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The Book Publishing Market in Brazil

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Sao Paulo
March 2005

The Department of Canadian Heritage, Trade Routes program, commissioned this Report. The opinions expressed are those of the author and do not necessarily reflect the view of the Department of Canadian Heritage.

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2005

Cat. No.: CH4-102/2005E-PDF

ISBN 0-662-41831-X

Canada

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Executive Summary

The Brazilian publishing market is optimistic about its near future. According to the Brazilian Book Chamber (CBL - *Câmara Brasileira do Livro*), the main organization of the sector in Brazil, which comprises all professionals at the national level, the prospects are "favorable, considered to be the best in 20 years." In the short term, the forecast for 2005 is for sales expansion and growth in book production, with title prices staying the same for the next two years without scheduled increases. Both factors result from government initiatives that became effective at the beginning of 2005, for the purpose of reducing taxes related to the book publishing sector. In the long term, throughout the remaining of this decade, a general market expansion is expected with an increase in the number of readers.

The Brazilian Publishing Market

- According to government estimates, the publishing market in Brazil accounts for R\$ 3.2 billion (CDN\$ 1.4 billion)¹ annually.
- In 2003, there were 530 active publishing houses in the country.
- According to a survey conducted by the Brazilian Book Chamber, 86% of the professionals connected with the publishing sector believe that 2005 will be a good year for the book industry in Brazil.

In 2003, book production was:

- 35,590 titles
- 229.4 million copies.

¹ Currencies are shown in \$CDN; Brazilian reais converted at the rate of CDN\$1=R\$ 2.21. US dollars are converted at the rate of 1\$ = US\$ 0.83

- Out of this figure, 110.8 million copies were books purchased by the government to fulfill the needs of the municipal, state, and federal educational systems throughout the country.
- 89% of the copies comprised works written by Brazilian authors.
- 11% were translated works

Books sold in Brazil in 2003:

- 255,830,000 copies
- The total sales volume was R\$ 2,4 billion (CDN \$1.07 billion)
- The textbooks sub-sector accounts for most of the sales.
- Out of the R\$ 1.9 billion (CDN\$860 million) of sales recorded in the commercial market (that is, without government participation), R\$ 830 million (CDN\$376 million) were generated by the production of textbooks.
 - Regarding government purchases, out of R\$ 456 million (CDN\$206 million) of sales in 2003, R\$ 415 million (CDN\$188 million) resulted from the purchase of books destined for elementary school and first and second grades.

The book publishers of Brazil believe that the market is going through a growth phase due to the following factors:

- Incentives for the publishing sector driven by a government campaign to increase the literacy rate in the country, referred to as the National Book, Reading, and Library Plan (PNLL - *Plano Nacional do Livro, Leitura e Bibliotecas*).
- Tax exemptions for book production in Brazil, which should reduce costs by 10% within the next four years.
- A study to open a credit line by the National Bank for Economic and Social Development (BNDES - *Banco Nacional de Desenvolvimento Econômico e Social*) for investment in publishing houses and bookshops.

By applying these measures the government expects to:

- Increase the Brazilian book reading rate by 50% by 2007 (it stands today at 1.8 books read/inhabitant/year).
- Triple this rate in 20 years

The goal of the National Book, Literature, and Library Plan (PNLL) is to reach its immediate and long-term goals, including the development of a new reading public in the country. The plan coordinator, Galemo Amorim, stated that: "The presence of publishers and writers from other countries is very important for different reasons. Brazil is one of the seven largest book producers in the world, with an annual production of 300 million books, and has a growing market, which has attracted in the last few years a large number of foreign investors in this area. It is estimated that, given the current public policies for the sector, the national reading rate will increase by 50% within three years, and triple within 20 years, with excellent business opportunities for publishing houses, bookshops, and logistic companies. Thus, joint partnerships and bilateral agreements will be very much welcomed to train librarians and reading agents, as well as would be the presence of Canadian authors in the major Brazilian events dealing with books and book reading."

Within this scenario of new drives, Canada has the opportunity to make its authors known at major national and international events that take place in Brazil, such as the Sao Paulo Biennial International Book Fair (*Bienal Internacional do Livro de São Paulo*) and the Rio de Janeiro Biennial International Book Fair (*Bienal Internacional do Livro do Rio de Janeiro*) – where large publishing houses gather together – as well as in meetings held for medium and small publishing houses, such as *Primavera dos Livros*, organized by *Libre*.

According to Angel Bojadsen, CEO of *Libre* and Publishing Director of the *Estação da Liberdade* Publishing House: "For the first time in years there appears to be a Brazilian government policy for books. In addition to any other considerations, this is making the market more reliable in general. The book industry is an activity incorporated into the country's general economy, but, at the same time, it belongs to the cultural sector and is subject to the difficulties commonly found in that area. But the simple development of a policy that offers credit lines for publishing houses, with special focus on medium and small enterprises, may change significantly the premises and transform into reality many projects continuously postponed.

In addition, exempting the book chain from some of the taxes and charges that were encumbering it should leave a little more cash to the publishing houses, which would help investments." In the long term, Bojadsen considers that growth may occur due both to the tax exemption and to the government credit lines established at preferential interest rates "which are also applicable for purchasing paper and print shop services, which are the most important factor in determining the price of a book. However, we continue to face two adverse factors: the lack of habit of buying books, even among the highest socio-economic sectors; and the precariousness of reading practices. This year we will be working with UNESCO and the Brazilian government in literature campaigns, book caravans, and other activities. Furthermore, a program has been developed to encourage the opening of bookshops, in addition to another program that addresses the installation of libraries in more needy areas."

The three events: The Sao Paulo and the Rio International Book Biennials, as well as the *Primavera dos Livros* are showing interest to learn more details about the Canadian book publishing production. Government programs are also opened to joint ventures with foreign authors and book companies, and both the federal and the Sao Paulo State governments are undertaking projects that may count with the participation of Canadian professionals. In the imported books retail sales business, *Livraria Cultura*, one of the most important bookshops in the country, has shown interest in promoting events in partnership with Canadian companies and organizations to make Canadian authors better known in Brazil. This bookshop is a traditional establishment in Sao Paulo that offers high quality titles, such as technical and art books, but which also includes fiction works and dictionaries, and is well known for bringing new international best sellers, many times in the original language, upon request from its clients.

The Brazilian book market is dominated by Brazilian authors and publishers. CBL studies point out that in 2003, 35,590 titles were launched in the market, and 229.4 million copies were generated. Among the titles launched this year, 3,920 (11%) were translated works. National authors accounted for 31,670 titles.

In Brazil, internationally renowned authors, either born or established in Canada, have been locally published in translation. That is the case of Margaret Atwood, Michael Ondaatje, Marshall McLuhan, Yann Martel (winner of the 2002 Booker Prize), and the Argentinean-born Canadian Albert Manguel. Books of Canadian writers that research the Brazilian reality or personality have also been published. That is the case with Claire Varin,

author of research about Brazilian novelist Clarice Lispector, and who has published two books about the novelist in Brazil.

“There is an avid market for foreign titles”, indicates literary agent Lúcia Riff. “For certain sort of literature, such as business and technology books, the foreign writer already comes with a ‘quality certificate’ to Brazil. Therefore, by searching for a translated title, the publisher may be looking for a way of minimize his risks,” states Riff, who has *Harper Collins Canada, Random House Canada, Knopf Canada, Ballantine Canada, Doubleday Canada* and *Vintage Canada* among its Canadian clients, as well working with other publishing houses and literary agencies from the United States, the UK and Australia.

Foreign groups established in Brazil, such as the Spanish publishing house *Planeta*, also share the growth forecast. César González, Director of *Planeta do Brasil*, and Pascoal Soto, Publishing Director of the company in Brazil comment that: “This expectation comes particularly from the fact that the government, through its purchasing programs for textbooks and supplementary education books, will buy a large volume of copies to supply the schools and libraries of Brazil. Therefore, the publishing houses focused on the school market will keep the largest piece of the cake. Growth is expected among publishing houses that focus on publishing lines geared to the general interest market, such as *Planeta*. This growth has already been noticed since the second semester of 2004. The signs of an increase in industrial production, and consequently in employment, contribute to this growth trend.”

They added, “The profile of the Brazilian reader is very varied. There is room in the market for publishing houses working in the most diversified market niches. The Brazilian potential is immense. There is no other country in Latin America capable of offering the same growth expectations.”

Market Overview

Market share of works by foreign authors

Out of the 3,920 titles translated in 2003:

- 65% were translated from English;
- 10% from French;
- 7% from Spanish;

- 3% from the type of Portuguese spoken in Portugal.

In number of copies:

- 49% of this production was accounted by books originally written in English (8,810,000 translated copies);
- 22% by books originally written in Portuguese from Portugal (3,930,000 copies translated);
- 11% by books originally written in French (1,960,000 copies translated);
- 7% by books originally written in Spanish (1,220,000 copies translated).

Per subject area by foreign authors, the overview is as follows:

- 62% of the titles are works of general interest;
- 18% are religious books;
- 17% are scientific, technical, and professional books combined into one single subgroup by CB;
- 3% are textbooks.

Among the books published in Brazil in foreign languages in 2003, there were 165 titles produced:

- 80 (49%) in Spanish
- 45 (27%) in English
- 15 (9%) in German
- 10 (6%) in French
- 10 (6%) in Portuguese from Portugal
- 5 (3%) in Italian

Books produced with foreign co-publishing amounts:

- 75 books launched in Brazil accounting for 270,000 copies;
- In 2002, this number was 170 titles, accounting for 590,000 copies.

The year 2005 has been particularly important in the recent history of the country for the Brazilian book publishing market: Brazil is a nation being honored in France this year - this is driving cultural projects in Portuguese and French within the program The Year of Brazil in France (*Ano do Brasil na França*) developed by the federal government. The *Vivaleitura* (Hurrah for Reading!) state program has also just been launched comprising a series of activities to encourage book publishing. The program is a set of initiatives intended to promote a large national mobilization in favor of reading, counting with the participation of governments (at the federal, state, and municipal levels), publishers, book sellers, non governmental organizations, schools, teachers, librarians, writers, the media, and private companies.

The *Vivaleitura* program is part of the PNLL, whose opening action was a tax exemption for the production and import of books, according to a law that exempts publishing houses, bookshops, and distributors from the payment of taxes (*PIS/Pasep e Cofins*), thereby reducing the price of books by 10% in the next four years.

Due to these governmental initiatives, and the recovery of the Brazilian economy with the consequent increase in production and employment levels, there is optimism among publishers, distributors, and book sellers according to a study conducted by Brazilian Institute of Geography and Statistics (IBGE - *Instituto Brasileiro de Geografia e Estatística*), published in February 2005. The expectation is that there should be an expansion comparable to 2004, "with an increase in the production of copies and sales", remarked Oswaldo Siciliano, CEO of CBL. A survey conducted through the Website of that institution pointed out that 86% of the respondents believed that 2005 would be a good year for the book industry in Brazil.

According to government estimates, the country's publishing market invoices R\$ 3.2 billion (CDN\$ 1.4 billion) annually. Book sales reached the figure of 255,830,000 copies, which generated R\$ 2,363 billion (CDN\$1.069 billion) in sales, the highest level since 1990. This decade was also significant to the sector: the highest production since 1990 was recorded in 1997 (51,560 titles), and 1998 reached the largest number of copies sold (410,334,641) for the entire period.

Only 11% of the books produced in Brazil in 2003 were translations of foreign works. According to the most recent study made for the sector,

titled *Production and Sales of the Brazilian Book Publishing Sector (Produção e Vendas do Setor Editorial Brasileiro)*, and the National Book Publishers Union (SNEL - *Sindicato Nacional dos Editores de Livros*), among 3,920 translated titles, 65% were translated from English, 10% from French; 7% from Spanish, and 3% from Portuguese from Portugal, which presents certain differences in comparison to the Portuguese used in Brazil. Regarding the number of copies, 69% of the production was of general interest books for a total of 12,400,000 copies produced by this sub-sector in 2003; second place was occupied by scientific, technical, and professional books, with 15% of the total (2,660,000 copies); third place corresponded to religious books with 12% of the total (2,100,000 copies), and, finally, textbooks represented 4% of the units translated in Brazil, with 790,000 copies produced.

When the criterion is not the number of titles issued but the number of copies launched, for a total of 415,000 thousand copies, Spanish and English are tied for first place in the market of works produced in a foreign language in Brazil, each with 160,000 copies being published (39% of the total); German ranked as second (with 50,000 copies or 12% of the total), followed by Portuguese from Portugal (25,000 copies, or 5% of the total), French (15,000 copies, at 4% of the total), and Italian (5,000 copies, at 1% of the total).

