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to those in the global publishing industry.



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TOPIC

Nami Island International Children's Book Festival 2019

Fall into A Fairytale Land Deep Within Nature

Written by Choi Hyo-jun

From May 4 to 26, the Nami Island International Children's Book Festival 2019 was held on Nami Island in Chuncheon, Gangwon Province. The Nami Island International Children's Book Festival was first launched in 2005 to mark the 200th anniversary of fairy tale author Hans Christian Andersen. This year marked the ninth year for the festival and visitors to the island during the festival period were delighted to see illustration works by artists from around the world, exhibitions about Andersen, performances, experience booths in addition to several other things to see and enjoy. The following takes a look at the various features of the festival, where the slogan was 'Eat, drink, place one's head on, lie on, fly and roll around in books'.



The island of books, the island of dreams

This year's Nami Island International Children's Book Festival 2019 had a sub-theme called 'Life is a fairy tale', one of Andersen's famous quotes. This year marked the 60th anniversary of diplomatic ties between South Korea and Denmark, so Denmark was invited as the guest country of honor to the festival. In light of this fact, there were many performances, exhibits and programs for visitors to experience themed on Denmark's famous fairy tale author Andersen and the country itself.

The island was crowded with Koreans and non-Koreans alike during the festival. It was easy to see how Nami Island had truly turned into a destination island for not only Koreans but foreign tourists as well and had transformed into a must-visit location with myriad cultural content from a simple nature reserve. As soon as one stepped on the island, a giant book sculpture greeted guests, letting them know the festival was in full gear and that the island itself is one dedicated to books. In addition to the giant book sculpture, there were as many sculptures that had to do with picture books as the trees that crowded the island.

A stroll through the meta sequoia tree trail made it easy for one to view various works from artists around the world who received awards from the Nami Competition, which is an international picture book illustration contest. Their illustrations were exhibited on book sculptures lining the trail (2019 Nami Competition Forest Exhibition). This exhibition will be on display until next year's contest, so those visiting the island after the festival can also enjoy the illustrations.

The forest trails all led to exhibition showcases, and one of them had pop-up experience booths for children where they could make face masks, get their faces painted, take polaroid photos and even create their own picture books. One could easily notice the care for children and their parents alike that had gone into the festival, which took place in May - the month for families in South Korea.

Visual enjoyment

The various exhibits on the island were a must-see during the festival. Because Andersen was a key theme for the festival, there was an exclusive display on the author himself, called Andersen's Fairy Land. This particular exhibition featured illustrations from different artists that drew on Andersen's fairy tales. Some of the early work by Andersen's exclusive illustrators Vilhelm Pedersen and Lorenz Frølich, artwork by Margrethe II and other work by Danish and Korean illustrators were all on display at the exhibition, drawing Andersen's fairy tale world a bit closer to visitors' hearts.

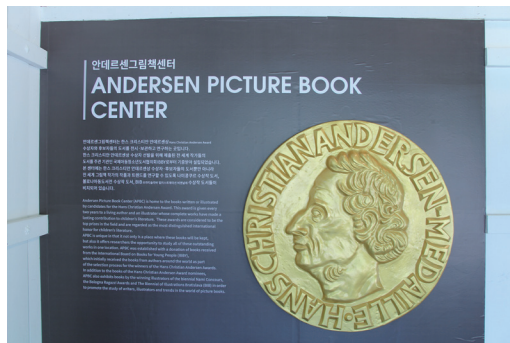




Margrethe II is famously known as Denmark's most beloved queen, and she was also an artist who worked in various media, creating paintings, collages and decoupages. She also expressed great affection for Andersen's work, voicing her wish to visually recreate his wonderful fairy tale landscapes through visual works. At the festival's exhibition, some of her work based on Andersen's fairy tales were on display like *The Snow Queen* and *The Swan Prince*.

At the Nami Competition Gallery was also a special exhibition for the award winners of the 2017 Nami Competition. Of the 149 pieces from the 18 selected pieces of artwork, only a handful were chosen for the exhibition, where visitors were allowed to touch and feel the physical artwork in addition to viewing it. The photo zone set up in the gallery has also proven to be a steady hit with visitors.

