, particularly in Québec life.

At times, he's advocated for secession of the province from Canada, and he's credited by many for his evocations of liberal and nationalist thinking, which promoted the Quiet Revolution of the 1960s. •







## HIGHLIGHTED TITLES FROM FRENCH-CANADIAN PUBLISHERS

*A selection of award-winning and critically acclaimed titles from members of the Association nationale des éditeurs de livres (ANEL).*

### CHILDREN'S BOOKS

#### Les 400 coups

**752 lapins**  
by François Blais  
A princess loves each and every one of her 752 rabbits. When one goes missing, she's heartbroken and determined to find it.

**CONTACT:**  
Simon De Jocas  
[s.dejocas@editions400coups.com](mailto:s.dejocas@editions400coups.com)

#### La courte échelle

**Un ami lumineux**  
by Simon Boulerice (author),  
Marilyn Faucher (illustrator)  
At his father's house in the city, Ludo believes a tiny man is hiding inside the traffic light, changing the colors.

**CONTACT:**  
Marianne Dalpé  
[marianne@courteechelle.com](mailto:marianne@courteechelle.com)

#### CrackBoom! Books (Chouette)

**Princess Lila Builds a Tower**  
by Anne Paradis (author),  
Karina Dupuis (illustrator)  
From the imprint that first published the popular *Caillou* series, this illustrated book is about a determined princess who undertakes a vast construction project in the forest.

**CONTACT:**  
Geneviève Lagacé  
[genevieve.lagace@editions-chouette.com](mailto:genevieve.lagace@editions-chouette.com)

#### Hurtubise

**Hackers**  
by Isabelle Roy  
In this YA thriller a teen takes his computer hacking skills a step too far. With the help of his friends, he tries to fix his mistakes.

**CONTACT:**  
Sandra Felteau  
[sandra.felteau@groupehnh.com](mailto:sandra.felteau@groupehnh.com)

#### Leméac

**L'enfant mascara**  
by Simon Boulerice  
Inspired by a true story, this book is about a transgender teen who falls in love with a boy—a boy who eventually murders him.

**Lui**  
by Patrick Isabelle  
A teen who committed a shooting is released home after serving his sentence. The public reacts with anger, and his friend tries to understand.

**CONTACT:**  
Jean-Marie Jot  
[jm.jot@lemeac.com](mailto:jm.jot@lemeac.com)

#### Éditions Michel Quintin

**Series: Les Dragouilles**  
by Karine Gottot, Maxim Cyr  
In this series of comic books, little creatures called "dragouilles" explore major cities around the world. The series is an award-winning hit across Québec and Canada.

### About the Association nationale des éditeurs de livres (ANEL)

Celebrating its 25th anniversary this year, the the Association nationale des éditeurs de livres (ANEL) represents nearly 100 publishers across Québec and French Canada.

The association represents its members' interests to the government, promotes reading in Canada, and organizes events. ANEL subsidiary Québec

Édition supports its members' international activities with collective stands at book fairs, networking events, and more.

The executive director of ANEL is Richard Prieur, and the current president is Nicole Saint-Jean, publisher of Guy Saint-Jean Éditeur. For more information about the association and its activities, visit: [www.anel.qc.ca](http://www.anel.qc.ca)



**Savais-tu? Les dinosaures**

by Alain M. Bergeron,  
Michel Quintin  
These humorous and intelligent documentaries use a cartoon format to teach about little-known animals and their habits.

**CONTACT:**

Chélanie Beaudin-Quintin  
[foreignrights@editionsmichelquintin.ca](mailto:foreignrights@editionsmichelquintin.ca)

**Éditions de Mortagne****Tabou Series**

by various authors  
This series of teen novels presents candid stories about “taboo” subjects like sex, abuse, cyberbullying, alcohol, and more. These fictional stories help teens deal with tough issues.

**CONTACT:**

Sandy Pellerin  
[sandy@editionsdemortagne.com](mailto:sandy@editionsdemortagne.com)

**Québec Amérique****Le dernier qui sort éteint la lumière**

by Simon Boulerice  
Twins Arnold and Alia live with their two fathers and are about to turn thirteen years old. Their fathers write 13 letters to reveal which of the two is the biological father.

**CONTACT:**

Alexandra Valiquette  
[avaliquette@qa-international.com](mailto:avaliquette@qa-international.com)

**Éditions XYZ****Grand père et la Lune**

by Stéphanie Lapointe  
(author) Rogé (illustrator)  
A poignant graphic novel about a girl's relationship with her grandfather. This book won a 2016 Governor General's Award.

**CONTACT:**

Sandra Felteau  
[sandra.felteau@groupehnh.com](mailto:sandra.felteau@groupehnh.com)

**FICTION****Éditions Alto****Madame Victoria**

by Catherine Leroux  
In this award-winning novel, a skeleton is discovered at the edge of the woods, steps from the Royal Victoria Hospital in Montréal. An investigation begins to discover her identity.

**CONTACT:**

Christiane Vadnais  
[cvadnais@editionsalto.com](mailto:cvadnais@editionsalto.com)

**Éditions du Boréal****Autour d'Eva**

by Louis Hamelin  
Éva moves to her hometown on Lake Kaganoma, where she launches a protest against American developers threatening to destroy the lake.

**Owen Hopkins, Esquire**

by Simon Roy  
Owen Hopkins is dying in Yorkshire. His son must come home to fulfill a promise he made years ago, and he must deal with the difficult relationship between father and son.

**CONTACT:**

Sandra Gonthier  
[sgonthier@editionsboreale.qc.ca](mailto:sgonthier@editionsboreale.qc.ca)

**Les Éditions de l'Homme****La mort d'une princesse**

by India Desjardins  
Deeply hurt by a breakup at 31 years old, Sarah throws herself into her career and renounces love. Years later, she starts to wonder if she really can give up on love.

**CONTACT:**

Florence Bisch  
[florence.bisch@sogides.com](mailto:florence.bisch@sogides.com)

**Hurtubise****Les petites tempêtes**

by Valérie Chevalier  
This feel-good novel follows the life of Raphaëlle from girl to adult,

a journey that is sometimes troubled yet also filled with loving moments.

**CONTACT:**

Sandra Felteau  
[sandra.felteau@groupehnh.com](mailto:sandra.felteau@groupehnh.com)

**Leméac****Le corps des bêtes**

by Audrée Wilhelmy  
Author Audrée Wilhelmy is not afraid to tackle taboo subjects. In a remote seaside village, three family members move toward an incestuous love triangle.

**Tsubaki: Le poids des secrets**

by Aki Shimazaki  
In a letter left to her daughter after her death, Yukiko, a survivor of the atomic bomb, recalls the episodes of her childhood and adolescence.

**CONTACT:**

Jean-Marie Jot  
[jm.jot@lemeac.com](mailto:jm.jot@lemeac.com)

**Le Quartanier****L'année la plus longue**

by Daniel Grenier  
Born on February 29 in a leap year, Thomas Langlois ages one year for every four that pass. He travels North American and experiences the 18th and 19th centuries.

**Le plongeur**

by Stéphane Larue  
Twentysomething compulsive gambler Stéphane drinks too much and is deeply in debt. When he takes a job as a dishwasher, he meets a fellow delinquent who inspires him to find the right path.

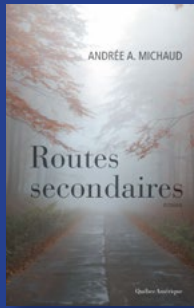
**CONTACT:**

Céline Hostiou  
[lequartanier@lequartanier.com](mailto:lequartanier@lequartanier.com)

**Québec Amérique****À l'abri des hommes et des choses**

by Stéphanie Boulay  
Growing up isolated in a forest, an





anonymous narrator only has Titi, a big sister figure, to explain life and adulthood to her.

**Routes secondaires**  
by Andrée A. Michaud

Who is Heather Thorne, this young woman with amnesia? A writer becomes obsessed with trying to figure out who this woman is and risks getting dragged into her dark past.

**CONTACT:**  
Alexandra Valiquette  
[avaliquette@qa-international.com](mailto:avaliquette@qa-international.com)



**Stanké**

**Abattre la bête**  
by David Goudreault

In this last book of David Goudreault's trilogy (which will soon hit the big screen), a troubled and violent young man escapes a psychiatric hospital in search of his mother.

**CONTACT:**  
Carole Boutin  
[cboutin@sogides.com](mailto:cboutin@sogides.com)



**Éditions XYZ**

**Autopsie d'une femme plate**  
by Marie-Renée Lavoie

When Diane's husband of nearly 25 years leaves her for a younger woman, she must re-evaluate her relationships in this tragicomic novel.

**CONTACT:**  
Sandra Felteau  
[sandra.felteau@groupehnh.com](mailto:sandra.felteau@groupehnh.com)



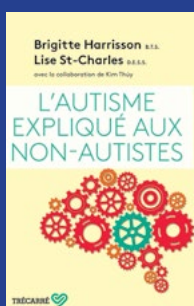
## NONFICTION

**Éditions du CHU Sainte-Justine**

**Aider l'enfant anxieux**  
by Sophie Leroux  
Many children experience anxiety. This guide is designed to help with illustrated and therapeutic tales for prevention and intervention.



**CONTACT:**  
Florence Bisch  
[florence.bisch@sogides.com](mailto:florence.bisch@sogides.com)



**CONTACT:**  
Marise Labrecque  
[marise.labrecque.hsj@sss.gouv.qc.ca](mailto:marise.labrecque.hsj@sss.gouv.qc.ca)

**Écosociété**

**Une escroquerie légalisée**  
by Alain Deneault

This book examines the ramifications of tax havens on society, including growing inequality. Deneault questions why this mechanism still exists.

**De quoi Total est-elle la somme?**  
by Alain Deneault

Multinational corporations have become institutions that dominate our societies. They make laws and to overrule governments. This book urges people to reclaim their political sovereignty from these companies.

**CONTACT:**  
Élodie Comtois  
[ecomtois@ecosociete.org](mailto:ecomtois@ecosociete.org)

**Les Éditions de l'Homme**

**La douleur repensée**  
by Dr. Gaétan Brouillard  
Bestselling author Dr. Brouillard explores the root of chronic pain and offers physical and psychological techniques to treat and relieve it.

**Mon cerveau a besoin de lunettes**  
by Annick Vincent  
This book is the diary of a fictitious, 8-year-old boy named Tom who has ADHD. It helps children, parents and caregivers cope by using stories, illustrations, and concrete examples.

**CONTACT:**  
Florence Bisch  
[florence.bisch@sogides.com](mailto:florence.bisch@sogides.com)

**Librex Expression**

**Le Monstre**  
by Ingrid Falaise  
In this personal account, the author tells of escaping an abusive marriage to a man she followed to Africa when she was 18 years old, believing

he would be her Prince Charming.

**CONTACT:**  
Carole Boutin  
[cboutin@sogides.com](mailto:cboutin@sogides.com)

**Lux Éditeur**

**La peur du peuple**  
by Francis Dupuis-Déri  
What is the ideal democracy? Is it the version in power today, or the vision promoted by popular movements like Occupy?

**L'anarchie expliquée à mon père**  
by Francis Dupuis-Déri, Thomas Déri

A father-son dialogue explores the roots and fundamentals of anarchy and democracy to better understand each school of thought.

**CONTACT:**  
Alexandre Sanchez  
[a.sanchez@luxediteur.com](mailto:a.sanchez@luxediteur.com)

**Éditions MultiMondes**

**Qu'est-ce que le boson de Higgs mange en hiver**  
by Pauline Gagnon  
In 2012, the CERN laboratory confirmed the existence of the Higgs boson. In this book, Pauline Gagnon explains what this particle is and why it is important.

**CONTACT:**  
Sandra Felteau  
[sandra.felteau@groupehnh.com](mailto:sandra.felteau@groupehnh.com)

**Éditions Trécarré**

**L'autisme expliqué aux non-autistes**  
by Brigitte Harrisson, Lise St-Charles  
This book provides a unique way to communicate with people who have autism. It includes insights from autistic author Brigitte Harrisson's life.