Angel Bojadsen states that: "The influence of English is cultural and economic, but the high proportion of works in English occurs largely because the consolidation of English as a second language. About 30 years ago, French was the second language, mandatory in school curriculums, and we can still see the result of those measures as older publishers read French quite well, helping to keep French as the second source of works translated, despite of the recent growth of the Spanish. But the discrepancy is flagrant. This lack of balance is largely due to scientific and technical books. Regarding literature the condition is a little more balanced, and there is a resurgence of interest in works translated from German, Japanese and Italian, in addition to Spanish. Every country that has programs to support the publication of its works abroad has been experiencing cuts in such programs; this is unfortunate because it is undeniable that those programs influence publishing decisions on a title-by-title base."

Who buys books in Brazil?

Sao Paulo State, in the southeast region of Brazil, accounts for the largest number of book buyers. It has 1.5 million book buyers, making the region the most important in the national book publishing market, whether in production, distribution or purchase of titles; Sao Paulo's key role in this market reflects its importance in the overall national economy. The State is responsible for approximately 30% of the Brazilian GDP, and the State Capital, Sao Paulo City, accounts for 15% of the National GDP, with a population of 10,838,581 persons according to the 2004 census, as estimated by the Brazilian Institute of Geography and Statistics.

Sao Paulo State also gathers the largest number of print shops in the country. In the Brazilian Northeast region the only existing print shop of major size is the Canadian *Quebecor* that uses strategically the proximity of this region to the United States to move its production.

The print shops in Brazil work, on average, at 70% to 75% of their operation capacity.

Salary Levels: Brazil has a minimum wage of C\$115.28/month (approximately US\$100/month) and its social classes are stratified by salary levels.

Social Class	Monthly income
Class A1	Over \$5,175 (More than 45 times the minimum monthly wage)
Class A2:	From \$2,875 to \$5,175 (From 25 to 45 times the minimum monthly wage)
Class B1:	From \$1,725 to \$2,875 (From 15 to 25 times the minimum monthly wage)
Class B2:	From \$1,150 to \$1,725 (From 10 to 15 times the minimum monthly wage)
Class C	From \$460 to \$1,150 (From 4 to 10 times the minimum monthly wage)
Class D	From \$230 to \$460 (From 2 to 4 times the minimum monthly wage)
Class E	Up to \$230 (Up to 2 times the minimum monthly wage)

In Sao Paulo State, socio-economic classes A, B and C make up 95% of the book purchasing market. Classes A and B encompass families with a monthly income of more than \$1,150 (10 times the minimum monthly wage) and represent 19% of the Brazilian households; class C consists of families earning between \$460 and \$1,150 monthly, representing 30% of the households; while classes D and E receive less than \$460 monthly, accounting for 51% of the households in the country according to the figures published by the *Gazeta Mercantil* newspaper in 2002.

The seven states that form the Southeastern and Southern regions of the country account for more than half of the Brazilian book buyers (58%). The States of Sao Paulo, Rio de Janeiro, Minas Gerais, and Espírito Santo comprise the Southeastern region, and the Southern region includes the States of Rio Grande do Sul, Santa Catarina, and Paraná.

In general terms:

- The active market, composed of people who have bought at least one book/year, includes 17 million literate people above 14 years of age. That is approximately 10% of the Brazilian population today, estimated at 183,279,933 inhabitants according to IBGE.
- Thirty % of the country's literate adult population read at least one book every three months. There are 26 million readers in Brazil.
- People coming from classes B and C represent 70% of the population that enjoys reading books.
- Approximately 17 million people state that they do not like to read books; 11.5 million have up to eight years of school education.
- 70% of non-readers come from socio-economic classes with low purchasing power.

Source: Research papers "*Produção e Vendas do Setor Editorial Brasileiro 2002*" (Production and Sales of 2002 Brazilian Book Publishing Sector) and "*Retrato de Leitura no Brasil (2001)*" (Snapshot of Reading in Brazil (2002))", studies performed by CBL and SNEL.

Important Book Markets

Below is a list of the largest cities in the country, after Sao Paulo, with a population above 1 million people concentrated in urban areas characterized as important book markets. Those marked with a # belong to the Southern and Southeastern regions:

- Rio de Janeiro (6,051,399 inhabitants) #
- Salvador (2,631,831)
- Belo Horizonte (2,350,564) #
- Fortaleza (2,332,657)
- Curitiba (1,727,010) #
- Manaus (1,592,555)
- Recife (1,486,869)
- Porto Alegre (1,416,363) #
- Belém (1,386,482)
- Goiânia (1,181,438)
- Campinas (1,031,887), a city located within Sao Paulo State.

The Brazilian publishing market is characterized by a large number of publishing houses, which makes for an 'atomized' situation (in 2003, there were 530 active publishing houses registered. However, most of them are diversified into the truly commercial segment of book sales rather than in the sale of textbooks to the public sector). This is also a market that does not have very many standardized statistics and updated studies, except for the research systematically performed by the Brazilian Book Chamber (CBL), and the National Book Publishers Union (SNEL).

In the public sector, a crucial book buyer is the federal government. Between 2002 and 2003, out of the 299.4 million copies produced, 110.8 million were books purchased by the government to fulfill the needs of the

municipal, state, and federal educational systems throughout the country. A total of 188.6 million copies were produced for the commercial market.

Another characteristic of the country is the predominance of Brazilian authors and publishing houses in the market. There is a high demand for Brazilian writers and also a high production: A medium size publishing house receives approximately 50 originals per month to be analyzed for publishing purposes.

According to the directors of *Planeta*, César González and Pascoal Soto, "The developed world in general is not aware of the Brazilian book production. We do not sell well our great values. The Brazilian publishing market is a great buyer, but a very bad seller of rights. Regarding the importation of foreign titles, the major hindrances are exchange rates, which have been historically unfavorable to the national currency; the small volume that the current Brazilian market is capable of absorbing; and the bureaucracy."

Although it has a population with low reading rates, Brazil shows large market potential, which has attracted the attention of multinational publishing companies in the country, such as *Planeta*, *Santillana*, *Larousse*, *Hachette*, *Pearson*, and *Harlequin*, as ascertained by PNLL's coordinator, Galeno Amorim: "The Brazilian publishing market has raised the interest of large foreign groups in the last few years, a trend that will be repeated in 2005. The strong determination of the Brazilian government to fight illiteracy, and to handle reading as a strategic issue within the national development project, including the waiver of all types of taxes and charges falling on books, flags that this sector should have a large growth in the years to come. International investments have also contributed continue to increase the level of professionalism of this market. During the last few years the Brazilian government has in turn created policies in support of domestic publishers so that they may also be competitive in this market. After the arrival of new publishing labels in the country, an increasing presence of the Brazilian literary production, which is renowned abroad for its great quality, is also expected. In January, for instance, no less than three Brazilian writers appeared in a list of the ten best seller books of a mega store in Europe." And he adds: "The volume of investments already announced for 2005 is 48% higher than last year's, and a 20% market growth is expected. What should also boost up the sector is the stability of the Brazilian economy, which for the last two years has continuously shown a high positive performance. All studies and statistics confirm that the consumption of books increases when the economy is doing well."

Researchers George Kornis and Fábio Sá Earp state that: "The relative weight of the Brazilian publishing industry in the world is comparatively the same as the Brazilian participation in international trade, something around 1%. It is small, but can and should increase. We have a large, strongly urban population, quite able to consume books. There is therefore great potential particularly if income is better distributed, and if the various companies of the book production chain are deeply restructured and strengthened. The challenge is more than ever to respond with quality mass production, and with prices compatible with the country's earnings."

In Portugal, a country with which Brazil keeps a close historical relationship, the sales of 1,000 copies is considered sufficient to characterize a best seller. The book most sold in Brazil, in 2004, in the field of worldwide best sellers, was "The Da Vinci Code" by Dan Brown, with over 512,000 copies sold. Among best sellers in the Brazilian publishing market, the Bible ranks first in sales, followed by works such as "Das Kapital" by Karl Marx, and "A Vida do Bebê" (The Baby's Life), a manual with hints on how to take care of your newborn children, which has already sold over 5 million copies, becoming the third most purchased book in the country in recent years.

Portugal is a key country in Brazilian cultural trade due, among other factors, to the fact that they both share a common language (Portuguese), and that Portugal shows similarities between the level of income of its population and the Brazilian reading public, as 10 million Brazilians - exactly the same group that represents the portion of those who buy books - have an annual income per capita comparable to Portugal's. Thus, Portugal may be seen as a country with conditions that enable the analysis of opportunities within a market composed of a culturally and socially similar public, and this is the reason why Portugal was used herein for comparison purposes, to allow measuring the Brazilian market in the context of an international perspective.

Within Latin America, Mexico, with 102 million inhabitants, resembles Brazil in some ways, not from the cultural identification point of view, as is the case with Portugal, but in having a comparable size of consumer market. Additionally, Mexico has, along with Brazil, started a series of projects to encourage reading in Mexico City, which are also part of the Ibero-American Reading Year, where the Brazilian *Vivaleitura* program is included. The Mexican program "To read as a ticket in the Subway" ("*Para leer de boleto en el metro*") started in January of 2004 offering 250,000 books to the users of the city subway system, with titles from authors living in Mexico City. Altogether the project expects to put in circulation 1.5 million copies.

In Brazil both the federal government and the Sao Paulo State government play an essential role in the operation of the publishing market, since they purchase around 60% of the total books produced in the country. The purchases of these institutions are concentrated in the textbooks and supplementary education materials sector produced by Brazilian publishing houses: *Ática*, *Scipione*, *Moderna* (acquired by *Santillana*, a group with a significant presence in Latin America), *Saraiva*, FTD, the Brazilian Institute of Pedagogic Editions (IBEP - *Instituto Brasileiro de Educação Pedagógica*) and *Nacional*.

Professor Célia Cristina de Figueiredo Cassiano, holding an MSc. in education from the Sao Paulo Pontifical Catholic University (PUC), and currently preparing a doctoral degree about the arrival of foreign companies in the Brazilian book publishing market, explains the following: "When one thinks of textbooks, the Brazilian market opportunities are huge, and that motivates the entry of foreign groups to the country. Brazil is a young nation, education here is under a planning phase, there are still too many children out of school, and the government purchases material for all the public education system. Today, in Europe, families have fewer children."

For foreign authors in the textbooks and supplementary education materials areas, the more important buyers are private schools, language schools, and bookshops specialized in international titles, such as *Livraria Cultura*, in addition to *Siciliano* and *Saraiva* that also sell a wide range of works by international authors.

The Brazilian publishing houses work mostly with national catalogues, and a significant portion of the international groups have been focused on the Brazilian textbook market. "The publishing segment geared to textbooks is, due to the large presence of foreign publishing houses, in a booming process of denationalization. The presence of Brazilian authors in this segment is due to their quality and acquaintance with Brazilian demands" explain Kornis and Earp.

The entry of foreign authors published in Brazil has also taken place through international publishing groups, such as the *Planeta*. In that Spanish-origin publishing house, 60% of the production is made up of books by international authors, and 40% represents works by Brazilian authors. The fiction book "The Rule of Four" by Ian Caldwell and Dustin Thomason is the book most sold in the country to date, according the directors of *Planeta*.

Although they are bought in smaller quantities in absolute terms, books dedicated to private schools yield better sales in the country, because the

final consumer acquires them at higher prices. Books purchased by the government for public schools account for a larger volume; those bought by private schools offer better profitability. However, books oriented to private schools pose another challenge: the need of publishing houses to make them known, school by school, across Brazil.

The anthropologist Felipe Lindoso, author of the book "*O Brasil Pode Ser um País de Leitores?*" ("Could Brazil become a Country of Readers?"), and consultant at UNESCO for books in this country, concludes that: "In the sector of textbooks and *supplementary education materials* oriented to private schools, the market in the Northeastern region of Brazil, and in States such as Minas Gerais (Southeastern region), which is quite significant indeed, depends on teachers becoming aware of the works published, and that is the problem: publishers have to engage in a large scale dissemination campaign.

With an area of 8,547,403 km², Brazil is the fifth largest country in the world in size. Therefore, due to its superlative dimensions, both the distribution and the dissemination of titles throughout the country is an expensive task. That is why textbooks already chosen by the government have an advantage over other textbooks, as they have already automatically obtained such national dissemination. But this is a market that does not stop growing, and it will continue growing more and more in Brazil. The main question is the dissemination capacity that each publishing house has. That is why foreign publishing houses try to join this market by acquiring Brazilian publishing houses already in existence, such as *Santillana* that purchased *Moderna*. It is difficult to come in as a new publishing house."

In the *supplementary education materials* market there are opportunities for foreign authors. After a change in the Federal government program for the purchase of books for libraries, the National School Library Program (PNBE - *Programa Nacional Biblioteca da Escola*) currently allows the inclusion of works by international authors, mainly for the children/young readers segment.