A stop by the Andersen Picture Book Center also showed another exhibition for the prize-winning work from the 2018 Hans Christian Andersen Awards. This space showcased books from around the world that took part in the competition, and during the festival, visitors were welcome to browse through the books and enjoy the exhibit all at one.





이고르 올레니코프
Igor Oleynikov

2018 Hans Christian Andersen 그림책 부문 수상자
Igor Oleynikov is the most respected and well-known animator, painter and illustrator of children's literature in Russia. He has illustrated more than 100 books for children and young adults, including many classic fairy tales and works of children's literature. His works are translated in French, Dutch, German, Spanish, and other languages. He received the 2018 Hans Christian Andersen Award for his book *Red* at the 2018 IBBY Children's Book Fair and IBBY Honorary List for *Kiki's Delivery Service*.

그의 대표작으로는 *Red*가 있으며, 이 작품은 2018년 안데르센 그림책 부문에서 수상하였다. 그는 100여종의 어린이 그림책과 애니메이션을 그렸다. 그의 작품은 프랑스, 독일, 스페인, 네덜란드, 이탈리아, 중국, 일본 등 여러 나라로 소개되었다. 그는 2018년 IBBY 어린이책 박람회와 IBBY 명예리스트에 선정되었다. 그의 대표작으로는 *Red*가 있으며, 이 작품은 2018년 안데르센 그림책 부문에서 수상하였다. 그는 100여종의 어린이 그림책과 애니메이션을 그렸다.

2018 Hans Christian Andersen Award 수상자
His best known works include *Red*, *Everyone Can Fall*, and *Normal*.





에이코 카도노
Eiko Kadono

2018 Hans Christian Andersen 글 부문 수상자
Eiko Kadono is one of the most respected and well-known authors of children's literature in Japan. Since her debut work, a non-fiction story called *Brazil and My Friend Luluzinho*, based on her experience in Brazil, she has written and published over two hundred picture books, novels, and essays. Among the many accolades she has received are the Noma Prize for Children's Literature, the Shogakukan Children's Publication Culture Award, and a place on the IBBY Honour List for *Kiki's Delivery Service*. In 2018, she received the Sankei Children's Book Award for *1945: The Forest Tunnel*, which is based on her experience of evacuation during the Pacific War. The 2018 jury of Hans Christian Andersen Award appraised that her characters are singularly self-determining and enterprising. As such, they are perfect for this time when we are all seeking girls and women in books who can inspire and delight us with their agency. Her best known works include *Kiki's Delivery Service*, and *1945: The Forest Tunnel*.

오픈하는 책은 다른 세계로의 문을 여는 것과 같습니다. 그러나 책을 읽는 것은 문을 닫는 것이 아닌, 또 다른 문이 열리는 것입니다. 우리가 이야기기를 읽으면, 다른 세계와 만나게 되기에 새로운 시작입니다.

— 에이코 카도노, 2018 IBBY 어린이 글 부문 수상자

에이코 카도노는 일본을 대표하는 아동 문학 작가 중 한 명으로 아동, 청소년 문학, 그림책, 에세이 등 250여 편의 작품을 발표했습니다. 그녀는 브라질 '미친말을 배웠습니다'를 시작으로 《쿠이키지누 소년》, 《브라질에 상연하는 데리우지누》, 제34회 소가쿠만 문학상, 2019년에는 태평양전쟁 피난경험을 바탕으로 쓴 《1945년 1945년 산케이 아동출판문화상》 노벨문학상 수상하였다. 2018 안데르센상 심사위원단은 에이코 카도노의 작품에 등장하는 여성 캐릭터에 대해 송광하고 진취적으로 어려움에 대항하는 모습이 시대에 영감을 주고 있다고 높이 평가했다.

대표작으로는 《미친말을 배웠습니다》, 《1945년 1945년》 등이 있다.

2018 Hans Christian Andersen Author Award
Opening a book is like opening the door to different worlds. But what the end of a book brings us is not the closing of a door, but the opening of other doors, because when we read a story we come to see different worlds, and they are, in turn, beginnings.