**CONTACT:**  
Carole Boutin  
[cboutin@sogides.com](mailto:cboutin@sogides.com)

# 8 FRENCH CANADIAN PUBLISHERS BRINGING THEIR AUTHORS TO THE GLOBAL STAGE

These are just some of the publishers in French Canada supporting local authors and making sure that French Canadian talent gets more global recognition. *Interviews by Luca Palladino*



**ANTOINE TANGUAY**  
Founder, President, Publisher  
Éditions Alto

**Notable positions:** journalist; independent bookseller; involved in launching *Les libraires* (the largest literary monthly in Québec)



**PASCAL ASSATHIANY**  
CEO  
Éditions du Boréal

**Notable positions:** 50 years in the book industry as a bookseller, commercial manager, editor; he has occupied almost every facet of the book industry



**ÉLODIE COMTOIS**  
Business Manager, Communications  
Director  
Écosociété

**Notable positions:** spokesperson for *Sauvons les livres*; vice-president of the Association nationale des éditeurs de livres (ANEL)

## Éditions Alto

Éditions Alto took the literary world by surprise 12 years ago by publishing *Nikolski* by Nicolas Dickner, a little-known author at the time. A zig-zagging, raucous book that spewed good storytelling, the novel, much like the publishing house, has since received countless accolades for the breadth of its vision and for the touch of lunacy present in its publishing projects.

And if you want to point fingers, it's all Antoine Tanguay's fault.

"For the past fifteen years, a new wind is blowing on Québec's literary scene. New publishers take their place next to, but without replacing, larger publishing houses (Boréal, Leméac, Québec Amérique, Libre Expression)," says Tanguay.

"For me, this is a sign of literary maturity as the newcomers inspire ourselves from established publishing houses, and then we go our own way, showing our own true colors. This wind has brought new voices (Nicolas Dickner, Samuel Archibald, Kim Thuy, Audrey Wilhelmy, Éric Dupont, Anaïs Barbeau-Lavalette, Perrine Leblanc) and a unique enthusiasm, a fresh vision in addition to a desire to carve out a place not only in Québec but also in the rest of the world."

For Antoine Tanguay, the newest generation of publishers that have grown up with the internet and social media now have a global vision of literature. They read a lot, they are curious, inspired by what they read on the international stage. According to Tanguay, they want to take over the world and he has no doubt that they will succeed.

## Éditions du Boréal

Pascal Assathiany gives the impression that he is part rock star, part publisher. With over 50 years' experience in the publishing industry and 30 years building Boréal, he has helped usher in culture-defining authors who have marked Québec's history and etched Boréal's name into the publishers' hall of fame—if such a thing were to exist.

Boréal is a house built on authors, and it has been run by authors who love to read. Giants like Marie-Claire Blais (Winner of the Médicis for *A Season in the Life of Emmanuel*); Dany Laferrière (who was recently inducted in France's most venerable institution, L'Académie française); Robert Lalonde (author of *The Heart is What Dies Last* which was turned into a film by Alexis Durant

Brault and presented at Cannes in 2017); the late Gaétan Soucy (most known for *The Little Girl Who Was Too Fond of Matches*, his work has been translated into more than 20 languages); and Louis Hamelin (whose daring novel on *Québec's October Crisis* won him four prestigious awards in 2010) have passed through the doors of Boréal.

"Our role at Boréal is to accompany Québec and Canadian authors and make sure their work stands the test of time," says Assathiany, "whether those works are creative or philosophical."

Always the visionary, Assathiany is now looking towards the future and how to create new readers in Québec society, especially among the younger generations. In order for Boréal's books to be successful, they have to be read in a society that can read works critically and have the capacity to debate ideas. And that battle is never won.

## Écosociété

Écosociété, as the publisher's name implies, is anchored in ecological and other socially relevant (and sometimes controversial) issues and trends. Topics treated in its works include milita-

rism, globalization, media criticism, and more, all for the sake of engaging readers.

This is an independent publishing house celebrating 25 years in business. Élodie Comtois—who spearheaded the fixed price for books movement (*Sauvons les livres*) and who has helped defend Écosociété against lawsuits from multinational corporations—is no stranger to practicing what she publishes.

“By condemning the abuses of capitalism and encouraging a transition towards ecologism, social justice, and political engagement,” she says, “our authors patiently and intensely cultivate knowledge.”

While Écosociété is well-established in Québec, it has been working on business development on the other side of the Atlantic for the past few years. For a publisher whose philosophy is the free circulation of ideas, it was an obvious choice for the house to seek out other French-speaking populations in Europe.

A consultant now works full-time from Paris to promote Écosociété titles in France, Switzerland, and Belgium. And Écosociété has announced that it will be distributed by Harmonia Mundi starting in January 2018, another clear indication of its international expansion.

“Among our most successful titles are books by Rob Hopkins, Jan Gehl, and Alain Deneault, as well as translations of Noam Chomsky.

“Also on our list of bestsellers is Jean-Martin Fortier’s seminal work *The Market Gardener*, which has sold over 50,000 copies worldwide.”

## Groupe HMH

Together with his sister Alexandrine, Arnaud Foulon is heir to the Groupe HMH business started by Claude Hurtubise and bought by Arnaud’s father, the venerable (and still involved) Hervé Foulon.

The Foulons are fifth-generation publishers from their great-grandfather’s side, and today Groupe HMH comprises four publishing houses—Éditions XYZ, Marcel Didier (MD), Éditions Hurtubise, and Éditions MultiMondes—each with a distinct niche in the market.

The company also operates Distribution HMH, which handles distribution for at least nine publishing companies, including Black Cat Cideb, Eli Publishing, Bibliothèque Québécoise, and Éditions Hatier.

“The Québec book industry has neither the size nor the characteristics of France’s book market,” Foulon says. “In many ways, we work as if we’re in two parallel universes.

“Despite that, our recent successes are encouraging. We can point to Québec being guest of honour at high-profile European literary events including Foire du livre de Bruxelles 2015 and Salon du livre et de la presse de Genève 2017.

“We’re also heartened by the France-Québec



**ARNAUD FOULON**  
Vice President, Publishing  
Operations  
Éditions Hurtubise, Groupe HMH

**Notable positions:** treasurer of the Association nationale des éditeurs de livres (ANEL)

Award and by the response of independent booksellers in Paris and Brussels.

“These things encourage us to think that there are many convergence points between our respective industries.”

Groupe HMH has long been recognized as a leader in the Québec book industry, and the Foulon family has been closely involved in guiding and structuring the market to strengthen its authors and fellow publishers.

“With the emergence of new prominent authors such as Jocelyne Saucier, Kim Thúy, or Nicolas Dickner,” says Arnaud Foulon, “Québec literature unveils its richness and complexity—of which Dany Laferrière is our best-known leading light of the ‘old continent.’

“This is a French literature, so to speak,” he says, “but one that showcases the American-ness that defines us, translating our own identity and our attachment to language.”

## Groupe Homme

Groupe Homme is the single largest publisher of general literature in French Canada. The group publishes over 150 titles a year and has more than 3,000 titles in its catalogue. It benefits from being part of powerful media company Groupe Québecor.

The publishing group includes les Éditions de l’Homme, Le Jour éditeur, Petit homme, La Griffie, La Semaine, Québec Livres, and Juniper.

Group Homme publishes a wide range of titles from self-help and spirituality books to practical books (health, nutrition, cooking, sports), reference, nonfiction books for children and adults, as well as teen fiction.



**JUDITH LANDRY**  
Executive Director  
Groupe Homme

**Notable positions:** previously communications director for several publishing houses and distributors

In 2018, les Éditions de l’Homme, the founding publishing house of the group, will celebrate 60 years in the business, making it one of the oldest publishing houses in Québec.

Judith Landry, a veteran in the business, has adapted Groupe Homme’s business model to accompany the shifting tides of online entertainment and internet culture.

“In the world of free internet content and social media, our role as publishers is not only to offer readers exclusive, original, and quality content, but also to provide our authors guidance through creative and professional platforms that promotes their content,” she says. “It’s really a hallmark of our publishing house to be in a position to offer this global service, thanks to our innovative methods and risk-taking spirit.”

The future looks very bright for Groupe Homme and its international activities. It is one of the only publishing houses with an office in Paris, and the company has created a niche for itself as one of the largest sellers of self-help books on the European market. Groupe Homme also created an English-language publishing house in 2014 (Juniper) and looks to add to its 500 translated titles in 31 languages.

## Groupe Librex

Groupe Librex unites more than 12 publishers under one roof—the oldest of which has been in business for more than 40 years—and are known for their excellence in general literature. Librex Expression, Stanké, Trécaré, Logiques, and Publistar are among them.

The group publishes fiction, biographies, practical guides and reference works *next page* »



**JOHANNE GUAY**

Vice President of Publishing,  
Editor-in-Chief  
Groupe Librex

**Notable positions:** manager of the Association nationale des éditeurs de livres (ANEL) for 5 years



**ALEXANDRE SÁNCHEZ**

France Editor  
Lux Éditeur

**Notable positions:** translator; worked with publishers Éditions du Boréal, Les Allusifs and Le Quartanier



**CAROLINE FORTIN**

Executive Director  
Québec Amérique

**Notable positions:** current president of CANADA FBM2020, organizing the Guest of Honour program in Frankfurt

« from previous page in health and self-help, all designed for the general public. Novelist Kim Thùy and biochemist Richard Béliveau are among their best known authors. Groupe Librex is a phenomenal ambassador for the creativity and knowledge of Canadian writers.

A veteran of the book industry, Johanne Guay believes that publishing is in a state of constant evolution.

“The arrival of new types of entertainment directly impacts time spent reading today,” she says. “It is an every day challenge. Also, the book as an object is itself finding new roads. We have to be constantly curious about emerging reader interests and how they consume information.”

Johanne Guay was the first editor to publish Kim Thùy and has fostered a close relationship to her author. She believes author relationships are a key to Groupe Librex’s success.

“A successful publisher has to be more and more imaginative, tread on new ground, and be a trailblazer. And all of that has to be done at warp speed. The publishers in Québec are quite creative because they have had to develop within a very small market. Thankfully, we are able to find many of their books now published and distributed worldwide. Groupe Librex is of those houses whose progression has skipped over the border.”

**Lux Éditeur**

The catalogue of Lux Éditeur reads like a who’s who of 20th- and 21st-century progressive philosophers, economists, and other writers. Their essays are meant to be provocative. The intent is to influence policymakers and civil society, prompting them to action and plunging citizens into debate.

For the past two years, Lux has initiated a new phase of its development in France by opening an office in Paris. Alexandre Sánchez is the company’s permanent presence there, and as such, she facilitates commercial planning and enables an ongoing expansion of the house’s French catalogue.

“We’re publishing more and more French authors whose ideas echo our Québec authors’ ideas,” says Sánchez, “and that, in effect, fits perfectly into our original editorial mission: half of our catalogue has long been dedicated to translations.

“Lux presents itself as a bridgehead in America for European readers, but also as an exploration base in Europe for French readers.”

For this Québec publishing house, the European market is important because it can vastly increase sales. But because Lux is specialized in social sciences and essays, the challenge for the publisher is to find a way to reach the greatest number of readers.

“Since we’ve begun selling our works in France,” says Alexandre Sánchez, “the editing process we offer to our authors is also aimed at adapting their ideas so they can find traction in the wider markets outside of Québec.

“When submitted to this transatlantic litmus test,” she says, “Québec thinkers—such as Alain Deneault, Francis Dupuis-Déri, or Normand Bailargeon—only shine brighter because of it.”

**Québec Amérique**

After more than 40 years in business and with some 800 titles active in its catalogue, terms frequently heard to describe this quintessential Québécois publishing house are “audacity,” “risk,” and “thirst.”