As shown above, translated titles do not represent large numbers in Brazil, and one of the reasons for this situation, in addition to the concentration of domestic authors, is that small and medium size publishers are basically unfamiliar with the procedures required to make translations. There is a perception that translating works implies higher costs for these companies, but the market reality allows us to conclude that there is enough room in Brazil to encourage the translation of foreign titles: Works produced in Portuguese, and translated books, end up having equivalent result in

regards to costs, from the purchase of copy rights up to the final sale. Some of the reasons for this are that royalties paid to Brazilian authors are normally higher than those paid to foreign writers, due to the fact that Brazilian authors have a greater demand, and, therefore, sell more; additionally, the costs for tracking the publishing process of the work are reduced when a title has already been launched abroad. "Children/young readers' books are much less expensive when translated and published in Brazil because some operations, such as the art work, have already been done. With fiction this scenario changes because then the costs of literary translation must be included," explains Carlo Carrenho, publisher of *Carrenho Editorial* and of *PublishNews*, a report dedicated to news from, and for, the publishing world.

He mentions as an example of a good transformation of translations into a business the case of protestant publishing houses in Brazil, with 80% of their Brazilian production consisting of translated titles. "Other Brazilian publishers do not get involved in translations mostly due to their lack of acquaintance with that area rather than lack of interest in bringing foreign authors. This deficiency is increased by a lack of "know-how" as well as a lack of professionals as literary agents, which are very few in Brazil" says Carrenho.

Pocket books cost half of the price of a conventional book, but they are a product not traditionally consumed in Brazil. *L&PM* publishing house, that publishes the *L&PM Pocket* series, has the largest selection of books in this format in Brazil, with 400 titles launched, including works by Brazilian and international authors either unabridged or in serial form, including fiction, comic strips, gastronomy, health, and behavioral subjects. There are works from classic authors, from Shakespeare to Maquiaveli, and by some renowned Brazilian authors such as Millôr Fernandes or Lygia Fagundes Telles. Pocket books actually sell well, according to the evaluation of the publishers, but they are not traditional due to the general lack of absorption of a large variety of publishing materials in Brazil. "Our purchasing market is too small in comparison to the Brazilian population and the sales rates reached, in relative terms, in other countries. We see this market growing in Brazil, and our collection, available for the last eight years, is a sign of this trend", explains Caroline Chang, assistant Publisher of *L&PM Pocket*.

Being smaller, offering the possibility of a larger number of copies printed than conventional books, with no need to carry an introduction of the work by another professional (the section called "*orelha*" in Brazil), and with royalties negotiated within a range that shifts between 5 and 6% of the cover price (in contrast to the usual 10% for conventional books), pocket

book copies are sold for less than half of the price of the publishing house for conventional books, and range between R\$ 5 (about CDN\$2.26), which is the price of works such as *Lusíadas* (Cantos III e IV)" by the classic Portuguese author Luis Vaz de Camões, to a maximum of R\$ 28 (CDN\$13), for the book *Millôr Definitivo* (Definitively Millôr), by the Brazilian author Millôr Fernandes. The book *Pílulas para Viver Melhor* (Pills for Better Living), by the physician Fernando Lucchese represented the main recent best seller of the publishing house, with over 100 thousand pocket books sold in six months.

During an interview in the *Burburinho* cultural Website with newsman Alexandre Inagaki, publisher Laura Bacellar, who selects works for the *Mercuryo* publishing house, and author of the book "*Escreva Seu Livro*" ("Write your Own Book"), compares the costs faced by Brazilian publishers in various book configurations, and comments that the price per copy is high in Brazil "in comparison to what people earn, because the number of printed copies is small."

"The price of a single book may only be set off when you can spread the production costs (text preparation, proofreading, editing, cover layout and execution, etc.) over thousands of copies. In the United States, for example, the number of copies of a paperback is never less than ten thousand, and it normally reaches as much as 500,000 copies. Certainly, this would significantly lower the book cost. And, in Europe, before the book is released as a paperback, it is normally published in hard cover to be purchased by libraries. These first editions are of 3,000 copies, just as ours, but the price is much higher - from US\$ 20 (CDN\$24)² to US\$ 40 (CDN\$48) - and, if the book is of little interest, the first edition is still fully sold out through sales to foundations, museums, institutes, and libraries.

This means that, in this first edition, the book already has paid for itself and, when the paperback is released, the publisher starts to make a profit. Compare this situation with the one faced by Brazilian books: the libraries not only lack sufficient funds but also keep asking the publishing houses to make donations."

² Cdn currency given at the equivalent of CDN \$1 equals US\$ 0.83.

Prices

- The average book price in Brazil is R\$ 30 (approx. CDN\$13)
- The Brazilian publisher normally counts on average sales of 10 thousand copies in one year.
- Generally 10% of the cover price is dedicated to direct payments (royalties) to the author.
- Fiction books cost between R\$ 20 (CDN\$9) and R\$ 40 (CDN\$18) in Brazil
- Technical books have higher values, and fit within a price range of R\$ 90 (CDN\$41), reaching as much as R\$ 180 (CDN\$81) for computer titles.
- Pocket books cost half of the price of conventional books, but they are not traditionally marketed in Brazil. The three most important publishing houses doing business in this area are *L&PM Pocket*, *Paz e Terra*, and *Martim Claret*.
- Hard cover books are also not traditional since their cost is 20% higher than soft cover/paperback books.
- In addition to the high price of each copy, particularly for technical books, another factor that characterizes the Brazilian publishing sector is the high rate of illegal copies of works that is practiced in high volumes within schools and universities, and that has become the target of the federal government through a campaign already started this year. According to the Brazilian Copy Rights Association (ABDA - *Associação Brasileira de Direito Autoral*), out of every 10 works, 7 are photocopied.

The National Library is the agency responsible for copyrights registration in Brazil. In its Copy Rights Office, the library states that copyrights in Brazil are the rights that all creators of an intellectual piece of work have over their creation, according to article 5 XXVII, of the Brazilian Federal Constitution. It constitutes a moral right (creation), and an asset right (monetary). It is defined by various international treaties and conventions,

among which the most significant is the Bern Convention. In Brazil, Law Nº 9.610 of 02/19/98 regulates specifically the copyrights of the author.

This legislation is also applicable to Brazilian authors established abroad, with the Bern Convention being the paradigm. All signing members of this Convention try to guide themselves by the principle of reciprocity regarding the treatment given to domestic authors of countries integrating the Bern Union. That is the way Brazilian authors residing abroad maintain their protection under the agreements, conventions, and treaties in force in Brazil. Therefore, the provisions of Law 9.610/98 are applicable to Brazilian authors or persons residing in any country that ensures to Brazilians, or to other persons residing in Brazil, reciprocity regarding the protection of copy rights or equivalent rights.

Royalties

- Royalties paid in Brazil in 2003 amounted to R\$ 163 million (CDN\$74 million), a drop of 1% in relation to the amount paid in 2002.
- Royalties paid to foreign countries amounted to US\$ 12.5 million (CDN\$15 million), a drop of 19% when compared with the amount reached in 2002, which was US\$ 15.4 million (CDN\$ 18.5 million).

Key Factors Shaping Market Growth

The National Book, Literature, and Library Plan (PNLL), initiated in 2005, is the starting point for the optimistic analysis of publishers and book sellers regarding the future behavior of the Brazilian publishing market. The Plan establishes, among other initiatives, the end of local taxes for book production (which should reduce the price per copy by up to 10% within the next four years), and the opening of a credit line for publishing houses and bookshops by the National Bank for Economic and Social Development (BNDES) which encourages new investments. The Bank is undertaking a study on the book publishing industry in the country, by researchers George Kornis and Fábio Sá Earp. The establishment of a credit line is currently undergoing a study and negotiations phase between the government and professionals in the publishing sector. The objective of the program is to increase the current reading average in the country (1.8 book read/inhabitant/year) by 50% by 2007. The National Plan also includes

activities such as the above-mentioned *Vivaleitura* program, and the creation of a fund to encourage reading activities in Brazil. In April commercial communications media will start to publicize an institutional advertising campaign to encourage reading, which is also part of the project.

According to the opinion of book seller Marcus Fernando Gasparian, given during an interview granted in February 2005 to the *Panorama Editorial* magazine, the government plan, mostly due to the exemption of taxes on books, "is the most important development in the last 20 or 30 years, because it will provide the basis to increase investments in bookshops and decrease book prices, which is its main objective." Gasparian is the owner of *Argumento* bookshop, in Rio de Janeiro, and chairman of the Rio Bookshops State Association (*Associação Estadual de Livrarias do Rio*).

In macroeconomic terms, the Brazilian economy has shown increases in production and employment rates. In the short term, these factors do not fall directly upon the book market, but they generate an optimum environment for increasing business confidence in general, and in the medium and long term, have the potential to increase Brazilian income per capita, one of the main elements required for increasing book sales in the country. Brazil is experiencing a period of expansion, stability, and, for some, economic optimism that encourages growth initiatives in all production areas. The environment of economic recovery, combined with the government initiatives, have created a unanimous analysis among the publishing market professionals that 2005 will be a benchmark year in the history of the book publishing industry in Brazil, with an attractive prognosis. "More things have happened in six months for the Brazilian publishing market than in the last 15 years. I am a medium term optimist", states Carlo Carrenho.

Paulo Rocco, chairman of the National Book Publishers Union (SNEL), another important organization that represents Brazilian professionals, and organizes the Rio de Janeiro International Biennial Book Fair, believes that "market growth as a whole" will begin this year. The purpose of SNEL is to study and coordinate publishing activities as well as to provide legal protection and representation for publishers of books and cultural publications in all Brazil.

The Brazilian Association of Book Publishers (*Abrelivros - Associação Brasileira de Editores de Livros*) which represents publishing houses dealing with textbook titles in front of the state and federal governments, with the purpose of improving the National Textbooks Programs (PNLD - *Programas*

Nacionais de Livros Didáticos) and the various school reading programs, fully agrees with these predictions of good news for the production and sales of books in Brazil. João Arinos Ribeiro dos Santos, Chairman of that Association, and also Executive Director of *Ática/Scipione* publishing house, ascertains that: "I am optimistic regarding 2005; the lower costs for the production chain generated by tax reductions on the book market will be reflected in a price reduction. However, what will really help to improve the situation are the PNLL and the incentive fund for reading, planned by the government. It is a change in direction that could be expanded."

Researchers George Kornis and Fábio Sá Earp believe that exercises in "futurology" or "predictology" – as they classify any attempt to forecast how both the publishing market and the Brazilian economy will behave in the future – cannot be applied to this diversified reality: "The expectations around the promised growth recovery are, without any doubt, huge, but this may be only a wishful thinking. Additionally, a possible production expansion, and even of a general expansion in consumption, would not necessarily mean an expansion in book production and consumption. The important variable to be considered is the future behavior of the middle class income, who are the actual private buyers of books in Brazil."

They state that, "The middle class income is positively affected by growth in the employment rate, but no one can actually say that such an income depends exclusively on this variable"; and advise those potentially interested in becoming part of the national publishing sector that, "Regarding the flow of foreign companies into the Brazilian book production chain, it is worth mentioning that this sector is still very much concentrated in the print shop/publishing industry, and in the publication of textbooks. Therefore, whoever is seeking opportunities in the Brazilian market – a complex market not compatible with predictions – should take this fact into consideration when making a decision."

Opportunities and Trends

Organizations interested in developing partnerships with Canada

- Sao Paulo Biennial International Book Fair – The main event of the sector in the country. Organized by the Brazilian Book Chamber (CBL), and bringing international authors to the main city of Brazil; the Sao Paulo Biennial organization claims to be interested in getting to know better the Canadian publishing scene, and suggests holding meetings to show Canadian production to the Brazilian publishers for the development of joint projects. In 2004, the Biennial attracted a

public of 557,000 people, 320 stands were assembled, and 150,000 titles were featured, of which 2,000 were new releases. According to a survey performed during the Biennial, 72% of the visitors bought books.

- Rio de Janeiro Biennial International Book Fair - Another important event that gathers together the main Brazilian publishers. The Rio de Janeiro Biennial is promoted by the National Book Publishers Union (SNEL), which is open to conversations with Canadian professionals. In 2005 the Rio de Janeiro Biennial pays tribute to France. In its previous edition in 2003, 560,000 people attended the event that attracted 900 expositors.
- *Primavera dos Livros* (Springtime of Books) - an event oriented to small and medium publishing houses, will gather 85 companies in Rio de Janeiro this year, and it is willing to discuss the visit of Canadian professionals in future years: "In 2004 we had for the first time foreign participation with the presence of publishing houses from Portugal and Portuguese-speaking Africa, and including French participation which we intend to expand - we should try to make arrangements with Canada, for instance, in the francophone context" says Angel Bojadsen, Chairman *Libre*, the organization that organizes *Primavera dos Livros*.
- Sao Paulo Project: "A State of Readers" (*Um Estado de Leitores*) - promoted by the Sao Paulo State Government and directed to the revitalization of libraries in the entire state. Seeks companies or governmental organizations interested in having an institutional participation in this initiative.
- *Livraria Cultura* - This bookshop holds literary workshops with Brazilian authors in the afternoons, in addition to promoting debates with the public, associated with the sales of titles, and it is willing to organize events with Canadian authors.
- There are publishing houses of all sizes dedicated to publish foreign authors. *M.Books* is one of them, which has been planning to publish, in Portuguese, the book "Good News for a Change: Hope for a Troubled Planet", released in 2002 by the Canadian author David Suzuki, and it is also open to new projects.