— Eiko Kadono from the interview of 2018 IBBY

Eiko Kadono is one of the most respected and well-known authors of children's literature in Japan. Since her debut work, a non-fiction story called *Brazil and My Friend Luluzinho*, based on her experience in Brazil, she has written and published over two hundred picture books, novels, and essays. Among the many accolades she has received are the Noma Prize for Children's Literature, the Shogakukan Children's Publication Culture Award, and a place on the IBBY Honour List for *Kiki's Delivery Service*. In 2018, she received the Sankei Children's Book Award for *1945: The Forest Tunnel*, which is based on her experience of evacuation during the Pacific War. The 2018 jury of Hans Christian Andersen Award appraised that her characters are singularly self-determining and enterprising. As such, they are perfect for this time when we are all seeking girls and women in books who can inspire and delight us with their agency. Her best known works include *Kiki's Delivery Service*, and *1945: The Forest Tunnel*.

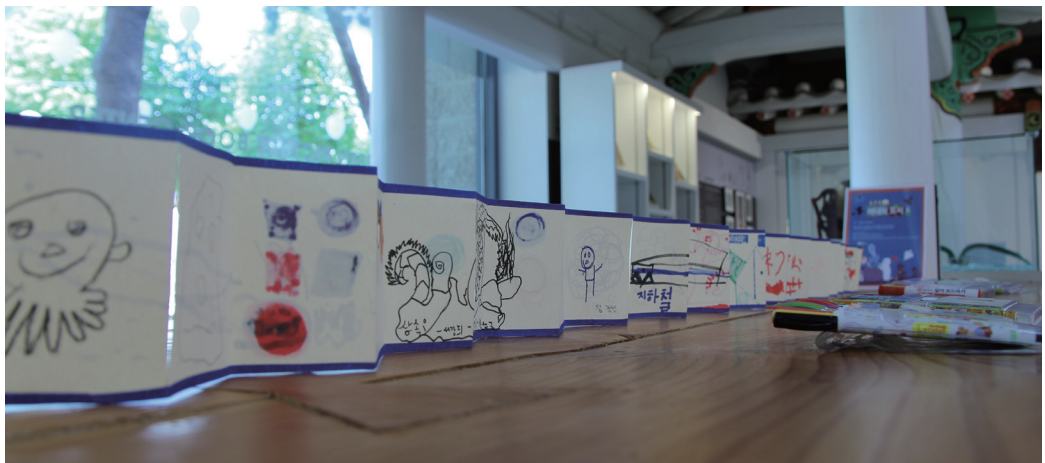
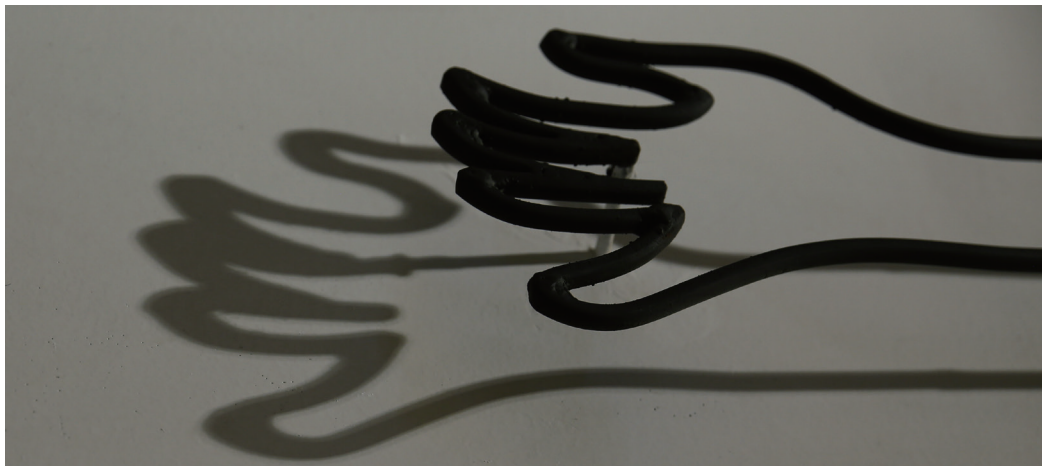
The Hans Christian Andersen Awards is an international competition hosted by the International Board on Books for Young People (IBBY) that selects one winning author and one illustrator every two years. In 2018, the winning author was Eiko Kadono, while Igor Oleinikov was given the top illustrator award. Work from both prize winners was available for viewing at the Andersen Picture Book Center.