The father-daughter team at the heart of

Québec Amérique, Jacques and Caroline Fortin, are admired as smart decision-makers with killer business instincts and an eye for international expansion. Québec Amérique specializes in publishing literary works, essays, visual dictionaries, and reference books.

“From expanding our flagship product—*The Visual Dictionary* in more than 40 languages—to the sale of rights in our fiction catalog, our presence in international markets has been an indispensable element for the growth of our company.”

Caroline Fortin is the newly elected president of Canada’s Frankfurt Book Fair Guest of Honour 2020 committee, and she sees the coming-of-age for Québec literature as a recent trend.

“We’ve seen a genuine international interest in Québécois literature,” she says, “and this has translated into sales and the success for our authors on the world stage.”

One example Fortin points to is Andrée A. Michaud, whose novel *Boundrée* (*Boundary*) is a haunting crime novel set on the frontier between Québec and Maine in 1967. It was recently longlisted for the Scotiabank Giller Prize

“Many of our authors write and are edited now with the express intention of being read far beyond our national walls,” says Fortin.

It’s a testament to the evolutionary gains being made by Québec’s publishers and their authors, she says, that so many observers in other parts of the world can see universally recognizable narratives in the daily struggles of the Québécois.

“Throughout my travels to participate in international book events,” Caroline Fortin says, “I recognize just how vigorous the French-language Canadian book industry has become.

“Many of our very innovative publishing houses provoke curiosity and entice readers with their inventiveness and their audacity.”

Audacity as a business philosophy is certainly paying off for Québec Amérique. •



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“We had to take every opportunity and use our expertise to develop new collections.”

—Simon Payette,  
Éditions Chouette

“We’ve noticed that international publishers now have more knowledge of the Québec market.”

—Chélanie Beaudin-Quintin,  
Éditions Michel Quintin

“By publishing children’s books, we participate wholeheartedly in the great adventure of being human.”

—Simon de Jocas,  
Les 400 coups

“New publishing houses have spurred authors and publishers to take their rightful place in France, Belgium, and Switzerland.”

—Frédéric Gauthier,  
La Pastèque

## BIG BRANDS, LOCAL TALENT: CHILDREN'S BOOK PUBLISHERS IN FRENCH CANADA

*These four children's publishers are part of a larger community in French Canada using innovative ideas to reach young readers. —Luca Palladino*



**SIMON PAYETTE**  
Executive Director  
Éditions Chouette

**Notable positions:** started his publishing career in 2005 analyzing children's book trends with Héritage Jeunesse



**CHÉLANIE BEAUDIN-QUINTIN**  
Rights Director  
Éditions Michel Quintin

**Notable positions:** author and illustrator

### Éditions Chouette

**K**nown for its international hit series, *Caillou*, published in 20 languages and distributed in 50 countries, Éditions Chouette is a made-in-Québec success story. To date, the company has sold more than 15 million units of this series.

Simon Payette has been quickly recognized for his business acumen. He now leads the worldwide sales development of one of Québec's publishing gems, Éditions Chouette, and he is keenly aware of the challenges for smaller houses.

“Children’s book publishing has become increasingly difficult for smaller players on the big stage,” he says. “In order to ensure our presence and our growth, we had to take every opportunity and use our expertise to develop new collections such as CrackBoom! Books and *City Monsters*.”

Always aware of how children’s development affects their interaction with books, Payette says that his team at Chouette has designed books that take toddlers through their pre-reading phase with their *City Monsters* series (for ages 3 and up). The books’ sturdy design is meant to withstand any book-throwing or page-chewing enthusiasm.

*City Monsters* allows kids to discover cities and regions of the world through hidden monsters of the most amusing kind.

And some of the titles from the CrackBoom! imprint feature a built-in, smiling moon night-light. In *Goodnight Farm Animals*, for example, the farmyard creatures gather to say goodnight, and little readers then doze off in the gentle warmth of the book’s moonshine.

Such innovative, parent-friendly efforts are of interest to Payette. “We’re also experimenting and developing book formats that allow us to extend our print runs and remain competitive,” he says.

### Éditions Michel Quintin

**F**ounded in 1982, Éditions Michel Quintin originally published popular books about animals, nature, and the environment. Thanks to the sustained efforts of a dynamic team constantly proposing original and adventurous concepts, the publishing house was able to diversify its offering



through fiction, comic books, practical guides, and illustrated books in many styles.

Today, Éditions Michel Quintin is one of the largest publishers of young adult literature and can boast as being the fourth-largest, French-language comic book publisher in Canada.

The publisher's catalogue includes over 700 titles and over 300 digital books. They publish 50 new titles per year. These titles are distributed in French-speaking countries around the world. Chélanie Beaudin-Quintin spearheads the foreign rights department and has seen her international strategy pay dividends.

"For the past few years, we've made sustained efforts to develop new partnerships with like-minded publishers, and we've noticed that international publishers now have more knowledge of the Québec market. Our efforts were rewarded when we were able to enter markets like the US, Japan, China, Mexico, Brazil, Bulgaria, Belgium, and many more," she says.

"A few years ago, we noticed the graphic novel and comic book trend hitting Québec, whereas before it was much more of an import product. We were able to create our own product, put forward homegrown authors and illustrators, and capitalize on the trend rather than simply watch as imported products were resold."

Because of this adventurous strategy, Éditions Michel Quintin is in a resilient position today even as many book markets are facing challenges as a result of industry upheavals.

### Les 400 coups

Specializing in illustrated children's books, Les 400 coups recently celebrated their 20th anniversary. Founded in 1995 by Serge Théroux and Pierre Belle and acquired recently by Simon de Jocas, Les 400 coups is one of the top players in French Canadian children's publishing.

Their team has put together award-winning titles that dive into the entire spectrum of life's emotions, aim to awaken the mind, and spark curiosity. With series such as *Carré blanc*, for example, Les 400 coups wades into uncommon territory for children's books by exploring the lives of children who face serious, sometimes life-threatening, emotional challenges.

Other series focus on the fun and silly side of life, like books from author/illustrator Élise Grav-



**SIMON DE JOCAS**  
President, Owner  
Les 400 coups

**Notable positions:** president, BTLF; president, Québec Édition; president, National Reading Campaign



**FRÉDÉRIC GAUTHIER**  
Co-Founder, La Pastèque  
President, Livres Canada Books

**Notable positions:** edited books for Les 400 coup before co-founding La Pastèque

el and her charmingly illustrated monsters.

Having studied early childhood education, Simon de Jocas has the right combination of wit, charm and experience for this job. He took over as president of Les 400 coups in 2013. His background in teaching—especially in First Nations communities—and his work with school boards, educational publishers, and digital book content distributor De Marque gave him a unique perspective on how to craft books that captivate a child's imagination.

"With over 450 titles in print, we boast a publishing legacy that includes authors and illustrators from Canada, Europe, South America, and Asia," says de Jocas.

"We are distributed in Canada and in Europe, and have over 150 translated titles. By publishing children's books, we participate wholeheartedly in the great adventure of being human with all of its infinite nuances."

### La Pastèque

Comic book specialist La Pastèque has seen a meteoric rise thanks to its attention to detail and uncompromising commitment to quality and originality. They are careful with author and illustrator selection, and it shows. Co-founders Frédéric Gauthier and Martin Brault have set new

benchmarks not only in Canada but also for children's book publishers worldwide.

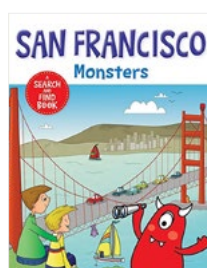
"The Québec publishing industry now freely exports [books] to all French-language markets," says Gauthier. "With the exceptional quality of their editorial lines, new publishing houses have spurred authors and publishers to take their rightful place in France, Belgium, and Switzerland."

La Pastèque's excellence has certainly garnered more international recognition in recent years. In 2014, they won a Prix Ragazzi for *Le Noël de Marguerite* by India Desjardins and Pascal Blanchet. In 2015, their title *Le voleur de sandwiches* by Patrick Doyon and André Marois won several prizes. And again in 2015, *Le Grand Antonio* by Élise Gravel received a Prix Lux.

For its outstanding work, La Pastèque celebrated its 15th anniversary by being the first comic book and graphic novel publisher to be invited to the Montréal Museum of Fine Arts.

"For the past few years, the Québec publishing industry was performing well in export markets for the sale of rights, but over time it appeared more and more important, or rather vital, that . . . books from the Québécois catalogues be physically present in French-language booksellers across Europe," says Gauthier.

"It is really a question of identity. There has been monumental work done by authors, creators, and publishers to fashion books that are worthy of existing on these markets. I believe we can call this success a fine maturity." •





## AGENTS & PUBLISHERS: QUÉBEC'S RIGHTS MARKET

*In French Canada, the author-publisher relationship is paramount, and literary agents are rare. Rights directors travel the world to find the right international publishers for their authors.*

By Luca Palladino

Literary agents are very uncommon in Québec. Like in France, publishers in francophone Canada typically handle rights sales and representation for their authors themselves.

This means the author-publisher relationship is of the utmost importance in this market. Authors rely more on their publishers, and publishers commit more time and resources to each of their authors.

“The objective is to find a foreign publisher with a common goal,” says Chélanie Beaudin-Quintin, foreign rights director for Les Éditions Michel Quintin, “who really has the same way of looking at the book industry that you have.”

She says that the right match may require an endless number of meetings and sit-downs. To take a short cut through the maze of book fairs and emails, Beaudin-Quintin says she’s meeting more and more with international scouts.

Another hurdle to selling rights to French Canadian titles? The language.

“More often than not,” Beaudin-Quintin says, “international publishers will zero in on English-language books because it’s easier to translate them.”

That means publishers from Québec are putting in more face-time at professional events to sell rights. “English-language publishers can often get published by sending their titles to a book fair without even being physically present,” says Beaudin-Quintin. “For Québec publishers, without being present at events and representing our books, there’s next to no chance of striking a deal.”

To open new markets for their authors, she

says, Québec’s publishers today might offer sample translations of their books or use subagents for certain territories such as China or the Spanish-language markets of Latin America.

### Québec Literary Agents

Patrick Leimgruber is one of two literary agents in Québec. He has been in the agenting business for the past 17 years and says he prefers to see the glass as half-full.

“To be a literary agent in any country,” Leimgruber says, “you have to be a chameleon and learn to adapt yourself to different models. Representing Québec authors is neither easier nor more difficult than dealing with authors of another nation.”

Running Agence littéraire Patrick Leimgruber, he says he knows his way around the French, Swiss, and Québec literary worlds. He worked for several years in Parisian publishing houses including Éditions du Seuil and Éditions Autrement, then emigrated to Québec and worked for Éditions internationales Alain Stanké.

His work in contract negotiations from the publisher side prepared Leimgruber to make the move to agenting.

His clients include Pierre Szalowski, whose debut novel *Le froid modifie la trajectoire des poissons* (*Fish Change Direction in Cold Water*) from Éditions Hurtubise, won the Grand Prix de la relève Archambault, which aims to raise the visibility of new Québécois authors.

Leimgruber says that for him, the only real difference in Québec is that he’s on his home turf and can more easily work his network.

“I work for my authors,” he says, “and publishers definitely don’t see me as a negative element.

“To be a literary agent in any country, you have to be a chameleon and learn to adapt yourself to different models.”

—Patrick Leimgruber

“On the contrary, they see me as an asset to the team, helping build the authors’ reputations and make connections that publishers couldn’t do by themselves.”

Newer to Québec’s agenting scene is Piedad Saenz, owner and manager of Montréal’s Lady-Books. Her company is some four years old, and she specializes in representing North American publishers in Latin America. “The biggest challenge for publishers is to build a solid contact base” in other markets, she says.