A few helpful steps in order to make contacts, and to promote books and authors in Brazil:

- Contact the Brazilian Book Chamber (CBL), the main organization of the sector in the country. CBL is registering new publishing companies interested in the Brazilian market, through a newly opened section for the promotion of international business. Furthermore, it promotes the Sao Paulo Biennial International Book Fair, the most important event in the publishing market.
- Contact the National Book Publishers Union (SNEL), also representing the main publishers all around the country, and promoting the Rio de Janeiro Biennial International Book Fair.
- Promote, through these organizations, meetings with Brazilian publishers so that they may become better acquainted with the Canadian production. Publisher Milton Mira de Assumpção Filho, with *M.Books*, adds that: "The publishing houses are not familiar with Canadian authors. Publishers do not have enough time to prospect for innovations in the exhibition fairs and Biennial expositions, and end up basically going to pre-scheduled meetings. A suggestion is that Canada could promote a meeting for Brazilian publishers, a stronger presentation."
- Contact the *Libre*, which organizes *Primavera dos Livros*, an event that last year presented 7,000 titles from 81 Brazilian and five foreign exhibitors to a public of 15,000 people.
- Contact the Brazilian publishers by getting in touch with the Biennial Book Fairs of Rio and Sao Paulo, and disseminate the production of authors through the stands setup in these events, and "schedule the institutional presence of Canada", according to the indication of publisher Paulo Rocco, chairman of SNEL. Oswaldo Siciliano, CEO of CBL, states that: "Many countries participate in the Sao Paulo Biennial through collective stands, exposing the production of dozens, sometimes hundreds, of publishing houses. This is an interesting alternative for Canada. Another option is to suggest the participation of Canadian authors."
- Informing Brazilian publishers of the possibility of incentives for the

translation of Canadian authors, an opportunity which not very well known yet by the country's professionals.

- Bring authors to Brazil, to promote their works. The literary agent Lucia Riff recommends this initiative and justifies it by saying that: "You need to know that there is a good author, if you are to be interested in his work later on."

Contacts with Brazilian publishers can also be made in the book fairs of Frankfurt, Guadalajara and Bologna, where they engage in "an active purchasing policy for titles directed to children and young readers", according to consultant Felipe Lindoso.

Market niches

- Fiction and biographical works (books on the trajectory of major personalities of world history, such as Caesar and Alexander, have become increasingly attractive in Brazil).
- Publications that help parents to educate their children better, and cover physical and psychological manifestations during infancy and adolescence.
- Self-help, religious, and particularly, spiritualism books
- Dictionaries and business management books

Regarding technical books, the business segment "lacks good authors", indicated the publisher Milton Mira de Assumpção Filho. Works in human resources, marketing and leadership are also of great interest, in addition to business administration.

Segments that show opportunities for Canada, according to the publishers contacted:

- Supplementary education materials
- Titles directed to children and young readers
- Educational CD-ROMs

Canada may become an important partner, collaborator and participant in new opportunities and activities under way in Brazil, which are regulated both at the national and international levels. There is room for foreign companies and organizations to open the way to Brazil, strengthening their labels and disseminating new authors in this country, either institutionally or commercially.

At the national level, for example, a project promoted by the National Association of Bookshops (PNLL), called Days of Reading (*Dias da Leitura*) will be conducted in bookshops in the entire country. Activities that include the narration of stories, speeches, readings, workshops with various authors, and promotions have been anticipated, and will be defined in negotiation with each participating bookshop.

Regionally, the Sao Paulo State Culture Secretariat (*Secretaria de Estado da Cultura de São Paulo*) initiated the opening of libraries in January, within the Sao Paulo project: "A Reading State" (*Um Estado de Leitores*) that stimulates the adoption of libraries by a sponsor, at the cost of R\$ 20,000 each (approx. CDN\$9,050). The record-breaking sponsors of this initiative are the Dutch Bank *ABN Amro*, and the Bank of Brazil (*Banco do Brasil*), which have adopted 12 libraries each. Other companies and institutions that have already sponsored the establishment of libraries are *Nestlé*, the *Bank of Santander* and the *Boston Bank*, *TIM*, *Vivo*, *Rhodia*, *Semp Toshiba*, *Telefônica*, *Rotary*, and *Merryl Lynch*, in addition to national organizations such as the *Silvio Santos* business group.

The completion of the first phase of this project was expected to take place in March 2005, including the establishment of new libraries in the 84 municipalities of Sao Paulo that did not have any reading and research centers. Starting in March 2005, the Sao Paulo government program will initiate a new phase, in which Canadian companies and groups may participate: the revitalization of libraries already established, whether in the State capital or inland.

Another foreign company active in the Brazilian publishing sector is the North American Wal-Mart chain, which, in a nation-wide promotion that ran until the end of March 2005, collected books to be donated to charity institutions. In 2004, a total of 27,000 copies were collected.

In the intra-publisher field, CBL provides a space for international publishing houses willing to start discussions with Brazilian companies and

professionals to plan joint ventures. In the Website of the CBL a Canadian company has already been registered to engage in joint ventures: *Abebooks*, focused on the production of fiction books.

Another organization open to the development of joint initiatives for the dissemination of Canadian authors in the country is *Libre*, which organizes *Primavera dos Livros*, a large annual event in the country dedicated to small and medium size Brazilian publishing houses, and which will bring together 85 companies in Rio de Janeiro this year. "We already had a visit in Rio, in 2004, of authors and publishers from France, Portugal and Africa. Together with some countries, such as those mentioned above, we may bring more authors. *Primavera dos Livros* would be the ideal event to gather authors due to its strong cultural line, including a whole series of parallel events such as round-tables, conferences, and autograph sessions. One of the round-tables most well-attended in Rio last year, with all auditorium seats taken, was with an author from Afghanistan about the old Islamic and Persian cultures", indicated Angel Bojadsen, CEO of *Libre*.

Therefore, there are three possibilities of partnerships with Brazilian organizations and professionals: joint projects in events and visits by authors – *Livraria Cultura*; presentation of new and renowned authors and publishing houses – *Libre*; institutional participation of public and private Canadian companies in the Sao Paulo State plan to encourage reading.

In the medium term, there are publishing houses interested in publishing foreign authors. Canadian writers born or based in Canada, such as Yann Martel, Steven Pinker, Michael Ondaatje, William Gibson, Margaret Atwood, Marshall McLuhan, and Albert Manguel (an Argentinean born Canadian, who includes a Brazilian book in his new work, *A Reading Diary*, about his 12 favored novels) – do not have all of their production available in Brazil, neither in Portuguese nor in their original language, and may be targeted for publication by Brazilian publishing houses.

And, in the long term, due to the need of planning events synchronized with national and international fairs dedicated to the meeting of publishers from around the world, opportunities emerge for a closer relationship with the Brazilian publishing community, including presenting of the Canadian production to Brazilian publishers, and the development of joint projects. Key Brazilian market organizations, such as CBL and SNEL, have expressed their interest in supporting and participating in events, at national and international meetings, promoted by the Canadian stand at Brazilian and foreign show. Among the national expositions the main ones are: the Sao Paulo Biennial International Book Fair, the Rio de Janeiro Biennial

International Book Fair, *Primavera dos Livros*, and the Parati International Literary Festival (FLIP - *Festa Literária Internacional de Parati*). The main international events are: the Frankfurt Book Fair, the Bologna Children Book Fair, the Guadalajara International Book Fair, the London Book Fair, and Book Expo America - New York.

Oswaldo Siciliano, CEO of CBL, an organization that promotes the Sao Paulo Biennial, adds that: "We want to expand the number of attractions, bringing new foreign authors, investing in a stronger cultural program, and attracting a public more and more diversified every time."

Another possibility to encourage the publication of Canadian authors is to disseminate information about the mechanism for translation of Canadian authors by Brazilian publishers, with Canada assigning resources for such purpose. This possibility, although available and implemented by the Canada Council for the Arts, is not widely known among Brazilian professionals. Another initiative is to create direct, bilateral incentive mechanisms between Brazil and Canada for translating works by Canadian authors. That is what France does, among other projects, through the various activities promoted by its cultural information center developed by the *Maison de France*, in Rio de Janeiro. One of these activities is the *Fnac-Maison de France Prize*, awarded to the best novel by a French author published in Brazil. The main purpose of the award, created in 2001, is to support publishers on their efforts to disseminate current French literary production to the Brazilian public. The work of the translators is also emphasized.

Countries like Portugal and Ireland have also invested in encouraging the translation of their authors in Brazil through incentives for Brazilian publishers. Occasionally, the Portuguese government pays for the visit of its authors to Brazil to help promote their works, providing higher visibility for their locally launched titles. "Every country should act as Portugal or Ireland to make its authors better known in Brazil. There are a lot of people selling a lot of good materials. I always recommend publishers to focus on what is really good, to sell their best authors and the best work of those authors. And this has to be a two-way street. Brazilian literature has also a good product to offer to foreign countries, there are fine works being published in all languages. And many publishers work like this: deciding what each of them has to offer to other one", states literary agent Lucia Riff.

Germany also encourages the translation of its authors in Brazil, through the Translation of German Books into Foreign Languages Program promoted by *Goethe* Institute.

The publishers and booksellers polled identified some preferences of the Brazilian reader and some publishing market trends: the larger number of biographies and the increased interest in buying books about how to educate their children.

According to Angel Bojadsen, one can see that "Actually, there is a great interest in biographies, and even erudite biographies. Various books have been recently published, in different formats and quantities, as a result of the resurgence of interest in Alexander the Great. These works do well in the market, even very thick volumes, such as the case of a recent release about Charles the Great, which are therefore more expensive. It always makes us happy when we can do well with products that, in addition to having their publishing quality, carry a cultural, artistic or scientific content, thus contributing to the education of our readers. In general terms, the organization that I direct at the moment, *Libre*, the Brazilian League of Publishing Houses, has been coming along as a group of publishing companies capable of staying in the market with books of high cultural content, which is in itself noteworthy. Interest has been raised in a quality cultural and publishing approach, which already corresponds to a market niche." And he adds: "The publishing quality of the works published in Brazil has improved a lot during the last few years, and meets the qualitative standards of the main publishing industries worldwide. What still needs improvement is the reading rate, and the purchase of copies per inhabitant." The directors of *Planeta*, César González and Pascoal Soto, add: "Biographies are a worldwide trend. Other sorts of publication that have been growing a great deal are self-help books and spiritualism."

According to Oswaldo Siciliano, the segments with good regular sales performances in Brazil are religious and fiction books, dictionaries, self-help and business management works.

According to the publishers surveyed, Canada may attract partners in the Brazilian market in areas such as biographies, parent oriented books, supplementary education materials and educational CD-ROMs (of which there is not yet a good variety in Brazil), and also by offering more competitive prices when selling works from authors in French and English (*Livraria Cultura* purchases the works of García Márquez from his Argentinean publishing house, for example). The children-young readers literature segment is also very interesting, due to the low cost to the

Brazilian publisher, as the art work comes already finished with no need of additional production, and expenses are mainly related to translating the book.

The Competitive Environment

The Brazilian book market is largely dominated by Brazilian authors and publishers. The government (only considering the federal government, and not the Sao Paulo State government) purchases 48.3% of what is produced annually in the country. Overall, the public sector accounts for approximately 60% of the country's book purchases. The federal government has already been entered in the Guinness Book of Records as the leading buyer of books in the world, through its Ministry of Education. Brazil's strong point in this cultural line is its growth potential, as the population consists of younger people, most of whom are still being educated. There are a large number of potential readers, and the book publishing sector is open to a variety of themes and authors. During the last five years Brazil has received foreign publishing groups in its market.

According to Galeno Amorim, in Brazil "millions of people each year become potential readers, whether through illiteracy-fighting programs or through the regular school system. Today, reading rates are low (1.8 book per inhabitant/year, against 5 in the USA and 7 in France) and functional illiteracy continues to be high (38%), but on the other hand there is a strong willingness of the government to invest in education and culture, and there is a large potential for doing business in this area – and that is what has attracted so much foreign investment in recent years. On top of these measures we should add the fact that, in a very short period of time, Spanish should become a mandatory language to be taught in public schools that educate tenths of millions of Brazilian students. Oswaldo Siciliano points out the same strong and weak factors of the publishing sector in Brazil: "The Brazilian market has an immense potential. We are 180 million people, of which only 26 million have the habit of reading books regularly. In other words, there is an immense market to be conquered, which will enable the opening of bookshops and publishing houses. But, for that to happen it is necessary to overcome some deficiencies such as, for example, the narrow distribution channels, the still worrisome illiteracy rate, the low purchasing power of the Brazilian people in general, etc."