Enjoying with hands

May is Family Month in South Korea, and the festival made sure families could enjoy new experiences together with their young children throughout the island. A forested area was turned into the magic forest that appears in Andersen's fairy tale *The Snow Queen* and nearby, events were held where children could make-believe they were Kai or Gerda from the story. In one location, young children made face masks so they could turn into reindeer from the story. In another, a face painting booth was up and running, called the 'forest fairy dressing room'. In addition to these, a parade was held where members of the general public could participate as long as they had reindeer makeup on.

Families also enjoyed an experience booth that was created as a partnership program with the Denmark Embassy in South Korea. The booth called "I'm Big Now Too!" took its idea from a Danish tradition - the pacifier tree. In Denmark, children around the ages 3 or 4 take pacifiers they no longer use and hang it on trees to

symbolize they have grown up. The program on Nami Island had children hang polaroid photos on trees instead.



Another notable event for children during the festival was “Experience Being a Danish King”, which drew from Denmark's traditional Halloween holiday called Fastelavn, where children tap open a witch's wooden barrel hanging in mid-air and enjoy the candy inside. Other booths included “The World's Biggest Andersen Picture Book”, where participants colored in sketches made by artists to complete a giant picture book; and “One-Person Picture Book Theater”, where children enjoyed stories told through pop-up books, hand puppets and puppet masks. One could hear the sound of continuous laughter from children at these experience booths.

Nami Competition Becomes Festival for People Around the World

The day the author of this piece visited Nami Island was coincidentally the day they announced the award winners for the Nami Competition. The award ceremony took place from 2 p.m. on May 10 at the Magic Hall of the Song Museum. Kicking off with a paper performance called 'The Ugly Scissor Storyteller', the award ceremony started in earnest after a welcoming speech from Kang Woo-hyon, the head of the committee for the book festival. This year's competition saw 1,844 entries from 98 countries around the world. The top prize was given to one artist, while the second place 'Golden Island' award was given to two recipients. Five winners took third place 'Green Island' while four took home the honor of being fourth place 'Purple Island' recipients.

Danish ambassador to South Korea Thomas Lehmann gave a special speech at the ceremony, expressing hopes the festivities would lead to improved ties between South Korea and Denmark. He also advised the audience to enjoy the festival and fairy tales. Following Lehmann, IBBY chairman Mingzhou Zhang hoped the festival would continue to be enjoyed by people from around the world and would continue to be held on this fairy tale island as we are living in an age where we need more understanding and acceptance of children.

After the 12 winners received their prizes, the top grand prix winner, Andre Letria of Portugal, gave a speech. Beginning by congratulating the other winners and sharing his happiness, Letria said despite dark elements in his book he tried to shed light on the darkness of man and he wished his book would serve as a learning experience for readers. He went on, saying he wished to prove the value of solidarity through accepting differences and seeking understanding for an eventually bright future.

The speeches were followed by a children's musical performance (Children's band of wind and percussion instruments) and a rice cake cutting, which all added to the excitement of the day.



This year's festival came to a close on May 26. The festival may be over, but Nami Island is still open to all. The excitement from the festival may not all be there, but some of the exhibitions and sculptures will keep their locations until the next festival, which will take place in 2021. For those who don't want to wait, a look at “Picture Books NOW” that is taking place in Seoul might be worth a visit.

<Picture Books NOW> exhibition guide

Date : Ends July 7, 2019 (Closed every Monday)

Viewing hours : 10 a.m. to 7 p.m. (Entry closes at 6 p.m.)