Saenz speaks French, English, and Spanish. She stresses that the key to what she does is “maintaining a constant and fluid communication with publishers despite important language barriers. I think there’s also a misconception of how, for example, Latin Americans do business. And that can make lasting relationships difficult.” •

# ANEL'S RICHARD PRIEUR ON THE STRENGTHS OF THE FRENCH CANADIAN BOOK MARKET

*The executive director of the Association nationale des éditeurs de livres (ANEL) talks about the association's work to support the flourishing francophone book market in Canada.*

By Hannah Johnson

“One of the strengths of the French Canadian book market is that French Canadian authors remain loyal to their Canadian publishing houses,” says Richard Prieur, executive director of the Association nationale des éditeurs de livres (ANEL) since 2010. “If they are published in France under a French brand, they still choose a Canadian brand for the local market.”

ANEL is the Canadian publishers association for French-language publishers and is this year celebrating its 25th anniversary. Under Prieur's direction, ANEL works to promote the interests and growth of French-language publishing in Québec and across Canada.

Working to support its members export activities, ANEL's export committee, Québec Édition, organizes collective stands at book fairs in Frankfurt, Paris, Montreuil, Geneva, and Brussels. It also cooperates with Livres Canada Books on trade missions to other countries. And since 2014, the committee has organized fellowships for international publishers to attend Canada's largest book fair, the Salon du livre de Montréal.

“The Québec Édition committee, which is run by Karine Vachon, is a great achievement,” says Prieur, who has been ANEL's director since 2010.

As ANEL looks back at its 25-year history and forward to its next projects, *Publishing Perspectives* spoke with Prieur about ANEL's perspective on the French Canadian book market.

**Publishing Perspectives:** What are some of the unique characteristics of the French Canadian book market?

**Richard Prieur:** The book industry is well supported by the provincial government of Québec, and export activities are subsidized through Québec Édition, an ANEL committee that organizes collective stands.

A provincial law known as Bill 51 that was approved in 1981 has been really helpful in supporting independent bookstores and libraries throughout Québec. The bill requires public institutions like libraries and government offices to acquire their books from a bookstore in its region. Independent bookstores are doing well in Québec [as a result], and there are plenty of them.

**PP:** How has French Canadian publishing evolved in recent years?

**RP:** A lot of new publishing houses have appeared, and only a few have gone out of business.

There are a number of key players in the industry today. Publishers like La Pastèque (graphic books), Lux and Écosociété (essays), Le Quartanier, Alto, la Peuplade, Mémoire d'encrier, Marchand de feuilles and many others in literature have seen international success. Plus there are well-known publishers like Québec Amérique, Boréal, and many more.

[In addition to developments domestically], the French Canadian market shows great vitality and interest in publishing authors in translation from English and Indigenous Canada.

**PP:** How much of an impact does France have on Québec's book market?

**RP:** In the early '70s, 90 percent of the French-language book market in Québec was controlled by publishers from France. These days, it has narrowed to 55-60 percent.

Text books for elementary and secondary schools are mainly Canadian (95 percent), which gives a boost to Canadian publishers. In general literature, Québec and French Canadian publishers have a market share of close to 40 percent.

**PP:** Recently, copyright collection agency Copibec filed a class action lawsuit against Laval University in Québec for using copyrighted material without permission. Does ANEL have an official position regarding this case, or Canada's Copyright Modernisation Act?

**RP:** ANEL fully supports Copibec and takes the position that those universities must not only be respectful of authors' rights (*droit d'auteur*), but must also be promoters of the idea that without copyright, there is no creation, writing, or culture.

Regarding the Copyright Act (*Loi sur le droit d'auteur*), ANEL was part of the group of cultural associations who strongly fought the new law and asked for numerous amendments without any result from the federal government. We are getting ready for the review of the law scheduled for next November, and we are working with writers unions, Copibec, Access Copyright, and others.

**PP:** ANEL is celebrating its 25th anniversary this year. Are there some achievements or highlights from ANEL's history you want to mention?

**RP:** In 2008, ANEL spearheaded the creation of a digital book warehouse in cooperation with Québec-based tech firm De Marque. The technology was developed by De Marque was then sold to French, Italian, Spanish publishing groups.

In 2012, De Marque, in cooperation with ANEL and public libraries in Québec, launched



“In the early '70s, 90 percent of the French-language book market in Québec was controlled by publishers from France. These days, it has narrowed to 55-60 percent.”

—Richard Prieur,  
Executive Director, ANEL

prenumerique.ca, a system that allows libraries to lend digital books from Québec and French Canadian publishers.

And through the efforts of ANEL, Montréal was named World Book Capital (*Capitale mondiale du livre*) in 2005.

**PP:** ANEL publishes a magazine called *Collections*. Can you tell us more about this magazine?

**RP:** It was at the start a promotion tool to help libraries in Québec and abroad to complete their collections of Québec and French Canadian books. Then we extended the distribution to bookstores and started offering subscription to general public.

Each magazine (published 4 times a year) has a special theme. The list of themes is put together in collaboration with librarians. Some issues have even been inserted in daily newspapers. •



## CANADA'S UNIVERSITY PRESSES NAVIGATE A COMPLEX BUSINESS

*The smaller size of the academic market in Canada amplifies both the challenges and the opportunities for the country's university presses.*

By Hannah Johnson

The business of publishing scholarly monographs—single academic titles, as opposed to journals—is done primarily by university presses in Canada. And it's a complex business. Not only do university presses have to navigate the dual demands of commercial success and academic integrity, but now they are also taking open access (OA) business models into account.

The Association of Canadian University Presses (ACUP) estimates that the average scholarly monograph sells “fewer than 75 copies in Canada,” with worldwide sales per title in the range of 300-600. Its members collectively publish some 800 titles per year in English and French.

In order to operate a sustainable university press in a smaller market like Canada, publishers need income from several sources. Some financial support comes from public funding and other grants, including the Canada Foundation for Innovation, the Social Sciences and Humanities Research Council, the Department of Canadian Heritage, and the Canada Council for the Arts.

Other revenue comes from book sales to institutions and individuals, with some university presses also trying open access monograph publishing (Athabasca, Ottawa, Calgary, and others).

In order to address the issue of sustainability in academic publishing, the Canadian Association of Research Libraries (CARL) created the Canadian Scholarly Publishing Working Group (CSPWG) to establish a “shared vision” and framework for the future. The group included representatives

from ten organizations, including the ACUP.

According to the final CSPWG report released in July of this year, Canada has a “productive journal sector” and “a vibrant network of university presses” but lacks, among other things, standard data about the cost of publishing in Canada and a “unifying national mandate.”

To the point about costs, the report cited a 2016 study from Ithaka S+R, a research firm for the academic community, which looked at how much it costs to publish scholarly monographs in the US. Data from American university presses showed that the per-title costs ranged “from a low of \$15,140 to a high of \$129,909.” The study also found that the fees some presses charge for open access publishing (in which the author pays) aren't high enough to cover these costs.

In light of this discrepancy, the CSPWG report acknowledged that there is a difference of opinion among the working group members when it comes to open access.

The ACUP issued a response, concerned about the CSPWG's proposed framework, which the ACUP says “is heavily focussed on open access solutions . . . at the expense of market-based or hybrid options.” In order to build a framework that will support university presses, the ACUP writes, the proposed framework will need to take into account “the whole costs of publishing” and allow for hybrid business models.

The ACUP writes that they “welcome opportunities to partner and experiment as we continue to adapt to an evolving scholarly communications and publishing environment.” •

“With less than 0.5% of the world's population, Canada's researchers produce 4.1% of the world's scholarly papers and nearly 5% of the world's most frequently cited papers.”

—CSPWG Final Report, July 2017

## About the Association of Canadian University Presses

The Association of Canadian University Presses / Association des presses universitaires canadiennes exists to serve the interest of Canadian scholarship. By their publishing activity, ACUP / APUC members encourage the broadest distribution of the fruits of research and scholarship. The ACUP / APUC provides

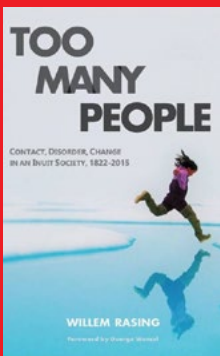
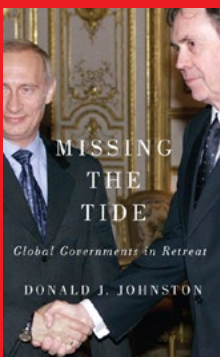
an organization through which the exchange of ideas relating to university presses and their functions may be facilitated. The members of our community practice a unique kind of publishing, which needs a public voice. The ACUP / APUC is a source for publishing advice and assistance to learned bodies, scholarly as-

sociations, institutions of higher learning, and individual scholars and is the major voice of the scholarly publishing community to government, to the media, and to the public.

For more information about the association and to download a list of members, visit the ACUP / APUC website: [www.acup.ca](http://www.acup.ca)

## TITLES FROM CANADIAN UNIVERSITY PRESSES

*A selection of the latest and forthcoming titles from members of the Association of Canadian University Presses / Association des presses universitaires canadiennes*



### Athabasca University Press

**Reading Vincent Van Gogh**  
by Patrick Grant  
(October 2016)

Soon after his death, Vincent van Gogh's reputation grew and developed through the extraordinary symbiosis evident between his paintings and letters. *Reading Vincent van Gogh* is at once an interpretive guide to the letters and a distillation of Van Gogh's key themes and ideas. This is the third book by Patrick Grant on the letters of Vincent van Gogh. It builds on his previous work in *The Letters of Vincent van Gogh* (2014), a practical-critical study, and "My Own Portrait in Writing" (2015), a literary theoretical analysis.

**CONTACT:**  
**Megan Hall**  
Athabasca University Press  
1200, 10011-109 St. NW  
Edmonton, AB T5J 3S8  
780-428-2067  
[mhall@athabascau.ca](mailto:mhall@athabascau.ca)  
[www.aupress.ca](http://www.aupress.ca)

### ISER Books

**Place Peripheral**  
Edited by Kelly Vodden,  
Ryan Gibson, Godfrey  
Baldacchino  
(February 2015)

*Place Peripheral* examines community and regional development in rural, island, and remote locales from a place-based approach. This is a timely edited collection, addressing themes that are receiving considerable attention in Canada and internationally as local communities, scholars, researchers and public policy analysts strive to better understand and apply place-based strategies in rural and remote regions.

**CONTACT:**  
**Randy Drover**

ISER Books  
Memorial University of  
Newfoundland  
PO Box 4200  
St. John's, NL A1C 5S7  
709-864-2865  
[r.drover@mun.ca](mailto:r.drover@mun.ca)  
[www.arts.mun.ca/iserbooks](http://www.arts.mun.ca/iserbooks)

### McGill-Queen's University Press

**Restructuring the European State**  
by Paolo Dardanelli  
(December 2017)

*Restructuring the European State* uses a comparative analysis to present a systematic investigation of the connections between European integration and state restructuring. Dardanelli points to a striking paradox of integration, whereby an ethos of Europe growing ever closer to union has become associated with fragmentation, divergence, and increased complexity, rather than a seamless system of multilevel governance.

**Missing the Tide**  
by Donald J. Johnston  
(May 2017)

The 1990s were a decade characterized by optimism about a great future that lay ahead for generations to follow. Major challenges were approached with a realization that the world leadership had the capacity not only to meet them, but to turn them into unprecedented opportunities for global social and economic progress. *In Missing the Tide*, Donald Johnston demonstrates that none of these opportunities achieved their objectives, and in some cases failed completely.

**Finding Franklin**  
by Russell A. Potter  
(July 2016)

In 2014 media around the world buzzed with news that an archaeo-

logical team from Parks Canada had located and identified the wreck of *HMS Erebus*, the flagship of Sir John Franklin's lost expedition to find the Northwest Passage. *Finding Franklin* outlines the larger story and the cast of detectives from every walk of life that led to the discovery, solving one of the Arctic's greatest mysteries.