The Brazilian publishing sector situation in 2005 is quite favorable to the presentation of new projects and initiatives. There is a governmental effort

to turn reading into a habit incorporated into the Brazilian people's life, with initiatives that encourage not only the increase of book publishing but also the education of readers. The weak point in the market is the low reading rate of the Brazilian population, and the low number of books sold, in relative terms, as a function of the number of Brazilian inhabitants.

In the market of textbooks acquired by the government, publishing houses such as *Ática*, *Scipione*, *Saraiva*, *FTD*, *Ibep-Nacional*, and *Moderna* lead the sector (demonstrated in another section, when the public sector purchases are detailed). Foreign groups such as *Larousse*, *Hachette*, *Santillana*, *Planeta*, *Pearson*, and *Harlequin*, are also established in the market (with some of them also participating strongly in the textbooks sector, as will be further detailed), in addition to *Fnac*, and publishing houses and bookshops that integrate large national networks acting in the entire country - such as *Siciliano* and *Saraiva*, *Livraria Cultura*, and the *Submarino Website*, in the retail business.

A critical factor for an author to be identified by the publishing market is the publicity campaign carried out about his/her work. "The way in which the author is presented by the agent, or the publisher, or even by the writer him/herself is of fundamental importance. That is why US authors are way ahead of the competition in this aspect, as they are very competent when it comes to publicity: they go to fairs, they have literary agents, and they distribute drafts, manuscripts, summaries. They do not stop feeding the market, transforming anything into news, providing a very high level of detail on the project being publicized. Canadian professionals have also been very efficient in this matter", comments agent Lucia Riff who also states that, in Brazil, "English language authors are ahead of the game because this is a language that the majority of the publishers can read. But French language authors end up being read only by older publishers."

In February of 2005, the list of the best sellers in Brasil was as follows, according to the daily newspaper *O Estado de São Paulo*.

Fiction

1. "*Código Da Vinci*" (*The Da Vinci Code*), Dan Brown
2. "*Anjos et Demônios*" (*Angels and Demons*), Dan Brown
3. "*O Último Jurado*" (*The Last Juror*), John Grisham
4. "*Quem Tem Medo de Escuro*" (*Are You Afraid of the Dark?*), Sidney Sheldon
5. "*As Cinco Pessoas que Você Encontrou no Céu*" (*The Five People You Met in Heaven*), Mitch Albom

6. "Mad Maria", Marcio Souza
7. "A Irmandade do Santo Sudário" (*The Brotherhood of the Holy Shroud*), Julia Navarro
8. "Budapeste" (*Budapest*), Chico Buarque
9. "Harry Potter et a Ordem da Fênix" (*Harry Potter and the Order of the Phoenix*), J.K. Rowling
10. "Gone, Baby, Gone", Dennis Lehane

In the second fortnight of February 2005, according to information provided by the weekly magazine *Veja*, the most popular magazine in the country, non-fiction best sellers were as follows:

1. *Amor É Prosa, Sexo É Poesia* (Love and Prose, Sex and Poetry), Arnaldo Jabor
2. *Por um Fio* (By wire), Dráuzio Varella
3. *Perdas & Ganhos*, (Losses and Gains), Lya Luft
4. *Almanaque Anos 80* (Almanac of the 1980s), Luiz André Alzer and Mariana Claudino
5. *The Da Vinci Code Decoded*, Martin Lunn
6. *Roberto Marinho*, Pedro Bial
7. *Jornal Nacional – A Notícia Faz História* (News face to face with history), Memória Globo
8. *A Tapas e Pontapés* (By Slaps and Kicks), Diogo Mainardi
9. *O Melhor das Comédias da Vida Privada* (The best private life comedies), Luiz Fernando Verissimo
10. *Secrets of the Code*, Dan Burstein

The Canadian Competitive Position in the Market

The best-known Canadian author in Brazil is Margaret Atwood. Last year Margaret Atwood was one of the stars of the Parati International Literary Festival (FLIP). The writer arrived in Brazil for the first time due to a publication by *Marco Zero* publishing house, after the visit of its Editor Felipe Lindoso to Canada, invited by the Canadian Government. Mr. Lindoso visited the Montreal Fair, went to Toronto, made contact with publishing houses, and returned from the trip with a project that consisted of launching Atwood's works in the country. *Lady Oracle* was her first work published in Brazil. After that *Marco Zero* launched another five novels, until that publishing house went completely out of business, and the author started to be published by *Rocco* publishing house, which distributes Atwood works around the country.

The writer owns 55 titles in English for sale in Brazil, including various releases of her books and collections of her works; another 12 titles are for sale in Portuguese. Of her titles in English, 13 are sold out in Brazil, and one in Portuguese can no longer be found in the bookshops (*The Edible Woman*, launched by *Globo* publishing house).

Michael Ondaatje, another renowned Canadian author, winner of the Booker Prize, landed on the shelves of Brazilian bookshops with *The English Patient* (1992), a work of his that was adapted to a movie and was nominated for an Oscar. It was published by the publishing house "34." Later on, Ondaatje had his other novel *In the Skin of a Lion* (written in 1987 and, therefore, prior to *The English Patient*), also launched in Brazil.

Yann Martel became a writer of great renown in Brazil with his book *Life of Pi*, a Booker Prize winner in 2002 who had already sold 1.5 million copies worldwide before arriving in Brazil. The author is published by Rocco publishing house and was one of the protagonists of a polemic in Brazil when his book was under suspicion of being plagiarized from the work "*Max e os Felinos*", by the Brazilian writer Moacyr Scliar. The plagiarism was later denied both by Martel and by Scliar. The author can also be found in his original language in *Livraria Cultura*, through the following works: "Facts Behind the Helsinki Roccamatios", at R\$ 83.16 (approx. CDN\$38), and "Life of Pi" in English releases by Harvest Books, Canongate Books, and Harcourt publishing houses.

Private Sector Customers

Purchasing preferences follow the factors described below:

- Knowledge of the work and its author
- Reliability of the Publishing House
- Price

A major bookshop receives monthly an average of 200 new books to be

selected: only about 80 actually are put on the shelves.

Key bookshops:

Siciliano - Has 57 stores, in São Paulo, Rio de Janeiro, Brasília, Belo Horizonte, Uberlândia, Ribeirão Preto, Campinas, Jundiaí, Sorocaba, Mogi das Cruzes, São José dos Campos, Rio Claro, Santos, São Bernardo do Campo, Santo André, São Carlos, Niterói, Vitória, Vila Velha, Florianópolis, Porto Alegre, Curitiba, Caxias do Sul, Blumenau, Goiânia, Recife, Salvador, Fortaleza and João Pessoa

Saraiva - Has 30 stores and eight outlets inside universities, in São Paulo, Rio de Janeiro, Curitiba, Porto Alegre, Goiânia, and in Brasília, which is the location of the Brazilian federal government, in the Center-West region of Brazil.

Fnac - (*Fond National d'Art Contemporain*) Has six stores in Brazil: two in São Paulo, one in Campinas, one in Rio de Janeiro, one in Curitiba, and one in Brasília.

Livraria Cultura - Has two stores in São Paulo, in addition to branch stores in Porto Alegre, South of Brazil, Recife and Brasília

Website Submarino - The largest electronic marketing company in Brazil; it sells from books to dining room, bedroom, and bathroom articles to 4,075 cities in Brazil and 780 abroad.

"We are limited by the physical space of the bookshops. Every week 200 new books come out; the large size bookshops, such as *Saraiva*, *Cultura*, *Fnac*, and *Siciliano*, have to review these books to evaluate them, because only 80 to 100 actually go to the shelves. If it is a reliable company, the selection starts by the publishing house that produced the book. Smaller publishing houses or independent authors have a lower chance at this time. High visibility publishing houses have their titles most often purchased by the bookshops", explains Milton Mira de Assumpção Filho, publisher of *M.Books*, which specializes in technical and scientific books.

Siciliano and *Saraiva* publishing houses and bookshop chains were incorporated in the country during the first decades of the last century. *Siciliano* is the largest bookshop chain in Brazil. It was incorporated in São Paulo in 1928, initially dedicated to the distribution of newspapers and magazines. Later on it expanded its activities to Santos, a city in São Paulo State, and to the Capital City of Minas Gerais State, Belo Horizonte, also in the Southeast region of the country. The next step was to distribute not only Brazilian newspapers, but also publications imported from the United States, among them, pocket books in English. In 1942, it opened the first actual bookshop, in downtown São Paulo City. Four decades later the group diversified its activities and converted the company into a publishing house as well as keeping their bookshops. The publishing house focus was the publication of children works and literature in general. In 1994 it acquired *Berkeley Brasil*, a leading publishing house in the computer segment at the time. Three years later, it opened its virtual bookshop to sell publications and music CD labels.

Since 1998 the company has the group *Darby Overseas Investments Ltd* as its partner. It is divided into four labels that work separately from each other: the *Arx* publishing house, specialized in fiction; *Futura*, focused on the business, computer, and technology segments; *Caramelo*, for children works; and *Arxjovem*, dedicated to fiction and non-fiction books for teenagers. It owns 57 stores, some opened as franchises. According to the records of the "*IstoÉ Dinheiro*" magazine (March 2003 issue), which provided in an article about the company, "Of every 100 books sold in Brazil, 20 come from their shelves."

Saraiva was incorporated before *Siciliano*, in 1941, in São Paulo. At the beginning, it focused only on the sales of second hand books, but three years later the company started publishing by releasing a book of legal content, an area which ended up being the company's main focus for the next 30 years. It was the first one to promote events such as afternoons of autograph signing by authors, and became renowned by selling a collection of books through subscription, 287 titles that were launched between 1946 and 1970. In that year the bookshop entered the textbooks market by releasing a collection of math books that sold as many as 2 million copies. In 1993, the company entered the supplementary education materials sector by publishing books that supplemented the school curriculum. Five years later it acquired share control of *Atual* publishing house, specialized in textbooks. The chain has 30 stores and eight outlets inside universities. It also has a virtual store, and mega stores spread throughout shopping malls.

Fnac, a worldwide bookshop network that handles cultural and information technology product arrived in Brazil in 1999. With 110 points of sale in France, Spain, Italy, Monaco, Belgium, Portugal, Taiwan, and Brazil, the group sold, according to information provided by the company itself, 3.83 billion Euros (CDN\$6.08 billion³) in 2003.

The *Fnac* group strategy, according to the information available, is to implement in Brazil the concept that purchasing cultural products and innovative articles based on information technology may be a good idea. Therefore, the network stores offer to their customers a pleasant space where they can turn magazine pages, read books, listen to music, and play with equipment without the commitment to buy. In addition to being a retail store, it also organizes events (estimated to be around 250 per year) and promotions, such as a membership card developed by the network to offer discounts to customers. According to the company, the card system has 55,000 members in Brazil, out of the "more than 1.5 million" around the world.

To make the purchase of cultural products feel like a "going out" activity is a concept that *Fnac* takes to other locations besides its main stores. In winter, when a large amount of São Paulo City residents with high and medium purchasing power (which are *Fnac*'s target segment), visit the hillside city of Campos do Jordão City, the company is also present at that location with a seasonal store. That city, located inland in São Paulo State, is famous in Brazil for offering European-like accommodations, rides with beautiful views, and good climate. And in the months of June and July, there is a busy schedule of cultural events, especially of classical music, in addition to a large range of gastronomic options. Another undertaking announced by the newspaper *Gazeta Mercantil*, in its issue of June 7, 2004, is a project by *Fnac* to establish a joint business with a publishing house, to develop a line of pocket books of contemporary literature, following the example of what it has already been producing in Portugal.

Livraria Cultura, another buyer of foreign works, was incorporated in 1947 as a store for lending books. Today it lists over 700,000 copies in its catalogues, and has established itself as a focal point where intellectuals, authors, and professionals in the literary field meet and organize frequent book signing evenings in São Paulo City. According to the company it was the first Brazilian bookshop to offer books for sale in the Internet.

³ Canadian dollars are given at the rate of CDN\$1 = € 0.63.

The website *Submarino* works strictly through the Internet, selling and delivering books and other products, which range from CDs to electronics, and dining room, bedroom, and bathroom articles. In 2002 the company announced that it had sold 70% more than in 2001, providing services for 850,000 customers that year. Today, *Submarino* claims to have 1.5 million users in the country.

Active in the retail business in Brazil since 1999, *Submarino* has its distribution center located in Sao Paulo City where it holds an inventory of around 400,000 products. The largest electronic commerce company in Brazil, as it defines itself, *Submarino* strategy is to capture customer preference by publicising that it can guarantee the availability of its large range of products, send the package efficiently, provide a safe financial transaction for the payment of the articles, and offer convenience while choosing the products, available at any time at the company's website.