Location : Seoul Forest Galleria Foret The Seoul Liteum Gallery 5

Address : 32-14 Seoulsup 2-gil, Seongdong-gu, Seoul

Inquiries : 02-736-1249 / <https://picturebooknow.modoo.at>

SPECIAL PROJECT

**The Growth of Korean Audio Books,
Celebrities Attract Listeners**

Written by Choi Ha-Yeong

'Reading' books with your ears through audiobooks

Audiobooks are books that have little to do with paper and written words, but rather, recorded voices. When audiobooks were first introduced, they saw a surge of interest as 'useful content' that could replace paper books for those unable to easily read books in physical form, like the elderly or visually impaired. Through audiobooks, those who could not read books with their eyes were now able to expand their knowledge and understanding of culture. As time passed, people without disabilities have also come to appreciate the benefits that audiobooks have in the fact that you can have an audiobook playing in the background while doing something else, like driving, taking care of housework or working out at the gym. Regular consumers are drawn to audiobooks

because of the fact they can multitask while reading books in their busy, modern lives.

After the 2000s with the development of technology and portable electronics along with the emergence of the smartphone, audiobooks saw even more demand. Audiobooks tend to cost less compared to physical books, making it easier for consumers to afford. Provided there is ample space on one's smartphone, carrying around multiple audiobooks can be simply done by just moving files onto your phone. As the market for audiobooks grows larger, the range of selection has also expanded with more audiobooks of different genres becoming available. Despite these positive changes, voices of doubt still exist. Some in the industry point out the need for extra costs necessary to hire professional voice actors to read books for high-quality recordings and potential copyright-related issues as the audiobooks are secondary copyright productions. Leaping over these hurdles, audiobooks have continued to thrive, and the global market for them is only becoming bigger.

Korean Audiobooks

Thanks to the charm that audiobooks have, increasingly more South Koreans have been seeking out audiobooks as well. On the back of tech development, including the Internet of Things, more devices can now play audiobooks, and the South Korean market is receiving attention anew as related technology continues to make strides. It has been over a decade since audiobooks were introduced

to South Korean consumers, but the industry saw a surge in growth in 2018 as local firms aggressively expanded their audiobook selections. South Korean online platform Naver started offering audiobooks on their existing audio content platform "Audioclip". Later, Naver acquired Audien, the country's biggest audiobook provider. Also in 2018, other audio service providers like Podbbang, an online audio content site; Millie's Library, an e-book reading app; and knowledge content website Welaaa also launched their own audiobook services. Looking at this, many industry analysts believe the audiobook market in South Korea has more potential for growth.

Those who are involved in the industry say the declining number of book readers may be offset by those purchasing audiobooks, also believing audiobooks could complement physical books and e-books. As a result, audiobook service providers not only sell audiobooks but also lend them to listeners for limited periods at low prices. Also to draw in new customers, summarized versions of audiobooks are also made available in some cases.

Compared to the text-to-sound (TTS) service some e-books use, audiobooks are usually recorded by real people, making it easy for listeners to enjoy the content comfortably. In the past, audiobooks were usually recorded by the authors themselves or professional voice actors, but nowadays, publishers are inviting celebrities and bestselling authors to record audiobooks as consumers have been found to favor audiobooks read by their favorite actor or singer. Also, as more foreigners outside South Korea take an interest

in Korean pop culture and the Korean language, industry hopes are high they will also drive demand for audiobooks outside the country. Eyeing these opportunities, Naver and Millie's Library have all been actively marketing their celebrity-read audiobooks on either television or Youtube, and their efforts have led to a rise in audiobook demand.