**CONTACT:**  
**Natalie Blachere**  
McGill-Queen's University Press  
1010 Sherbrooke West, Suite 1720  
Montréal, Quebec H3A 2R7  
514-398-2121  
[natalie.blachere@mcgill.ca](mailto:natalie.blachere@mcgill.ca)  
[www.mqup.ca](http://www.mqup.ca)

### Nunavut Arctic College Media

**Too Many People**  
by Willem Rasing  
(April 2017)

*Too Many People: Contact, Disorder, Change in an Inuit Society, 1822-2015* examines the history of contact between the outside world and a group of Inuit, the Iglulingmiut, living in Canada's Eastern Arctic. Seeking to understand how order was brought about and maintained during this period of nearly two centuries, the ongoing historical narrative that evolves displays a pattern of interconnected social, economic, political, cognitive, and volitional changes in Iglulingmiut society.

**Thou Shalt Do No Murder**  
by Kenn Harper  
(July 2017)

*High Arctic, 1920: Three Inuit men delivered justice to an abusive Newfoundland trader. This is a story of fur trade rivalry and duplicity, isolation and abandonment, greed and madness, and a struggle for the affections of an Inuit woman during a time of major social change in the High Arctic. The show trial that took*

place in Pond Inlet in 1923 marked a collision of two cultures with vastly different conceptions of justice and conflict resolution.

**CONTACT:****Sean Guistini**

Nunavut Arctic College Media  
PO Box 600  
Iqaluit, NU X0A 0H0  
867-979-7257  
[sean.guistini@arcticcollege.ca](mailto:sean.guistini@arcticcollege.ca)  
[www.nacmedia.ca](http://www.nacmedia.ca)

### Presses de l'Université du Québec

#### Effective Classroom Management

by Nancy Gaudreau  
(August 2017)

Classroom management is a very complex task that requires a broad range of skills from teachers, and it forms the basis of a healthy, safe and learning-friendly climate. This book helps teachers and education professionals implement effective classroom management practices. Bridging the gap between theory and practice, this book suggests a variety of strategies supported by research.

**CONTACT:****Sarah B. Michaud**

Presses de l'Université du Québec  
Édifice Le Delta 1,  
2875, boul. Laurier, bur. 450,  
Québec (QC) G1V 2M2  
418-657-4075 ext. 243  
[sarah.michaud@puq.ca](mailto:sarah.michaud@puq.ca)  
[www.puq.ca](http://www.puq.ca)

### Presses de l'Université Laval

#### Psychology of Perception

by Simon Grondin  
(December 2013)

This book is primarily intended for undergraduate students. It offers an introduction to the study of psychophysics, auditory perception, visual perception, and attention. Students will become familiar with the terminology related to sensation and perception, and learn about the relative nature of perception. In addition, the book provides students with an understanding of many fundamental

concepts and mechanisms that will allow them to interpret different perceptual phenomena.

**CONTACT:****Denis Dion**

Presses de l'Université Laval  
Pavillon de l'Est  
2180, chemin Sainte-Foy,  
1er étage  
Québec (Québec) G1V 0A6  
418-656-2803  
[denis.dion@pu.ulaval.ca](mailto:denis.dion@pu.ulaval.ca)  
[www.pulaval.com](http://www.pulaval.com)

### University of Alberta Press

#### Remembering Air India

Edited by Chandrima  
Chakraborty, Amber Dean,  
Angela Failler  
(June 2017)

On June 23, 1985, the bombing of Air India Flight 182 killed 329 people, most of them Canadians. Today this pivotal event in Canada's history is hazily remembered, yet certain interests have shaped how the tragedy is woven into public memory, and even exploited to advance a strategic national narrative. This collection investigates the Air India bombing and its implications for current debates about racism, terrorism, and citizenship.

**CONTACT:****Cathie Crooks**

University of Alberta Press  
Ring House 2  
Edmonton, Alberta T6G 2E1  
780-492-5820  
[ccrooks@ualberta.ca](mailto:ccrooks@ualberta.ca)  
[www.uap.ualberta.ca](http://www.uap.ualberta.ca)

### University of British Columbia Press

#### Shifting the Liberal Human Rights Regime

by Nicole Marshall

The way that states frame migration rights is increasingly falling out of step with modern realities.

#### Undertow in the Third Wave

by Peter Allyn Ferguson

(2017)

In 2015, the world suffered a net decline in political freedom for the

tenth consecutive year. This book seeks to understand why by examining 40 cases of democratic reversal. Peter A. Ferguson finds that legislative gridlock and other factors can increase the possibility of a reversal.

**CONTACT:****Valerie Nair**

University of British Columbia Press  
2029 West Mall  
Vancouver, BC V6T 1Z2  
604-822-4161  
[nair@ubcpres.ca](mailto:nair@ubcpres.ca)  
[www.ubcpres.ca](http://www.ubcpres.ca)

### University of Manitoba Press

#### A Two-Spirit Journey

by Ma-Nee Chacaby, with  
Mary Louisa Plummer  
(June 2017)

*A Two-Spirit Journey* is Ma-Nee Chacaby's extraordinary account of her life as an Ojibwa-Cree lesbian. From her early, often harrowing memories of life and abuse in a remote Ojibwa community riven by poverty and alcoholism, Chacaby's story is one of enduring and ultimately overcoming the social, economic, and health legacies of colonialism. Her memoir provides unprecedented insights into the challenges still faced by many Indigenous Peoples.

**CONTACT:****David Carr**

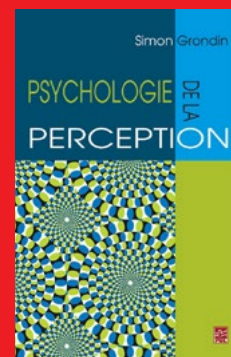
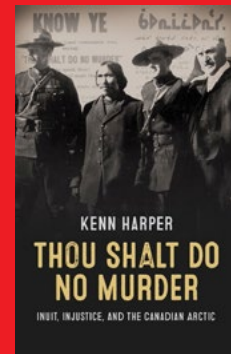
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301 St. John's College  
University of Manitoba  
Winnipeg, Manitoba R3T 2M5  
204-474-9242  
[carr@umanitoba.ca](mailto:carr@umanitoba.ca)  
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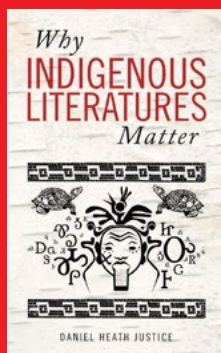
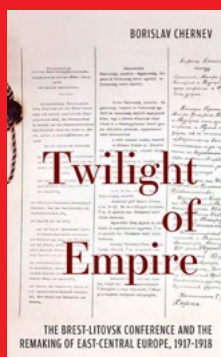
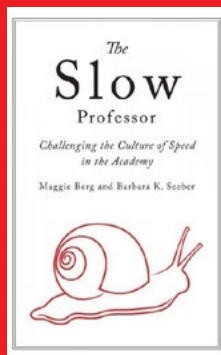
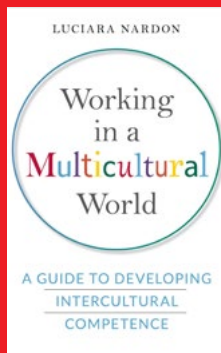
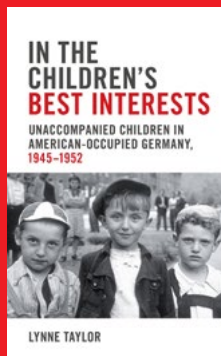
### University of Toronto Press

#### In the Children's Best Interests

by Lynne Taylor  
(October 2017)

Among the hundreds of thousands of displaced persons in Germany at the end of World War II, approximately 40,000 were unaccompanied children. This situation posed serious practical, legal, ethical, and political problems for the agencies





responsible for their care. This is the first work to delve deeply into the records of the United Nations Relief and Rehabilitation Administration and the International Refugee Organization, and to reveal the heated battles that erupted amongst the various entities responsible for their care and disposition.

### Working in a Multicultural World

by Luciana Nardon  
(November 2017)

Measureable, data-driven outcomes are not the only indicators of success in today's multicultural and globalized workforce. How employees interact with their colleagues and customers is also a significant factor in their career development. Luciana Nardon draws on her extensive research and international experience to guide employees and managers through the ambiguous and uncertain waters of today's multicultural workplace.

### The Slow Professor

by Maggie Berg and Barbara K. Seeber  
(May 2017)

If there is one sector of society that should be cultivating deep thought in itself and others, it is academia. Yet the corporatisation of the contemporary university has sped up the clock, demanding increased speed and efficiency from faculty regardless of the consequences for ed-

ucation and scholarship. In *The Slow Professor*, Maggie Berg and Barbara K. Seeber discuss how adopting the principles of the Slow movement in academic life can counter this erosion of humanistic education.

### Twilight of Empire

by Borislav Chernev  
(June 2017)

*Twilight of Empire* is the first book in English to examine the Brest-Litovsk Peace Conference during the later stages of World War I with the use of extensive archival sources. Two separate peace treaties were signed at Brest-Litovsk—the first between the Central Powers and Ukraine, and the second between the Central Powers and Bolshevik Russia. Borislav Chernev, through an insightful and in-depth analysis of primary sources and archival material, argues that although its duration was short lived, the Brest-Litovsk settlement significantly affected the post-Imperial transformation of East Central Europe.

### CONTACT:

**Lynn Fisher**  
University of Toronto Press  
10 St Mary Street, Suite 700  
Toronto, ON, M4Y 2W8  
416-978-2239  
[lfisher@utpress.utoronto.ca](mailto:lfisher@utpress.utoronto.ca)  
[www.utorontopress.com](http://www.utorontopress.com)

### Wilfrid Laurier University Press

### Why Indigenous Literatures Matter

by Daniel Heath Justice  
(June 2017)

Part survey of the field of Indigenous literary studies, part cultural history, and part literary polemic, *Why Indigenous Literatures Matter* asserts the vital significance of literary expression to the political, creative, and intellectual efforts of Indigenous Peoples today. Blending personal narrative and broader historical and cultural analysis with close readings of key creative and critical texts, Justice argues that Indigenous writers engage with these questions in part to challenge settler-colonial policies and practices that have targeted Indigenous connections to land, history, family, and self.

### CONTACT:

**Lisa Quinn**  
Wilfrid Laurier University Press  
75 University Ave W  
Waterloo, ON, N2L 3C5  
519-884-0710  
[lquinn@wlu.ca](mailto:lquinn@wlu.ca)  
[www.wlupress.wlu.ca](http://www.wlupress.wlu.ca)



# INDIGENOUS VOICES IN CANADA: BUILDING WIDER READERSHIP AND BETTER UNDERSTANDING

*More readers “have access to the beautiful stories of Indigenous people” in Canada today, but there’s more work to be done in recognizing Indigenous literary talent.*



Cherie Dimaline

“By whose standards are we judging? Who are the judges and where does their understanding of ‘the best literature’ come from?”

—Cherie Dimaline, Author and Executive Director of The Riel Centre

By Carla Douglas and Porter Anderson

More than 1.4 million people in Canada, or about 4 percent of the population, are part of the three Aboriginal groups in the country, according to the Canadian government. There are 630-plus First Nations communities representing more than 50 Nations from across the country. There are the Inuit, Aboriginal people of the Arctic who live in more than 50 communities in Canada. And there are the Métis, a people of mixed Indigenous and European ancestry who formed a distinct culture in the 18<sup>th</sup> and 19<sup>th</sup> centuries.

Today in Canada, more initiatives are underway to highlight the talents and skills of an engaged and robust community of Indigenous authors, illustrators, editors, publishers, and others.

One of the best known Indigenous publishing houses in Canada is Theytus Books in Penticton, British Columbia. The company is owned and operated by Greg Younging, himself an author whose *Midnight Sweatlodge* (2011) is a gold medalist in the international 2012 Independent Publisher Book Awards and a winner of the same year’s Northern Lit Award.

And one of the best known representatives of Indigenous voices in Canada’s book industry is Cherie Dimaline. An award-winning author and editor from the Georgian Bay Métis community, Dimaline is also executive director of The Riel Centre, which reflects a groundswell of interest in Indigenous storytelling today.