Among the publishing houses belonging to foreign groups, *Planeta* is the strongest having established itself as a company specialized in works of general interest, an area that covers the needs of Brazilian adults, as the publisher of *M. Books*, Assumpção Filho, comments: "The readers are more interested in books that combine stories with education, and this is the reason why biographies are increasingly popular. People want useful information, either to increase their level of knowledge or to increase and improve their personal activities. The self help segment is not growing, but, if there is something new and useful, people will always buy it."

Harlequin is also dedicated to fiction, and specifically to female oriented literature. In February this year, it announced a partnership with the Brazilian publishing house *Record*. The purpose is to launch in Brazil one hundred new titles in the first year of the publishing house in the country, producing both pocket book and conventional formats. The Canadian company is known in Brazil by the *Sabrina*, *Julia* and *Bianca* series of titles sold until 2003 by *Nova Cultural* publishing house. This Toronto company is a worldwide leader in the segment of female author romances and fiction books. It releases on average, 110 titles in 27 languages, per month, distributed in 95 international markets. In 2003 *Harlequin* indicated that has published 1,300 authors and that it has sold 144 million copies worldwide.

In the textbooks area, the Spanish company *Santillana*, belonging to the *Prisa* media group, acquired in 2001 the Brazilian publishing house *Moderna*, incorporated in 1968, and it is seen in the Brazilian publishing sector as the most incisive group regarding its strategy to penetrate the

national market. *Moderna* tripled its participation in the governmental school book purchases after being acquired by *Santillana*, and reached a 9.4% share of the market for total number of works acquired by the government in 2004, according to the Brazilian Association of Publishers and Books (*Abrelivros*). For the 2003 National School Book Program the publishing house had contributed to 3% of the volume of materials acquired. This publishing house produces school books, a sector that includes the main companies in the country; fiction, a segment in which the company also publishes works in English; non-fiction supplementary educational works, to help students to learn in the classrooms; foreign works with imported fiction books for children and young readers; supplementary educational titles; reference books; atlases; and CD-ROMs for children. An article this month in the newspaper *Valor* informs that *Santillana* is also interested in acquiring *Ática/Scipione*, currently controlled by *Vivendi* and *Abril* groups, and which stands as the largest school book publishing house in Brazil.

Hachette is well known in the Brazilian publishing market mainly for the production of textbook used in Brazilian language schools. According to an article in the daily Spanish newspaper *El País* published in 2001, 58% of the materials chosen by foreign language institutes in Brazil came from that French group, through its *Edelsa* and *Ao Livro Técnico* publishing houses. *Santillana*, which operates in Brazil through *Moderna* publishing house, took 12% of this market, the same slice of the market captured by the *Difusão* label, which belongs to the German group *Klett*.

Hachette also represents a high percentage of the Spanish books adopted by universities. In 2002, it accounted for 49% of the total number of copies in that segment. *Hachette* is also a leader in Spanish books for private elementary schools and high schools: 52% of the books acquired in Spanish come from *Hachette*. In this market, the participation of the Brazilian publishing house *Saraiva* is 23%, *Moderna-Santillana* group 18%, and the German publisher *Klett* 1%.

Hachette Livre is formed by *Hachette* and *Salvat*, acquired in 1988 by the French multinational. It does business in the area of literature, pocket books for young readers, textbooks, encyclopaedias, and reference works. The company is divided into two lines: In addition to *Hachette Livre* it has *Hachette Filipacchi* whose function is to distribute and manufacture publishing material. The company owns magazines of international circulation such as *Paris Match* and *Elle*. In the United States it publishes 26 titles, and the company claims to be the leader in the magazine sector in Spain. In 1922, *Lagardère* group, controller of *Hachette*, merged the

companies *Matra*, dealing with technology, and *Hachette*, producing news reports and publishing materials.

Of all foreign groups doing business in Brazil, *Larousse* already had decades of previous experience in the local market. In the 60s and 80s the group engaged in joint partnerships with other publishing houses, such as *Delta* and *Nova Cultural*, for the production of encyclopaedias and dictionaries such as the *Koogan Larousse*.

Larousse do Brasil had three titles selected for the current Sao Paulo's National Textbooks Programs (PNLD): *Convivência - Ética, Cidadania e Responsabilidade Social* (Living together – Ethics, Citizenship and Social Responsibility), a geography and history book which sold for R\$ 37.90 (about CDN\$17) for children 7 years of age and up in the first or second grades of primary education; *História - Dos Homens das Cavernas à Internet* (History – From cavemen to the Internet), which covers geography, history, and science themes, also for children 7 years of age and up, selling for R\$ 37.90 (CDN\$17); and *Meu 1º. Larousse do Mundo*, (My 1st World Larousse), an encyclopaedia and atlas with basic information about the continents of the world, also for children 7 years of age and up, which sold for R\$ 48.90 (CDN\$22).

This year the British publishing house *Pearson Education* has also entered the Brazilian market, opening a branch in Recife City, capital of Pernambuco State, in the North-eastern region of the country. The strategic reason for choosing this city is that Recife should become their distribution hub, to enable the provision of services to markets covering not only Pernambuco, but also nearby states such as Rio Grande do Norte, Paraíba and Alagoas.

Pearson, an important international publishing group in the textbooks sector, includes in its Brazilian office a show room that displays the total production of their company, along with spaces for promotional and staff training events. During an interview published by *PublishNews*, an electronic news report, the CEO of *Pearson* in Brazil, Guy Gerlach, indicated that he believes the Brazilian Northeast is going through an accelerated growth phase, which offers opportunities to companies that wish to invest in the country. Furthermore, according to Mr. Gerlach, "*Pearson Education* expects to market approximately 50,000 books in the Brazilian States covered by that branch."

Public Sector Customers

The Brazilian book publishing market has the government as an important book buyer.

The main purchasing program takes place through the National Textbooks Program (PNLD), created in 1994.

Between 1994 and 2004, PNLD acquired a total of 1.026 billion books for use during the 1995 to 2005 school years.

Around 30.8 million students, registered in approximately 172,800 schools, received those books.

These books cover the following subjects: Portuguese language, mathematics, science, history, and geography, in addition to the works destined for literacy and dictionaries.

Another federal government program dedicated to the purchase of textbooks and supplementary education materials – and where works of foreign authors are considered – is the National School Library Program (PNBE).

The 2003 PNBE budgeted roughly R\$ 110 million (CDN\$ 50 million) during 2003 and 2004 to buy books and distribute them.

It assisted around 6.8 million students, including children, teenagers, and adults.

Main publishing houses participating in the government purchases of 2004

- *Ática/Scipione*
- *FTD/Quinteto Editorial*
- *Saraiva*
- *Moderna/Santillana*

Foreign publishing houses that started doing business in Brazil during the last few years:

- *Santillana*
- *Hachette*
- *Larousse*
- *Pearson Education*
- *Planeta*
- *Harlequin*

The Brazilian publishing market is characterized by the large number of publishing houses (530, according to the census carried out by the Brazilian Book Chamber in 2003). However, most of them are involved in the truly commercial segment of book sales rather than in the sale of textbooks to the public sector. This is also a market that lacks standardized statistics and updated studies, except for the research systematically performed by the Brazilian Book Chamber (CBL), and the National Syndicate of Book Publishers (SNEL).

Most of the government purchases are performed through the National Textbooks Program (PNLD) that was developed by a work group created by the Ministry of Education (MEC), to develop criteria for choosing works to be used as textbooks in the public schools system of all Brazil. The decision started from the need to reduce the number of information errors or mistakes found in the textbooks used in the country.

In 1997, the *Guia do Livro Didático* (Textbook Guide) published a list of works chosen by the Ministry to be used in its school network. PNLD reviews every three years the list of approved textbooks. The federal government conducts annual purchases planned in advance. At this time, the government has already started its textbook acquisition plan for 2007.

The PNLD distributes textbooks free of charge to all students in the eight grades of public elementary schools. According to statistics of the Ministry

of Education, between 1994 and 2004, the PNLD invested R\$3.7 billion in the system (approx. CDN\$1.67 billion).

Since last year MEC has also implemented the National High School Book Program (PNLEM *Programa Nacional do Livro para o Ensino Médio*) which distributes teaching materials to the students in public high schools. The program covers, on an experimental basis, 1.3 million students enrolled in the first grade of high school in 5,392 schools of the Northern and Northeastern regions of Brazil. According to Ministerial estimates, these students will receive 2.7 million books of Portuguese and Mathematics up to the beginning of 2005. The Brazilian high school system comprises three grades.

In the government-purchased textbooks market, the leading publishing house is *Ática/Scipione*, the largest producer of textbooks in Brazil. According to *Abrelivros*, in the 2004 PNLD, *Ática/Scipione* led government acquisitions, with 20% of the total going to *Ática* and 9.6% captured by *Scipione*. Ranking as second is *FTD/Quinteto Editorial*, connected to the Marist Brothers Congregation (Catholic Church), with 20.6% of the sales, followed by *Saraiva*, representing 17.9% of the textbooks used in the public schools network. *Moderna* had a level of 9.4% participation. The complete list of the books, authors, and publishing houses selected by the PNLD for the elementary and high school systems may be found in the website of the National Education Development Fund (FNDE - *Fundo Nacional de Desenvolvimento da Educação*) of the Brazilian Ministry of Education, at www.fnde.gov.br.

IBEP – The Brazilian Institute of Pedagogical Editions, incorporated in 1965, is the publishing house that has participated, since its creation, in all government educational programs to supply textbooks. It acquired *Companhia Editora Nacional* in 1980, becoming *IBEP-Nacional*, and forming one of the largest publishing groups in the country, with 100% Brazilian capital. In 2004, IBEP had 12 collections of textbooks approved by the PNLD, out of the 14 it had registered.

São Paulo State is an exception to the rule of governmental purchases for the entire country. The State is entitled to an exception for participating in the Decentralized National Textbooks Program (PNLD), meaning that it applies its own purchasing system. São Paulo PNLD chooses every year the textbooks in use in the State schools, thus allowing them to be generally more up to date than those acquired by the school network in other parts of the country.

Only as an example, the following are *some* of the textbooks chosen by Sao Paulo State Government to be used in 2005 in the 1st to 4th grades, and the reference works selected for the students of the 5th to the 8th grades.

Some books of Sao Paulo Decentralized PNLD

Title	Author(s)	Publishing House
<i>Ao Caatinga, Diário de Viagem e Guia – 3 Volumes</i> (The Caatinga - Guide and travel diary)	Rubens Matuck	<i>Biruta</i>
<i>Almanaque Invenções Geniais</i> (Great inventions almanac)	Lucia Tulschinski	<i>Globo</i>
<i>Amarelo, Azul e...”</i> (Yellow, blue and...)	Claudio Zirotti	<i>Berlendis</i>
<i>Aventuras e Perigos de um Copo d’Água</i> (Adventures and dangers of a glass of water)	Julieta de Godoy Ladeira	<i>Atual</i>
<i>Bicho de Artista</i> (Artist animal)	Katia Canton	<i>Cosac & Naify</i>
<i>Cartola – Crianças Famosas</i> (Cartola - Famous children)	Edinha Diniz	<i>Callis</i>
<i>Cidadãos do Planeta Azul</i> (Citizens of the Blue Planet)	Fernando Carraro	<i>Book Station Comércio de Livros</i>

<i>Contando a Arte de Djanira</i> (Recounting the art of Djanira)	Gesiel Junior	<i>Noovha América</i>
<i>Contando a Arte de Guersoni</i> (Recounting the art of Guersoni)	Dorival Martins de Andrade	<i>Noovha América</i>
<i>Contando com o Relógio</i> (Counting like the clock)	Nílson José Machado	<i>Scipione</i>
<i>Contando de Um a Dez</i> (Counting from one to ten)	Nílson José Machado	<i>Scipione</i>
<i>Contas Meio Tontas e Figuras sem Chaturas</i> (Half foolish accounts and figures without pain)	Tatiana Belinky	<i>Book Station Comércio de Livros</i>
<i>Convivência, Ética, Cidadania e Responsabilidade Social</i> (Living Together, Ethics, Citizenship and Social Responsibility)	Equipe Editorial Larousse	<i>Larousse do Brasil Participações</i>
<i>Entre neste Livro" – A Constituição para Crianças</i> (Enter this book – The Constitution for Children)	Juliana Iacocca and Michele Iacocca	<i>Ática</i>
<i>Era uma Vez uma Menina</i> (Once upon a time there was a girl)	Walmir Ayala and Milton Dacosta	<i>Berlendis</i>