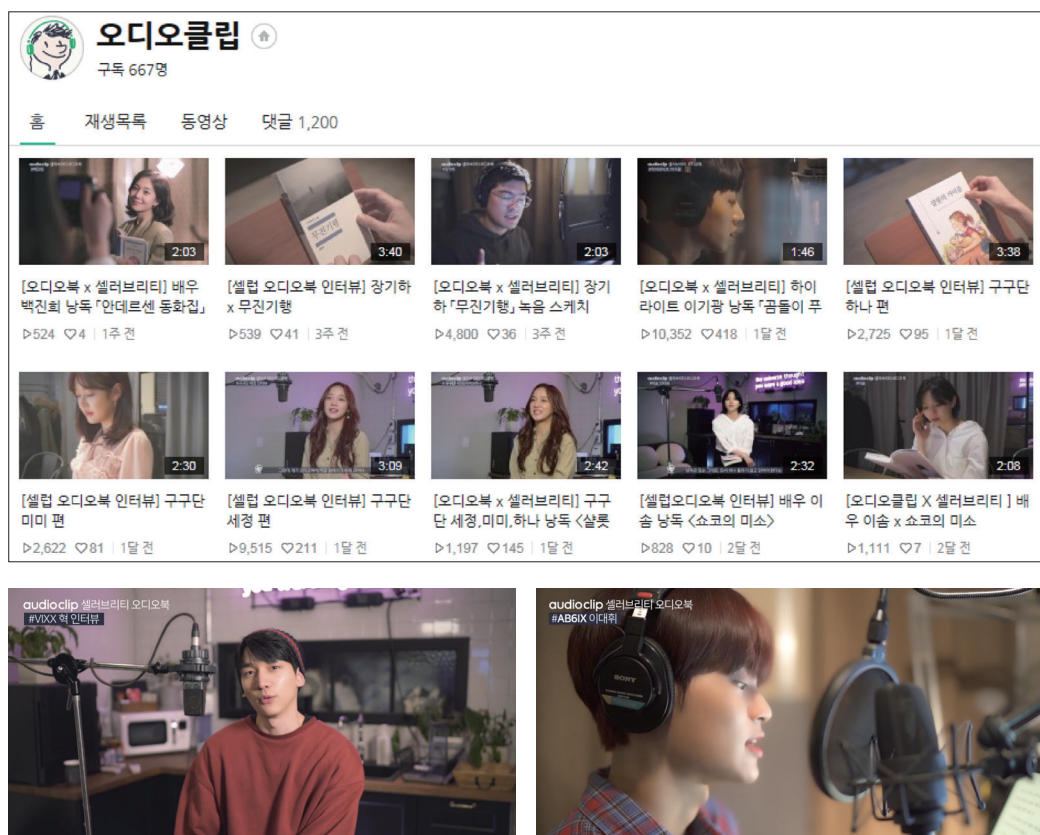


A scene from a television commercial for Millie's Library

South Korean celebrities record audiobooks

On Naver's audio content platform 'Audioclip', the portal operator features a separate section for audiobooks recorded by well-known actors or singers called 'Celeb Audiobooks'. Celebrity audiobooks that have proved to be a hit include the Peter Rabbit series (Beatrice Potter, pub. by Hyundai Jisung) read by K-pop boy band VIXX's N and Hyuk; *Short Stories by O. Henry* (O. Henry, pub. Minumsa) recorded by actor Jung Hae-in; *Let Me Eat Your Pancreas* (Yoru Sumino, pub. Somi Media) recorded by Song Yu-vin of boy band

Myteen; *We May Be Able to Meet the Rainy Season Together* (Park Jun, pub. Moonji Publishing) recorded by boy group iKON member Koo Jun-hoe; and *Shoko's Smile* (Choi Eun-young, pub. Munhakdongne) read by actress Esom. These audiobooks can all be purchased or borrowed via Naver's Audioclip service.



Naver TV's Audioclip (above),
VIXX's Hyuk and AB6IX's Lee Dae-hwi in the recording studio (Below)

Millie's Library, which offers monthly audiobook subscription services, also has a separate section for celebrity-recorded audiobooks called Reading Book. Reading Book offers summarized versions of books in an audio format that average around 30

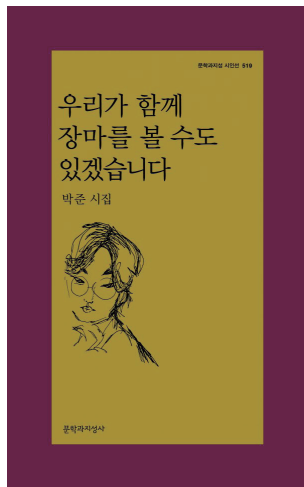
minutes. Some of these include *The Selfish Gene* (Richard Dawkins, pub. Eulyoo Publishing) recorded by actor Lee Byung-hun; *The History of History* (Rhyu Si-min, pub. Dolbaegae) read by actor Byun Yo-han; *Lunch No Akko-chan* (Asako Yuzuki, pub. Yibom Publishers) recorded by actress Han Seung-yeon; *Le Voyeur* (Alain Robbe-Grillet, pub. Eulyoo Publishing) read by film director Park Chan-wook; and *Mom's Speech Practice* (Park Jae-yeon, pub. Hanbitlife) read by musical performer Kim So-hyun. These audiobooks can be purchased through subscription services on Millie's Library.