Dimaline’s books include *Red Rooms* (2007) and *The Girl Who Drew a Galaxy* (2013), published by Younging’s Theytus Books, and this year’s *The Marrow Thieves*, published by Dancing Cat Books and a finalist for the 2017 Kirkus Prize.

In 2014, Dimaline was named Emerging Artist of the Year at the Ontario Premier’s Award for Excellence in the Arts. And she is the first writer in residence for Aboriginal literature at the Toronto Public Library.

*Publishing Perspectives* asked Dimaline to share her vision of what the oral and written traditions that Aboriginal cultures in Canada are bringing to the publishing industry and to readers.

**Publishing Perspectives:** What are some of the challenges of Indigenous talents working in publishing?

**Cherie Dimaline:** In conversations with Indigenous publishers, I’ve seen that trying to balance community stories and the requirements of being viable in the marketplace is always a concern. And like most publishers, resources are always at a premium.

**PP:** There are more than 600 First Nations communities in Canada, in addition to Inuit and Métis settlements. How is diversity perceived and understood within Indigenous cultures?

**CD:** It’s imperative when we tell stories in an Indigenous context that we’re in connection to the nation(s) that we’re speaking of—or speaking on behalf of—even in fiction.

I belong to the Métis Nation on the Georgian Bay. We used to live on Drummond Island and were then forcibly removed—when the island was being annexed to the US—to the shores of the bay across from the town of Penetanguishene. That land then became very valuable as “cottage country.” We’re only 1.5 hours from Toronto with its wealthy weekenders. And we were moved again, away from the water. Now we largely reside in the French/Métis town of LaFontaine, just up the road, on less valuable land.

These removals and relocations of a culture are specific to my community, although experienced in different ways by all Indigenous people. It’s part of our stories. And it’s a huge piece of why we share stories and keep that history intact, just as we’ve kept our culture intact. There must always be connection to nation when we tell stories.

Taking a pan-Indigenous approach doesn’t work. Taking a colonial viewpoint doesn’t work. This changes the narrative of specific nations and is highly problematic. It leads to misunderstanding, misrepresentation, and stereotypes.

**PP:** Can you describe or pinpoint the readership for First Nations writing?

**CD:** My primary readership is Indigenous readers, but I’ve enjoyed a wide readership, particularly with my latest book, a YA dystopian novel called *The Marrow Thieves*. I write what I understand and what fascinates and comforts me from within a place of knowing. I’m not sure that when I set out to write that I have a particular readership in mind, but I’m always really grateful when both Indigenous and non-Indigenous people pick up the work.

We need better educated and positioned allies, and literature is one way to make this happen.

Indigenous literature has been gathering wider audiences, and I think that has a lot to do with readers finally having access to the beautiful stories of Indigenous people—and that has a lot to do with all publishers realizing the value and place of our stories.

**PP:** How important are awards? Are juries equipped to fairly evaluate submissions from Indigenous authors?

**CD:** Awards are incredibly important in literature for a few reasons. Recognition and the



## SELECTED NEW TITLES BY INDIGENOUS AUTHORS

### My Conversations With Canadians

by Lee Maracle

(Book Thug, October 2017)

Lee Maracle is a prolific writer whose original work becomes more relevant with time, while her new writing continues to shine. She is an award-winning author of novels, short stories, collaborative anthologies, and is founder of the En'owkin International School of Writing and the cultural director of the Centre for Indigenous Theatre in Toronto.

### Keetsahnak: Our Missing and Murdered Indigenous Sisters

edited by Maria Campbell

(University of Alberta Press, May 2018)

In 1973, Maria Campbell released her most famous work, the memoir *Half-Breed*, and gave voice to the Métis people. Since then, she has blazed a trail through a variety of media including literature, theater, radio, and film. Her use of language and traditional stories were groundbreaking and paved the way for grassroots Indigenous literature.

### Full-Metal Indigiqueer

by Joshua Whitehead

(Talonbooks, October 2017)

Poet Joshua Whitehead writes with a clear voice. He speaks to a history and reality that are both familial and relational. His work delves into generational love and trauma and adds a necessary perspective with mastery and grace.

Also forthcoming from Joshua Whitehead is his YA novel, *Jonny Appleseed* (Arsenal Pulp Press, April 2018).

### North End Love Songs

by Katherena Vermette

(J. Gordon Shillingford Publishing, 2012)

Katherena Vermette's first book of poetry, *North End Love Songs*, nabbed the Governor General's Award for poetry in 2013. Her first novel, *The Break* (House of Anansi Press, 2016), won, among others prizes, the Amazon.ca First Novel Award.

Vermette's short documentary film, *This River*, was produced for the National Film Board and won a 2017 Canadian Screen Award. She's an astounding storyteller.

### Elements of Indigenous Style

by Gregory Younging

(Brush Education, October 2017)

Gregory Younging spent years editing and promoting the work of Indigenous writers as the publisher of Theytus Books, Canada's oldest Indigenous press. Now he's releasing a remarkable collection of thought, instruction, and guidance—*Elements of Indigenous Style*—to help writers, editors, and publishers produce material that reflects Indigenous people in an appropriate and respectful manner.

It's especially timely given recent discussions about legitimacy and appropriation.

### The Pemmican Eaters

by Marilyn Dumont

(ECW Press, 2015)

Marilyn Dumont's poetry is orchestral in reach and volume. She has been one of the most powerful and unique voices in North American poetry for decades. Dumont crafts narratives and imagery with uncommon skill. She remains an important figure in Indigenous literature for both her talent and her mentorship. •

“We need better educated and positioned allies, and literature is one way to make this happen.”

—Cherie Dimaline

associated marketing will translate into sales. And awards open doors into other communities and countries for the writers. There's also the value of prizes that come with purses for the under-appreciated writer!

I'm often drawn into conversations about just what it means to be inclusive, just what the importance is in separating out Indigenous awards, funding, literatures. The opposing argument is always a form of “meritocracy,” as in “I believe we must all be judged together and that the best literature will naturally rise to the top, that there should be no segregation of art, story, or the associated arts funding.”

To this I say, by whose standards are we judging? Who are the judges and where does their understanding of “the best literature” come from?

The best way to ensure awards juries are equipped and inclusive it to make sure they're diverse themselves, particularly when it comes to the fundamental understanding of global and Indigenous literatures—our histories, worldviews, narratives, and formats.

**PP:** There's a sense that Indigenous publishing and Indigenous authors are having their time—that there's been a perceptible shift and that works by Indigenous writers are now in the mainstream, not in a niche or category. Would you say this is the case?

**CD:** I would say that globally, readers and the industry that has been built around them are becoming privy to our stories and the skill in which they're told and preserved. We're going through a pretty brutal learning curve right now because Indigenous literature is unlike any other, and the rules are different.

It's why we're having to call out writers and stories that are harmful or that misrepresent.

The resulting skirmishes over “free speech” and “appropriation” were bound to happen since this is new territory to the publishing world and there's no precedent. Many of our stories are ceremony, history, teachings, and cannot be mishan-

dled. We are a generous people and [we] share, but [our stories are] not out there to be “cherry picked” and morphed.

**PP:** Do Indigenous authors look forward to a time when they are not “Indigenous” but just “authors?” Or is it important to retain these identities?

**CD:** Because we are the people of story, it is a great honor for me to be called a Métis writer. It denotes a title, an honor, and a certain knowledge. In fact, I feel demoted when I'm referred to as only a Canadian writer. My community has struggled and survived, and I'm enormously proud to be able to carry our voices forward. I can't speak for every writer, but for myself, I am a writer. But being called an Indigenous author is like having a PhD at the end of your signature.

With regards to staying true to protocols around community ownership and dissemination, that has never “had its time.” It's how we've survived genocide. It's how we still have our languages and our ceremonies and our distinct cultures.

In terms of writing stories, we are all welcome to write our own narratives and tell our own tales. I just wrote a book about the future. What we bring into all our works, no matter what the time frame or subject, is a community-specific worldview and understanding of story. We write the unknown, but we come at it from within an Indigenous worldview and perspective. •



David Swail



Markus Dohle



Kristin Cochrane



Kevin Hanson

## THE ROLE OF MULTINATIONAL PUBLISHERS IN CANADA

*Sharing a common language, international book publishing companies from the United States work alongside independent publishers in English-speaking Canada.*

By Thad McLroy

Penguin Random House Canada (PRH Canada) is unquestionably Canada’s largest trade book publisher, controlling about a third of the market.

But more to the point, PRH Canada is now the owner of McClelland & Stewart (M&S)—a company most Canadians would agree is one of the country’s most iconic trade publishers. Founded in 1906, M&S has published Margaret Atwood, Leonard Cohen, Farley Mowat, Michael Ondaatje, and Mordecai Richler—each of them known internationally and across Canada.

The story of global publishing in the 21st century, after all, is one of mergers and acquisitions.

In 2012, Random House Canada acquired the final 75 percent ownership of M&S from the University of Toronto.

McClelland & Stewart is now owned by the German media company Bertelsmann, the parent company of Penguin Random House—which also owns iconic American and UK publishing brands.

The story of global publishing in the 21st century, after all, is one of mergers and acquisitions.

### Scope and Scale

The five largest trade publishers all have offices in Canada, although only Penguin Random House (PRH), HarperCollins, and Simon & Schuster work on programs specifically for Canadian titles. Hachette maintains a marketing office, and Macmillan has an educational publishing office.

Here are some high-view observations about the most active of multinational houses in Canada.

### Penguin Random House Canada

Penguin Random House has 50 editorial staffers (out of more than 200 employees) in Canada, and they publish some 500 new books a year.

The list of prominent Canadian authors in the PRH catalog is huge, in part because of the McClelland & Stewart backlist. The top star is Margaret Atwood. Other recent notables include Shari Lapena, Lilly Singh, and Linwood Barclay.

Kristin Cochrane, president and publisher of Penguin Random House Canada confirms the view of several Canadian agents that PRH is increasingly looking to acquire world rights instead of territorial rights.

“We try to acquire world rights when we feel the book has world audience,” she says. “We try to bring the clout of the overall company. We only acquire rights that we intend to exploit.”

### HarperCollins Canada

HarperCollins Canada is an outgrowth of UK publisher William Collins, which had established a Canadian branch in 1930. Today, HarperCollins’s top Canadian authors include Lawrence Hill, Emma Donoghue, and Sharon Butala.

Perhaps the biggest story in HarperCollins’ Canada portfolio has been romance publisher

“We try to acquire world rights when we feel the book has a world audience.”

—Kristin Cochrane,  
Penguin Random House  
Canada

Harlequin, founded in Canada in 1949. By the 1970s, a reported 70 percent of Harlequin sales were coming from the United States. The publisher acquired its first American author in 1975.

In May 2014, HarperCollins acquired Harlequin from its parent company Torstar for a reported C\$455 million. The company, still seated in Toronto, is internationally respected as one of the most successful divisions of HarperCollins.

### Simon & Schuster Canada

Kevin Hanson is president and publisher of Simon & Schuster Canada. He joined the company as president in 2005 from HarperCollins Canada.

In an interview with Simon Fraser University earlier this year, Hanson was asked, “What is the biggest challenge facing the Canadian publishing industry?” He unhesitatingly replied: “Globalization. We need to shift from thinking locally to globally which means thinking about publishing global authors in Canada and Canadian authors in the global environment.” •

# MAJOR PLAYERS IN CANADIAN BOOKSELLING

*Despite shifts in the retail industry, the outlook for Canada's bookstores is generally positive.*

By Thad McLroy, with additional reporting by Hannah Johnson

While some independent bookstores in other countries (the US and UK, in particular) cautiously report something of an upturn, book-selling in Canada has definitively shifted online, in keeping with international trends.

According to BookNet Canada, in 2016, online channels accounted for 48 percent of print sales, with brick-and-mortar sales at 52 percent.