<i>A Extinção É para Sempre – A História dos Mamíferos Gigantes da América do Sul</i>	Luiz E. Anelli and Tatiana Camolez	<i>Signer</i>
(Extinction is forever – History of Giant Mammals in South America)		
<i>Frida</i>	Jonah Winter	<i>Cosac & Naify</i>
<i>História – Dos Homens das Cavernas à Internet”</i>	<i>Equipe Editorial Larousse</i>	<i>Larousse do Brasil Participações</i>
(History – From Cavemen to Internet)		
<i>Juntos na Aldeia</i>	Luís Donisete Benzi Grupioni	<i>Berlendis</i>
(Together in the village)		
<i>Mesa de Artista (Natureza-Morta)</i>	Katia Canton	<i>Cosac & Naify</i>
(Still Life)		
<i>Meu 1º Larousse do Mundo</i>	<i>Equipe Editorial Larousse</i>	<i>Larousse do Brasil Participações</i>
(My first world Larousse)		
<i>”Minha Temporada com os Pingüins”</i>	Sophie Webb	<i>Globo</i>
(My Season with the Penguins)		
<i>Monstromática</i>	Jon Scieszka	<i>Schwarcz</i>
(Math Curse)		
<i>No Mundo das Nuvens</i>	Alberto Goldin and Arcangelo Ianelli	<i>Berlendis</i>
(In the world of clouds)		

<i>O Arteiro e o Tempo</i> (Arteiro and the Time)	Luis Fernando Verissimo and Glauco Rodrigues	<i>Berlendis</i>
<i>O Café e a Imigração</i> (Coffee and Immigration)	Sônia Maria de Freitas	<i>Saraiva S/A Livreiros</i>
<i>O Mágico de Oz</i> (The Wizard of Oz)	Tatiana Belinky	<i>Pia Sociedade Filhas de São Paulo</i>
<i>O Mundinho Azul</i> (The little blue world)	Ingrid Biesemeyer Bellinghausen	DCL
<i>O Pequeno Grande Senna</i> (<i>The little great Senna</i>)	Lemyr Martins	Panda Books
<i>O Rei Artur e os Cavaleiros da Távola Redonda</i> (King Arthur and of his Noble Knights of the Round Table)	Thomas Malory / Adaptation by: Laura Bacellar	Scipione
<i>O Sabugo Inventor</i> (The inventive Sabugo)	Conceição Fenille Molinaro	Globo
<i>O Tiro da Bruxa – Postura Correta, Corpo Saudável</i> (Twisted - Correct posture, Healthy Body)	Laís Cristina Almeida	Formato Editorial
<i>Os Direitos de Nossas Crianças</i> (Our children rights)	Solange Silveira	FBF Cultural

<i>Paula de São Paulo</i> (Paula from Sao Paulo)	Mariangela Bueno	Callis Editora
<i>Por que Economizar Água?</i> (Why Should I Save Water?)	Jen Green and Mike Gordon	Scipione
<i>Por Que Proteger a Natureza?</i> (Why Should I Protect Nature?)	Jen Green and Mike Gordon	Scipione
<i>A Queda da Fadinha no Lixão</i> (The fall of Fadinha in the garbage dump)	Vania D´Angelo Dohme and Walter Dohme	Informal/Códice
<i>Rosalina, a Pesquisadora de Homens</i> (Rosalinda, researcher of men)	Bia Hetzel	Manati Produções Editoriais
<i>Se o Mundo Fosse uma Vila</i> (If The World Were a Village)	David J. Smith	Melhoramentos
<i>Verdes Canaviais</i> (Green cane fields)	Vera Vilhena de Toledo e Cândida Vilarés Gancho	Moderna

Source: PNLD SP 2005 – Ministry of Education of the State of São Paulo – www.educacao.sp.gov.br

The reference works selected for teaching the 5th to 8th grades are:

Title	Author(s)	Publishing House
<i>A Dama ou o Tigre?</i> (<i>A Lady or the Tiger?</i>)	Raymond Smullyan	<i>Jorge Zahar</i>
<i>Almanaque Ruth Rocha</i> (Ruth Rocha's Almanac)	Ruth Rocha	<i>Ática</i>
<i>Atividade Física e Esporte – Pra Quê?</i> (Physical activity and sport – What for?)	Jürgen Weineck	<i>Manole</i>
<i>Atlas da Fauna - Turma da Mônica</i> (Fauna Atlas – Monica's Group)	Mauricio de Sousa	<i>FTD</i>
<i>Os Deuses da Luz</i> (The Gods of Light)	Several	<i>Melhoramentos</i>
<i>Dicionário Escolar Inglês</i> (English School Dictionary)	Michaelis	<i>Melhoramentos</i>
<i>Explicando a Arte Brasileira</i> (Explaining Brazilian Art)	Lucília Garcês/ Jô Oliveira	<i>Ediouro</i>
<i>Futebol – Da Escolinha de Futebol ao Futebol Profissional</i>	José Luis Fernandes	<i>EPU</i>

(Soccer – from soccer school to professional soccer)		
<i>História dos Nossos Gestos</i>	Luís da Camara Cascudo	<i>Global</i>
(History of our gestures)		
<i>Nossa Língua Curiosa – Uma Dica do Professor Pasquale para Cada Dia do Ano</i>	Pasquale Cipro Neto	<i>Empresa Folha da Manhã</i>
(Our curious language – a tip of Professor Pasquale for each day of the year)		<i>S/A – Divisão Publifolha</i>
<i>O Guia dos Curiosos – Língua Portuguesa</i>	Marcelo Duarte	<i>Panda Books</i>
(Guide for the curious – The Portuguese language)		
<i>Quebra-Cabeça Brasil</i>	Gilberto Dimenstein, Alvaro Cesar Giansanti	<i>Ática</i>
(Brazilian puzzle)		

Source: PNLD SP 2005 – Ministry of Education of the State of São Paulo – www.educacao.sp.gov.br

Another federal government program dedicated to the purchase of textbooks and supplementary education materials is the National School Library Program (PNBE), in existence since 1997. It provides to the entire country's school network some Brazilian and foreign literary works, children-young readers titles, classics, research texts, reference books, and other support materials such as atlases, encyclopaedias, globes, and maps.

The PNBE works through six lines of reading incentives, called, respectively: *Literature in My Home*, which are works oriented to the 4th grade, distributed for personal use and with books that become the property of the student; *Reading in My Home*, which are for the 8th grade, and also for personal use by the student; *Our Word – Education of Teenagers and*

Adults, also to be used by the students; *School Library*, which are works for libraries and communal use; *Teacher's Library*, to be used by the teachers; and *Reading House*, which includes books to be read by the entire community, within a common space.

According to the National Education Development Fund, an organization responsible for managing the program, PNBE 2003 covered 3.4 million students in the 4th grade; 2.9 million 8th grade students; 463,000 teenagers and adult students; 724,000 teachers; 20,000 schools of 5th to 8th grade, and 3,600 Brazilian municipalities that received books for their Reading Houses.

See some of the foreign works selected for PNBE 2003/2004, within the framework *Literature in My Home* for 4th grade students:

Title	Author(s)	Publishing House
" <i>O Pequeno Grande Senna</i> "	Antoine de Saint-Exupéry	<i>Agir</i>
" <i>Lendas dos Cavaleiros da Távola Redonda</i> " (Legends of the Knights of the Round Table)	Several	<i>Livraria Martins Fontes</i>
" <i>Uma História de Natal</i> " (A Christmas Story)	Charles Dickens	<i>Newtec Editora</i>
" <i>Os Três Mosqueteiros</i> " (The three Musketeers)	Alexandre Dumas	<i>Melhoramentos de São Paulo Livrarias</i>
" <i>Clássicos de Verdade: Mitos e Lendas Greco-Romanas</i> " (True Classics: Greco-Roman Myths and Legends)	Esopo, Plutarco, Apuleio and Ovidio	<i>Nova Fronteira</i>

" <i>As Loucas Aventuras do Barão de Munchausen</i> "	Rudolph Erich Raspe	<i>Salamandra</i>
(The fantastic adventures of Baron Munchausen)		
" <i>Tom Sawyer Detetive</i> "	Mark Twain	<i>Quinteto Editorial</i>
(Tom Sawyer Detective)		

Source: PNBE 2003/2004 – National Education Development Fund – www.fnde.gov.br

For the section of *Literature in My Home*, intended for 8th grade students, some selected titles were:

Title	Author(s)	Publishing House
" <i>A Metamorfose</i> "	Franz Kafka	Schwarcz
(The metamorphosis)		
" <i>Sonho de uma Noite de Verão</i> "	William Shakespeare	Global Editora e Distribuidora
(Mid Summer's Night Dream)		
" <i>Raptado</i> "	Robert Louis Stevenson	Companhia Editora Nacional
(Kidnapped)		

Source: PNBE 2003/2004 – National Education Development Fund – www.fnde.gov.br

Supply and Regulatory Issues

Marketing

- The largest volumes of publishing house sales are for the federal government, responsible for 41% of the copies distributed in 2003.
- Bookshops represented 27% of the copies sold.
- Distributors accounted for 15%.

Anti-piracy actions

- According to the Brazilian Copy Rights Association (ABDA - *Associação Brasileira de Direito Autoral*), out of every 10 works, 7 are photocopied.
- The practice of book piracy is considered a crime, and Brazilian legislation determines two to four years in prison for law breakers, but this legislation is not being respected. The Council for Combating Piracy and Intellectual Property Crimes falls under the Brazilian Ministry of Justice, which announced this month that it would perform educational and enforcement campaigns during the next two years.

Calculation of translation costs and payment of royalties

- The tariff range adopted for translation work by the market varies between R\$ 12 (approx. CDN\$5) and R\$ 20 (CDN\$9) per page.
- Renowned translators may receive R\$ 26 (CDN\$12) for work based on smaller pages.
- For the first release of a first edition 2,000 to 3,000 copies are printed.
- In most cases royalties are calculated to be around 10% of the cover price.

- There is a scale of royalties used by the publishers, which is governed by the following values: up to 3,000 copies, the calculation is 8% of the cover price; from 3,000 to 20,000 copies 10% is considered in the calculation; from 20,000 copies and up in sales, royalties may reach as much as 12%.
- There is no distinction between the amounts of royalties paid to Brazilian or to international authors.
- When the Brazilian publisher sends royalties to a foreign country, it has to withhold 15% of the amount for Brazilian Income Tax purposes according to Brazilian law. Therefore, the foreign author receives 85% of the amount negotiated with the publishing house, and reports to his/her own country that 15% in taxes has already been paid to Brazil, with the balance, if any, to be handled in accordance with the taxation laws of his/her country, to be paid in the author's jurisdiction.
- In 1984, the Canadian government and Brazil signed an agreement that defines protection against double taxation on royalties.
- A large number of Brazilian publishers have the impression that publishing foreign works implies higher costs for their companies, but to publish titles from Brazilian or foreign authors ends up costing the same in Brazil: "The difficulties presented by foreign and Brazilian titles are equivalent. For a foreign book the publisher includes the translation, and many times the adaptation of the work to the Brazilian reality (mostly in the case of non-fiction books). For a Brazilian title, the text editing may require more time and care than that for a foreign book. On balance, the two are equivalent depending on the subject matter", indicates the literary agent Marisa Moura.

There is a high rate of illegal copies of works in the Brazilian publishing market. The clandestine reproduction of books is a common practice particularly in universities, due to factors such as the high price of university textbooks and the availability of only a few copies of those works in the libraries of these institutions.

Regarding this practice, the federal government has announced that it will negotiate with the universities ways of inhibiting the incidence of illegal reproductions. This initiative is part of the plan approved by the Council for Combating Piracy and Intellectual Property Crimes, under the Brazilian Ministry of Justice. The plan also includes an effort to increase the offer of books to university libraries. This way, the government intends to reach an agreement with publishing houses so that less expensive versions of the books may be produced, and which students may purchase.

Among the marketing channels currently existing in Brazil, publishing house sales are higher for the centralized PNLD and for the PNBE or, in other words, for federal government initiatives. In 2003, according to data from the Brazilian Book Chamber, 103,860,000 copies were thus marketed, representing 41% of the total sales. Another 70,460,000 units were sent to bookshops, accounting for 27% of the total circulated material that year. Distributors accounted for 37,960,000 copies (15%) and door-to-door sales accounted for 8,540,000 copies (3%).

In 2003, the Sao Paulo State Government, with its Decentralized PNLD, received 7,100,000 copies (3%). Books distributed by direct marketing represented 4,780,000 units; discount sales called "Fire sales", where bookshops get rid of stocks at discount prices, accounted for 4,230,000 copies; and private schools and colleges received 4,030,000 of the works produced. Supermarkets sold 2,940,000 copies and book fairs 2,400,000. Titles ordered by companies from publishing houses added up to 1,400,000 copies, and newsstands distributed 930,000. Sales via the Internet placed 710,000 books in circulation; libraries received 610,000 copies and joint sales with newspapers marketed an additional 110,000 copies. The publishing houses sold another 5,770,000 copies to CBL through unspecified marketing channels. Overall, in 2003, 255,830,000 copies were marketed.

The book publishing market, in terms of employment, increased its number of free-lance workers. Between 2002 and 2003, this amount increased 5%: The 7,400 temporary workers recorded in 2002 increased to 7,800 in 2003. However, there was a drop of 11% among full time workers, from 14,600 registered in 2002, to 12,970 in 2003. Overall this sector offered employment to 20,770 workers.