Indigo is English Canada's chain bookseller, and Renaud-Bray is the top chain in Québec. In ebooks, Kobo holds an edge over Amazon.ca, with Apple in the number three spot. Barnes & Noble and Google Books do only negligible business in the Canadian market.

## Independent Booksellers

In 2012, the Canadian Booksellers Association was folded into the Retail Council of Canada. It's unclear how many bookstores are in the association; the information isn't made public.

Michael Neill, founding president of the bookstore-inventory software provider Bookmanager, estimates the number of indie bookstores in English Canada at some 400. His company currently has 311 bookselling entities as clients in Canada.

Independent booksellers in Canada say they can't be sure whether Amazon or Indigo is their biggest threat.

"The problem the industry has with Indigo is that they've taken over most of the urban floor-space for bookselling," says Howard White, president of Harbour Publishing. "At one point there were 37 bookstores in Vancouver. Now there are less than 10."

Sue Carter, editor-in-chief at book trade magazine *Quill & Quire* is bullish on bookstores. "There's been a resurgence in the last few years," she says. "They're being inventive, creative. I'm seeing successful bookstores across the country."

And at Novel Idea, an indie bookshop in Kingston, Ontario, owner Oscar Malan says that what bookstores have gone through "isn't about the book business. It's about a shift in the nature of retail," he said. "In the 1990s, there was an explosion of big box stores. Now there's another shift occurring—box stores are in trouble because of online sales."

In Québec, independent booksellers "are doing well," says Richard Prieur, executive director of French Canadian publishers association ANEL, in large part because of a piece of legislation called Bill 51. But, he says, "concentration is a threat."

This bill went into effect in Québec in 1981,



and created a system of accrediting bookstores, publishers, and distributors. Accredited bookstores must be 100-percent Québec-owned, and libraries and government offices must buy books from an accredited store. In essence, it prevented companies in France and elsewhere from dominating the Québec market.

These stores are also eligible for financial support from the Québec government. According to the Québec government's website, there are currently 185 accredited bookstores in the province.

Prieur points to stores like Pantoute in Québec city, Librairie Monet (Montréal), Librairie de Verdun (Montréal), and Le Port de tête (Montréal) as "good examples of dynamic bookstores."

## Indigo

Self-described as "the world's first cultural department store for booklovers," Indigo is succeeding as a chain bookseller while similar outlets in the US and UK see slowly shrinking sales.

The financial results are solid. After a 2.6-percent increase for the 2016 fiscal year, the first quarter of 2017 (ended July 1) saw revenue increase by 6.8 percent year-over-year, although print sales were up less than .01 percent. More significantly, print decreased to some 59 percent of total sales, versus nearly 70 percent in the 2013 fiscal year.

As of July 1 of this year, Indigo reported having 89 superstores in Canada under the names Chapters and Indigo, plus 122 small-format stores. Indigo employs some 6,500 people in Canada—more than all of the independent and multinational publishers combined.

## Amazon

After a slow start in Canada, Amazon is now a major player in Canadian retail. Its bookselling efforts are based in Seattle, but the online retailer has launched some only-in-Canada programs.

Kaan Yalkin, PR lead for Amazon.ca, filled in some of the details.

The Amazon.ca First Novel Award (formerly

the Chapters/Books in Canada First Novel Award) bestows \$40,000 (US\$32,000) on the winner. This year's prize went to Katherena Vermette.

Amazon.ca also sponsors 49thShelf.com, a website that offers book recommendations to help readers discover Canadian books and authors.

## Kobo

"In Canada we're the largest ebook reseller by market share," says Michael Tamblyn, Kobo president and CEO. Tamblyn is happy to talk about a product that many industry observers now dismiss as a dinosaur—the dedicated e-reader. "Our latest e-readers have been massive critical and sales successes," he says. "Sales are very consistent from year to year."

The other big news is international markets. "We're watching publishers find success with their books internationally, including in non-English markets," Tamblyn says.

Rakuten, Kobo's Japanese parent company, doesn't provide detail on Kobo's financial results, but we know that the company is no longer writing down the value of its Kobo investment, after taking charges equal to 44 percent of its original \$315 million dollar acquisition. Rakuten's latest report shows Kobo's second quarter 2017 results up 82.7 percent (including Tolino sales).

## Renaud-Bray

Renaud-Bray is the second largest bookstore chain in Canada after Indigo and the largest French-language book chain in North America. Founded in 1965, this privately owned chain now operates nearly 30 retail locations across Québec.

In September 2015, Renaud Bray acquired competing retailer Archambault and English-language bookstore Paragraphe from media company Quebecor.

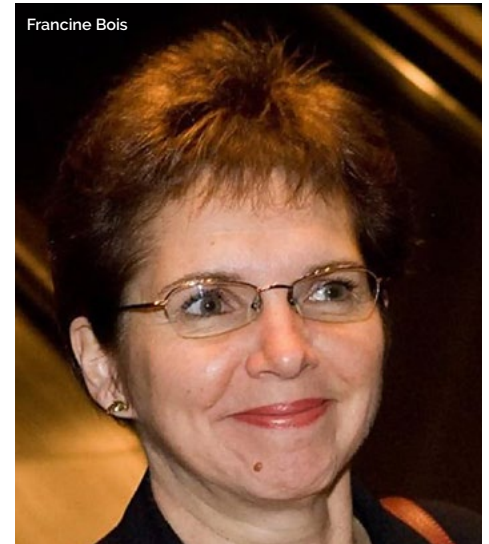
Although the chain does not disclose sales figures, it was estimated at the time of the sale that the acquisition would give Renaud-Bray a 40-percent share of Québec's book retail market. •

# SALON DU LIVRE DE MONTRÉAL BRINGS FRENCH AND ENGLISH COMMUNITIES TOGETHER

*Canada's largest book fair, the Salon du livre de Montréal, draws industry professionals and the reading public. It's also home to the French-English Translation Rights Fair.*



Salon du Livre de Montréal (Photo: Jean-Guy Thibodeau)



Francine Bois

By Carla Douglas

The Salon du livre de Montréal is a highlight of the Canadian publishing calendar and the largest event for publishing professionals in Canada. And it will celebrate its 40th anniversary this year (November 15-20, 2017).

The first Salon took place in 1950, but it wasn't until 1978 that the event moved to a larger venue and officially became a book fair.

The Salon draws a crowd of 115,000 visitors each year who come to see the 2,000 writers and stands of 1,000 publishers in attendance. There are more than 240 cultural events, as well as activities for publishers, bookstores, libraries, and other industry professionals.

The Salon also hosts the Translation Rights Fair (November 16, 2017), a one-day event aimed at bringing Canada's anglophone and francophone publishers and agents together. The Translation Rights Fair was started by the Canada Council for the Arts, in partnership with Canadian Heritage. It took place for the first time in 2011, and at the Salon du livre for the first time in 2016.

*Publishing Perspectives* spoke with Francine Bois, director of Salon du livre, about this year's event, and what organizers call its natural partnership with the Translation Rights Fair.

**Publishing Perspectives:** The Salon du livre in Montréal is described as the largest Canadian book fair. What were its origins?

**Francine Bois:** To give you an idea of the Salon's scope and evolution, I think "from inti-

mate to international" sums it up pretty nicely.

When it was launched in 1950, the Salon was an intimate event with just a few thousand francophone readers in a reception hall, co-organized by the Société d'études et de conférence and the Association nationale des éditeurs de livres [ANEL]. Now it is a large, multicultural, international event that attracts throngs of people to participate in conferences and meet their favorite authors.

**PP:** How did it the Translation Rights Fair become part of the Salon du livre?

**FB:** The Salon du livre de Montréal was looking to strengthen its offer for its increasing number of professional clients. The board was looking to partner with a significant event or company in the field, or to create a large-scale event.

At the same time, the Canada Council for the Arts, with the support of the Department of Canadian Heritage, was looking to pass on the Translation Rights Fair to a unifying event in the literature and publishing field. After all, it's the only event in the country that brings together publishers from both Canadian linguistic communities.

This new partnership is an important part of the Salon du livre de Montréal's evolution.

**PP:** How would you describe the Rights Fair? What are some of the activities taking place?

**FB:** The Translation Rights Fair was designed to bring together Canada's two linguistic communities, so it's only open to Canadian publishing houses. The partnerships established there are critical in helping Canadian writers and literature to be discovered all across the country.

It's essentially an annual one-day event where anglophone and francophone Canadian publishers and literary agents come together to buy and sell translation rights. This takes place through a series of 30-minute, one-on-one meetings.

Last year, along with 93 participants representing 64 publishing houses (39 francophone and 25 anglophone publishers), two anglophone literary agencies joined.

With the Translation Rights Fair being part of the Salon du livre de Montréal, publishers and their teams also have the chance to take part in workshops on best business practices, meet writers and illustrators, and talk to peers.

**PP:** Are there opportunities for international publishers to be involved in the Salon du livre?

**FB:** Each year, the national book publisher's association, ANEL, offers the Rendez-vous fellowship to bring a delegation of 10 foreign publishers to the Salon. This is organized by the Québec Édition, an ANEL committee dedicated to promoting publishers abroad. Through this, the Translation Rights Fair raises the visibility of more publishers and increases the number and range of works acquired, all the while showcasing Canadian books and literature to the world.

The Salon's international presenters—writers, publishers, etc.—will also participate in certain Translation Rights Fair activities organized in collaboration with the Salon. If, in the future, the Salon is able to regularly host the Translation Rights Fair, there will be many more opportunities for workshops with international contributors. •



Michael Ondaatje and Sunila Galappatti



Francesca Melandri, Eleanor Wachtel, and Christopher Klooble

## A GLOBAL VIEW OF LITERATURE FROM TORONTO

*Geoffrey Taylor, director of Toronto-based International Festival of Authors (IFOA), talks about the expanding festival activities and Canada's evolving literary scene.*

By Hannah Johnson

Since 1974, the International Festival of Authors has been a showcase for literary talent from Canada and abroad. The primary festival takes place every October in Toronto (October 19-29, 2017), and the IFOA organizes additional events and exchanges throughout the year.

Festival director Geoffrey Taylor has overseen many of the IFOA's new initiatives, and he talks here about his latest work and the literary trends in Canada.

**Publishing Perspectives:** You've been working with the IFOA for nearly three decades, and you've been the festival director for 15 years. How has the festival evolved?

**Geoffrey Taylor:** There have been so many opportunities for the Festival to grow over the years, and I've been happy to be involved in IFOA's development. IFOA has grown broader in scope, and there has been an increase in the number and types of events we program. For instance, the Festival now features more nonfiction, graphic novel, and debut authors. IFOA has expanded our partnerships to include post-secondary institutions . . . as well as government and cultural organizations.

Over the past decade, we have worked with municipalities, libraries, cultural centers, schools, and bookstores to present national and international talent at author events across the province through our IFOA Ontario program. The International Visitors Programme has brought groups of international publishing leaders to Canada . . . [and] operates as an informal rights fair—a new initiative in the Canadian market.

Our year-round programming has also grown to feature more children's literature programming and international touring of Canadian authors through the IFOA International programme.

**PP:** Why is this international exchange of authors important to you and the festival?

**GT:** I have always believed in the universality

of story and the power of the written word. The exchange of these stories is important because we are Canadian, but we are also part of a global literary community.

As an English-language literary festival we are often limited in that we only present works in English, but more stories are available in translations nowadays. Similarly, finding ways to share Canadian stories is a priority, so that we also join the worldwide conversation.

Stories of different cultures, places, and people need a platform, and we hope to continue to showcase as many stories as possible from every corner of the globe at the IFOA.

**PP:** You obviously enjoy what you do. What keeps you energized and excited about your work?

**GT:** In the books and publishing industry we are working with a contemporary art form that is constantly changing. The excitement for me lies in the new works being created and published, and the new talent that can be discovered. Meeting authors from across Canada and the world—either at the Festival in Toronto or at the festivals I visit—is also part of what I enjoy about my work. Everyone always has such interesting stories to tell.

**PP:** Are you seeing any issues or writing trends in recent years that have shaped Canada's publishing scene?

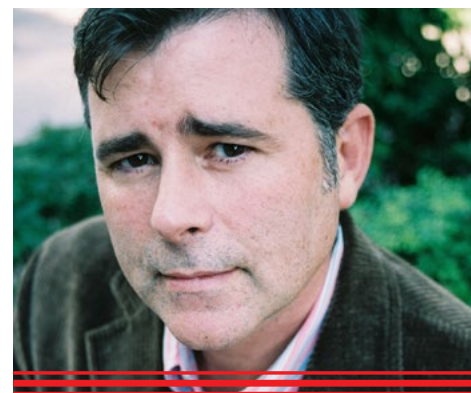
**GT:** Over the past few decades and as the demographics of Canada change, more stories from around the world are now Canadian stories. The vast number of stories set in the Canadian wilderness, though they do still exist, are no longer what the world strongly associates with our literary canon, and now our stories can truly be set anywhere in the world.

**PP:** You're a founding member of the Word Alliance, a group of eight international literary festivals. Can you tell us more about it?

**GT:** Word Alliance was formed in 2010 with three initial priorities in mind: securing authors for international travel, sharing knowledge about local markets, and generating funding from an

international body of donors. The founding festivals included: the Edinburgh International Book Festival; Étonnants-voyageurs, Saint-Malo; the International Festival of Authors, Toronto; International Literature Festival, Berlin; Melbourne Writers Festival; The Bookworm International Literary Festival, Beijing; PEN World Voices Festival of International Literature, New York; and the Jaipur Literature Festival.

We will continue to seek new member festivals from emerging regions such as Africa and Latin America to continue this international exchange, and my wish is that the Word Alliance will continue to grow until each international literary festival is a member. •



"Over the past few decades and as the demographics of Canada change, more stories from around the world are now Canadian stories."

—Geoffrey Taylor, Director, IFOA

# EVENTS, CONFERENCES, FAIRS: WHERE TO MEET CANADIAN AUTHORS AND PUBLISHERS

## BookNet Canada Tech Forum March, Toronto

This annual conference from BookNet Canada is the country's largest technology-focused publishing conference. The event is attended by hundreds of publishing professionals, and topics range from production and marketing to digital tools and consumer research data.

[techforum.booknetcanada.ca](http://techforum.booknetcanada.ca)

## Blue Metropolis Literature Festival April, Montréal

Blue Metropolis is a non-profit foundation that organizes, among other things, an annual literary festival. The festival attracts more than 60,000 visitors, and the program includes events in both French and English. The 2016 festival featured authors from 10 countries, dedicated children's book programming, and several literary prizes.

[www.metropolisbleu.org](http://www.metropolisbleu.org)

## 2018 Congress of the Humanities and Social Sciences May, Regina

Canada's largest scholarly gathering, the Congress includes a week of presentations, lectures, workshops and panels, as well as the country's largest academic trade show. Organized by the Federation for the Humanities and Social Sciences, the Congress takes place at a different university in Canada each year and draws over 70 scholarly associations together.

[www.congress2018.ca](http://www.congress2018.ca)

## Word on the Street September, Toronto

Word on the Street is Canada's largest book and magazine festival, with sister events in Halifax, Lethbridge, and Saskatoon. The program features writers working in multiple languages, as well as critics and industry professionals. The event began as the Toronto Book and Magazine Fair, and was reimagined as literary festival in 1990.

[thewordonthestreet.ca](http://thewordonthestreet.ca)

## Festival international de la littérature September, Montréal

This 10-day literary festival in an around Montréal was created by the Union des écrivaines et des écrivains québécois (UNEQ), a French Canadian writers association. Hosting more than 200 writers and 50 events each year, the Festival international de la littérature is a multidisciplinary platform for Québec writers to present their work.

[www.festival-fil.qc.ca](http://www.festival-fil.qc.ca)

## International Festival of Authors October, Toronto

With its primary event in Toronto and satellite events around the country, the International Festival of Authors is an internationally recognized forum for authors from Canada and around the world. It was founded in 1974, and continuously works toward its mission to advance literature with events, trips, and readings all year long.

[ifoa.org](http://ifoa.org)

## Vancouver Writers Fest October, Vancouver

With more than 90 events across the city and regular appearances from top Canadian and international authors, the Vancouver Writers Fest is one of Canada's largest literary events. The Fest's activities include both year-round programming and its flagship, annual literary festival.

[writersfest.bc.ca](http://writersfest.bc.ca)

## Salon du Livre de Montréal November, Montréal

The Salon du livre de Montréal is the largest book fair in Canada, with both professional and public components. Nearly 115,000 people attended in 2016. While the exhibitors are predominantly from French Canada, the Salon attracts international visitors from the public and the book trade. In addition, the Salon hosts the annual Translation Rights Fair, where anglophone and franco-phone publishers and agents meet.

[www.salondulivredemontreal.com](http://www.salondulivredemontreal.com)



BookNet Canada Tech Forum (Photo: Yvonne Bambrick)



Word on the Street Toronto (Photo: Kuru Selvarajah)



Translation Rights Fair (Photo: Canada Council for the Arts)



Rose-Line Brassat at the Salon du livre de Montréal (Photo: Jean-Guy Thibodeau)



# DIRECTORY OF CANADIAN EXHIBITORS AT THE 2017 FRANKFURT BOOK FAIR

<b>6.0/B 65</b> Livres Canada Books / Canada National Stand Ontario	<b>6.0/B 36</b> De Marque Québec	<b>6.0/B 47</b> Greystone Books Ltd. British Columbia	<b>5.1/E 111</b> Le Quartanier Québec	<b>6.0/A 41</b> Nimbus Publishing Nova Scotia	<b>6.0/A 57</b> TC Média Livres Québec
<b>4.2/L 66</b> 1science Québec	<b>6.0/B 56</b> Dundurn Ontario	<b>5.1/E 111</b> Groupe d'édition la courte échelle Québec	<b>6.0/B 40</b> Leméac Éditeur Québec	<b>4.2/M 94</b> Notion Wave Inc. Ontario	<b>6.3/LitAg</b> The Cooke Agency International Ontario
<b>5.1/E 111</b> Alto Québec	<b>6.0/B 65</b> eBOUND Canada Ontario	<b>5.1/E 111</b> Groupe Fides Québec	<b>6.0/B 42</b> Les Allusifs Inc. Québec	<b>6.0/B 77</b> Novalis Publishing Inc. Ontario	<b>6.0/B 72</b> The Novelty Book Company Québec
<b>6.0/B 37</b> Annick Press Ltd. Ontario	<b>6.0/B 39</b> ECW Press Ontario	<b>5.1/E 111</b> Groupe HMH Québec	<b>5.1/E 111</b> Les Éditions de Mortagne Québec	<b>6.2/D 61</b> Onixedit Inc. Québec	<b>6.0/B 34</b> The Right Rights Book Agency Québec
<b>4.2/J 15</b> Arcler Education Inc. Ontario	<b>6.0/A 51</b> Éditions ADA Québec	<b>6.0/B 50</b> Groupe Homme Québec	<b>5.1/E 111</b> Les Éditions du remue-menage Québec	<b>6.0/B 35</b> Orca Book Publishers British Columbia	<b>6.3/LitAg</b> The Rights Factory Ontario
<b>6.0/B 52</b> Arsenal Pulp Press British Columbia	<b>5.1/E 111</b> Éditions du Boréal Québec	<b>5.1/E 111</b> Groupe Librex/Groupe Ville-Marie Littérature Québec	<b>5.1/E 111</b> Les Éditions Écosociété Québec	<b>6.0/B 77</b> Owlkids Books Ontario	<b>6.3/LitAg</b> Transatlantic Literary Agency, Inc. Ontario
<b>6.1/B 12</b> Beaver Books Publishing, division of PAPP International Inc. Québec	<b>5.1/E 111</b> Éditions du CHU Sainte-Justine Québec	<b>6.0/A 43</b> Guernica Editions Ontario	<b>6.0/A 35</b> Les éditions Les Malins Québec	<b>6.0/A 59</b> Pembroke Publishers Ontario	<b>6.0/B 55</b> Phidal Publishing Inc. Québec
<b>6.0/A 126</b> Between the Lines Ontario	<b>6.1/D 145</b> Éditions Glenat Québec	<b>5.1/E 111</b> Guy Saint-Jean Éditeur Québec	<b>6.0/B 78</b> Les Éditions Michel Quintin Québec	<b>6.0/B 53</b> Prologue Inc. Québec	<b>6.0/B 65</b> UBC Press British Columbia
<b>6.3/LitAg</b> Beverly Slopen Literary Agency Ontario	<b>5.1/E 111</b> Éditions Les 400 coups Québec	<b>6.3/LitAg</b> Helen Heller Agency Ontario	<b>5.1/E 111</b> Lux Éditeur Québec	<b>6.0/B 66</b> QA International / Québec Amérique Québec	<b>6.0/B 65</b> University of Ottawa Press Ontario
<b>6.0/A 43</b> Biblioasis Ontario	<b>6.0/B 46</b> Firefly Books Ltd. Ontario	<b>6.0/B 69</b> House of Anansi and Groundwood Books Ontario	<b>6.0/B 38</b> Marquis Book Printing Québec	<b>5.1/E 111</b> Québec Édition Québec	<b>6.0/B 43</b> University of Toronto Press Ontario
<b>6.0/A 55</b> Broquet Inc. Québec	<b>6.0/B 33</b> Fitzhenry & Whiteside Ontario	<b>6.0/A 126</b> Inanna Publications Ontario	<b>6.0/B 45</b> McGill-Queen's University Press Québec	<b>6.0/B 44</b> Robert Rose Inc. Ontario	<b>6.0/B 65</b> Vidacom Publications   Éditions des Plaines Manitoba
<b>6.0/B 65</b> Brush Education Alberta	<b>6.1/C 30</b> Flowerpot Children's Press Ontario	<b>6.0/D 7</b> Inhabit Media Inc. Ontario	<b>5.1/E 111</b> Médiaspaul Québec	<b>6.2/C 57</b> Scholastic Canada Ltd. Ontario	<b>6.0/A 37</b> Webcom Inc Ontario
<b>6.0/B 76</b> Chouette Publishing Québec	<b>6.0/D 48</b> FOCUS Ontario	<b>4.2/J 72</b> International Civil Aviation Organization (ICAO) Québec	<b>5.1/E 111</b> Mémoire d'encrier Québec	<b>6.0/B 58</b> Second Story Press Ontario	<b>6.3/LitAg</b> Westwood Creative Artists Ltd. Ontario
<b>6.0/B 65</b> Crabtree Publishing Company Ontario	<b>6.0/B 54</b> Formac Lorimer Books Nova Scotia	<b>3.1/J 130</b> ITMB Publishing Ltd. British Columbia	<b>6.0/A 118</b> Mosaic Press / IPI Ontario	<b>6.1/E 9</b> Shoebox Media Québec	<b>6.0/A 45</b> Wilfrid Laurier University Press Ontario
<b>3.1/L 137</b> D&D Publishing Vancouver	<b>6.0/A 47</b> Friesens Manitoba	<b>6.0/B 73</b> Kids Can Press Ltd. Ontario	<b>6.0/A 39</b> New Society Publishers British Columbia	<b>6.1/E 40</b> Spicebox Production Development Ltd. Ontario	
	<b>6.1/C 68</b> Goélette International Québec				



*Canada is thrilled to be the*  
**Guest of Honour**  
*at the*

**FRANKFURT  
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*in 2020*

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*Le Canada est ravi d'être*  
**à l'honneur** *à la*

**FOIRE DU LIVRE  
DE FRANCFORT**  
*en 2020*

For more information  
on the project visit:

Pour plus d'information  
sur le projet, consultez:

[www.canadafbm2020.com](http://www.canadafbm2020.com)