Translation expenses for each book are quite variable, because this service is negotiated on a case per case basis between the publisher and the translator, according to the experience and technical level of each professional required. Generally, the market tariff range for translations, according to surveyed publishers, varies between R\$ 12 (approx. CDN\$5)

and R\$ 20 (CDN\$9) per page, taking into consideration a page with 2,100 characters including spaces. However, renowned translators may receive R\$ 26 (CDN\$12) for a work divided into smaller pages.

The literary agent Marisa Moura, of the literary and cultural projects agency *Página da Cultura*, states that, "The translation percentage varies from book to book, but in a 200 page work it is equivalent to approximately 20% of the total production cost." The advance of informatics and lesser dependence on post office and typing services have lowered the translation costs in Brazil. "The costs dropped, not only for translations, but also for expenses such as photolithography, image, etc", states literary agent Lucia Riff.

In the Brazilian market, the publisher has to work with the following equation: Half the price of the cover of a given book goes to the distributors; another 50% of the resources remain with the publisher, from which royalties, generally 10% of the cover price, should be deducted. Therefore, out of each R\$ 100 obtained (C\$45), R\$ 40 (or C\$18) remain with the publisher, from which they have to cover production costs (such as translation, proofreading, etc.), and the publisher's profit will be the amount resulting after these expenses are paid. After the first edition, the publisher's profit tends to increase, since such expenses no longer exist.

The costs for publishing a foreign work in Brazil are equivalent to the average publisher expenses to produce a book by a domestic author. Moura explains: "Publishers with better budgets to publish prefer foreign works because there is very little or almost no relationship with the author. Another aspect is that the translation of works from French or English into Portuguese is easier to be arranged due to the large availability of translators in the Brazilian market. Also, regarding this issue, the evaluation of the work (English-French) by the publishing house is simpler, because there are more reviewers and publishers that can read these languages fluently."

Canada has an incentive program for translations of Canadian authors abroad, which is not yet well known by Brazilian publishers. This is the International Translation Grants of the Canada Council for the Arts, which encourages the translation of Canadian writers into languages other than English or French. The program accepts applications for the translation of poetry, fiction, romance, children's literature, and non-fiction works. Publishing houses applying under this program should be established in their local market with at least four titles in their catalogues, and have the publication of books as their main activity. Priority is given to books that

have reached a good sales level in Canada or that are literary prize winners. The incentive amount is calculated according to the standard translation cost in the country where the work will be published, or in the country of residence of the translator, and covers 50% of the translation costs.

For the Brazilian publisher, the disadvantage of working with an international book is that the author may not always be present for launching the book. On the other hand, the book already enters the Brazilian market with a "quality certification" due to its impact abroad, analyzes Lucia Riff. "In a case like this, the publisher will pay the initial translation costs and the advance royalties in dollars. The ideal condition is when the sale of 1/3 of the copies can cover the costs." The advance of the royalty payment corresponds to the number of books scheduled to be printed at the time this payment is negotiated. For the first release of a first edition 2,000 to 3,000 copies normally are printed.

In most cases the calculation of the royalties is determined to be around 10% of the cover price. In cases of works that demand a production that involves very high expenses, generally the royalty calculation starts at 7% of the cover price, to reach later an average of 10%. "Infallible authors", of great renown, already start at 12%, states Lucia Riff. "Others may divide their royalties with their illustrators, for example. These are special agreements that vary on a per case basis."

Since these rights are calculated based on the number of copies printed, and due to the particular circumstances of the Brazilian market, where there is a higher demand for local authors, Brazilian writers collect in general higher royalties than foreign authors. "There were times in Brazil when a government incentive used to be provided to increase the interest in Brazilian authors, but this has been changing, mostly due to the government purchases not only for schools but also for libraries. Brazilian authors are worth more because they sell more", ascertains Riff. And even these percentages may vary according to the conditions of each author and publishing house, comments Marisa Moura: "There is no fixed figure for royalties, neither for Brazilian authors nor for foreign authors. The range is between 7% and 15% of the cover price (publishing house catalogue price) or of the publishing house sales price to distributors and booksellers. The variables negotiated in contracts are countless." Every six months, the Brazilian publisher has to update the sales reached by each book, and pay the author the appropriate royalties.

In 1984, the Canadian government and Brazil signed an agreement that became effective December 23rd, 1985, regarding income taxes for their

citizens, starting January 1st, 1986. The agreement defines protections against double taxation of income resulting from property, services, and royalties. In article 12, the *Brazil-Canada Double Taxation Treaty on Income* establishes that the total tax percentage over the receipt of royalties should not exceed 25%. The term "royalties" as used in this article covers payments of any kind received as a consideration for the use any copy right of literary, artistic or scientific works, radio or television broadcasting, processes, formulas, and equipment.

In Brazil, this agreement falls under Ordinance MF 199, of May 13, 1986, of the Brazilian Ministry of Finance, and under the responsibility of the Internal Revenue Service.

For a new Brazilian publisher there are more advantages to invest in an author who comes from abroad and not from Brazil, according to literary agent Lucia Riff. "When publishers are first starting their business it is easier to buy royalties from a foreign author that has not been noticed by the Brazilian market", she noted. "If you are a beginner publisher in Brazil, you can start there. It is a question of being well informed and acquainted with what is going on in the business to make a good purchase. One characteristic of the publishing market is that it is unpredictable; the next best seller will not necessarily come from a major publishing house."

About this choice, Angel Bojadsen states, "Since the significant devaluation of the Real in 2001, the costs have increased considerably, including the cost of paper, which is calculated in hard currency. This does inhibit the external interchange. Any way, over 90% of the Brazilian book market consists of national works. There is a political job to be done, and the support of several countries to publish their authors have been helping us, although sometimes only marginally. The Canada Council for the Arts is an ally in this matter. It is more expensive to produce translated works, not only due to the royalties, but also the translation costs, which are considerable. Other than that, I do not see why we shouldn't take foreign works, and our publishing house is one that has more translations than Brazilian titles in its schedule at this time. We expect to be able to continue doing well. The interchange with other literatures and other book publishing cultures is extremely enriching."

For the direct import of books in foreign language by a Brazilian publisher, the best choice in terms of logistics is shipping by sea, as it is less expensive, even if it takes longer (the arrival of a work coming from Europe or the United States may take between one and two months). Nevertheless, the price of the final product frequently discourages this as a

mass practice, beyond the systems already established by some retail sellers (such as *Livraria Cultura*, which offers products for customers with higher purchasing power): Imported books are sold in Brazil at an approximate cost of R\$80 (CDN\$ 36), while a book published in Brazil costs anything between R\$ 30 (CDN\$ 14) and R\$ 40 (CDN\$ 18).

The transport capacity by ship was one of the attractions for the Canadian company *Quebecor* - the world's largest company in the print shop business, with more than 160 print shops in 15 countries - to open a branch in Pernambuco State, the North-eastern region of Brazil. In contrast with the choice of most print shops in the Brazil, which are established in Sao Paulo, *Quebecor* elected Recife City to install its print shop park, whose production is taken to the United States and Europe through the Port of Suape.

Specialized in the printing of books, magazines, folders, and booklets, *Quebecor* has its office in São Paulo and the print shop in Recife. It started to operate in Brazil in March, 2001, and its print shop, with 16 thousand square meters, is the largest in that region of the country. This geographic location, the Northeast of Brazil, was also chosen due to the port proximity, in addition to its closeness to the United States, when compared with São Paulo (further away from the USA because it is located in the South-eastern region of Brazil), and the repressed demand of the Northern and North-eastern markets. "The Northeast is a good market for small printings", states Marcos Agueda, Director of Operations with *Quebecor Recife*.

In general, Brazilian print shops do not work at full capacity. Normally these companies operate at 70% to 75% of capacity.

In the Northeast, *Quebecor* is the only one equipped with six rotating machines. The second largest print shop in the region is *Santa Marta*, with two machines. "What seems to be happening, a Brazilian print shop market trend, is that established print shops in the Northeast are also sending their production to the South-eastern region, because it is less expensive to move production from up there to down here than to bring the products from Sao Paulo. We have this advantage, without mentioning that the port of Suape has a large ship docking capacity which enables the easy movement of production to the Northern hemisphere", explains Agueda.

The Brazilian *Quebecor* prints magazines and books for the United States, Argentina, Mexico and Chile, and now plans to start printing materials to be sent to China. The print shop prints all magazines from *Editora Abril* - the most important in this publishing segment in Brazil - to be distributed in the

Northern and North-eastern regions, representing approximately 83 million copies and 40% of the installed capacity, according to an article published in the newspaper "*Diário de Pernambuco*" in December, 2003.

Festivals and Promotional Events

Important events of the publishing sector in Brazil

Event	City	Date
Sao Paulo Biennial International Book Fair	Sao Paulo	April 2006
Rio de Janeiro Biennial International Book Fair	Rio de Janeiro	May 12 to 25
Business Round Table Seminar	Sao Paulo	June
International Literary Festival of Parati (FLIP)	Parati (in the State of Rio de Janeiro)	June 6 to 10
2 nd Children and Young Readers Books & Comic Strips Fair of Sao Paulo	Sao Paulo	August 6 to 14
<i>Primavera dos Livros</i> (Springtime Book Fair)	Rio de Janeiro	September

Important meetings of the publishing sector abroad, where Brazilian publishers can be found

Event	City	Date
Year of Brazil in France	Paris, Lyon, Bordeaux and Toulouse	March, May, October, and November
London Book Fair	London	March 13 to 15
Bologna's 42 nd Children Book Fair	Bologna	April 13 to 16
Book Expo America	New York	June 2 to 5
Frankfurt's Book Fair	Frankfurt	October 19 to 23
Guadalajara's International Book Fair	Guadalajara	November 26 to December 4

The Brazilian publishers generally meet at four events, which are basically the main events in the country: The Sao Paulo Biennial International Book Fair, taking place in even years; the Rio de Janeiro Biennial International Book Fair, organized in the odd years (this year France is the country being honoured in the event); the *Primavera dos Livros*, which offers an opportunity for professionals of small and medium publishing houses to meet and show their catalogues to the market and the general public; and the International Literary Festival of Parati (FLIP), an event that includes a comprehensive media coverage in an historical city of Rio de Janeiro State, and which offers a series of workshops and reading sessions to the public. In the 2004 edition, the Canadian author Margaret Atwood was one of the main participants. For 2005, the organization is bringing to Brazil, among other authors, the writer Salman Rushdie.

Important events for expanding opportunities for Canadian authors and businessmen regarding the Brazilian publishing market have already been scheduled for this year and the months to come. Within the Year of Brazil in France program, literary and publishing events will take place in Paris, Lyon, Bordeaux and Toulouse, from March to November, in the circuit

named *Brésilivre*. This program also covers the Youth Book Festival in Montreuil.

In April, Brazil will also participate in the 42nd Bologna's Children's Book Fair, a meeting that gives Canada the opportunity to show its specialized children-oriented production to Brazilian publishers. Another industry event that should be emphasized, presently taking place in Brazil, is the 12th Rio de Janeiro Biennial International Book Fair, which should attract the attention of major publishers and publishing houses in May.

In June, the seminar Business Round Table Seminar (*Rodada de Negócios*), in Sao Paulo, promoted by *Libre* and by the Brazilian Service for Support of Very Small and Small Companies (SEBRAE - *Serviço Brasileiro de Apoio às Micro e Pequenas Empresas*), will gather publishers and distributors as well as Brazilian and foreign bookshops. The International Literary Festival of Parati (FLIP), in Rio de Janeiro State, also takes place in June. Titles for children and young readers are featured again in the 2nd Children and Young Readers Books & Comic Strips Fair of Sao Paulo (*2ª Feira do Livro Infantil, Juvenil & Quadrinhos de São Paulo*), in August. And, in September, on dates to be announced, it will be time for *Primavera dos Livros*, a key event for small and medium publishers, taking place in Rio de Janeiro.

In April 2006, it will be the turn of the Sao Paulo Biennial International Book Fair, the main national event for the sector, and the third largest in volume in the world (in 2004, 1.3 million copies were put for sale).

Additionally, as it happens every year, Brazilian readers will be present in the major international expositions of the sector: the Frankfurt Book Fair and the Guadalajara International Book Fair, which are important events for publishers doing business in the Latin American market. Another two events raising more and more interest among Brazilian professionals are the London Book Fair, and Book Expo America, this year held in New York.

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Website: www.cbl.org.br

Book Expo America

Website: www.bookexpo.reedexpo.com

Frankfurt's Book Fair

Website: www.frankfurt-book-fair.com

London Book Fair

Website: www.lbf-virtual.com

Bologna's Children Books Fair

Website: www.bolognafiere.it

Feira do Livro Infantil, Juvenil & Quadrinhos de São Paulo

(Children and Young Readers Books & Comic Strips Fair of Sao Paulo)

Website: www.flijq.com.br

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Website: www.fil.com.mx

FLIP - Festa Literária Internacional de Parati

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