Publishing house Communication Books has also created a collection of audiobooks called *100 Actors Read Korean Literature* (Na Hye-seok and 99 others, Communication Books) which is available for purchase. The collection consists of a single USB drive that contains audio files of short stories read by a total of 103 famous Korean actors like Choi Min-sik, Song Il-guk and Moon So-ri. When creating an audiobook, the person who records the book is a key factor, and for Korean audiences, many feel a greater emotional connection to the content when they hear Korean books, already chock full of Korean sentiment and reality, read by familiar Korean voices.

Korean books read by well-known Koreans

We May Be Able to Meet the Rainy Season Together

(Read by boy group iKON member Koo Jun-hoe, available on Naver Audioclip)



Author | Park Jun

Publisher | Moonji Publishing

Genre | Poetry

The latest collection of poems from Park Jun, known for other works like *I Ate For Several Days With Your Name* and *Nothing Changes Because You Cry*. Park managed to capture the hearts of readers with just one poetry collection and another featuring prose. This is his second poetry collection and his first publication in 6 years after his debut work in 2012. The author's lyricism and delicate words lend hope to readers in a slow but steady manner.

The History of History

(Read by actor Byun Yo-han, available on Reading Book of Millie's Library)



Author | Rhyu Si-min

Publisher | Dolbaegae

Genre | History

Three decades have passed since Rhyu's *Reading History Backwards*, and this latest book marks a new beginning in the author's writing career. The book informs readers about 18 history books that narrate the history of mankind from ancient ages to modern times. The books are introduced in nine chapters, and the author not only summarizes the key elements of each book and their background stories but also offers a fresh view on their narratives and insight into the lives of the historians who penned the books.

Shoko's Smile

(Read by actress Esom, available on Naver Audioclip)



Author | Choi Eun-young

Publisher | Munhakdongne

Genre | Novel

Choi's first novel is actually a collection of seven stories. *Shoko's Smile*, the title feature, tells the story of two people who hail from different countries and speak different languages as they experience what it's like to grow up. Another story inside the book is *Hanji and Youngju*, a story about Hanji, a young man from Kenya and Youngju who meet in a monastery in France. The stories all feature the author's unique, transparent tone with which she tells quiet, serene stories.

Mom's Speech Practice

(Read by musical performer Kim So-hyun, available on Reading Book of Millie's Library)



Author | Park Jae-yeon

Publisher | Hanbitlife

Genre | Childcare

This book teaches mothers who have lost themselves while taking care of their children how to understand and have compassion for themselves. It also advises them on how to act when faced with problems while raising their children, including how to talk to them. The book is based on episodes introduced on a radio segment the author hosted and training sessions Park led for parents and teachers, making it easy for readers to use the methods in their everyday lives.

EXPORT CASE

KL Management's Export Success Case for Novel *Almond*

Arranged by Choi Ha-Yeong

Joseph Lee, president of KL Management, has been known for his wide-reaching efforts over the years to export South Korean books and spread Korean literature around the world. Some even call him the 'global evangelist for Korean literature'. We recently met with Lee who led export projects for the novel *Almond* (Changbi Publishers), which was successfully exported to 12 countries and translated into 13 languages. The following details the story behind his efforts, the current status of South Korean book exports and why *Almond* came to be so successful outside South Korea.

We've heard Korean author Sohn Won-pyung's *Almond*, which won the 10th Changbi Youth Literature Award in 2017, was exported to 12 countries and translated into 13 languages. It's probably safe to say it is unusual for a relatively new author to have her novel exported to more than 10 countries just two years after her debut. We're certain KL Management was key in making all this happen within two months. How did KL Management come to be exporting Sohn's *Almond*?

Just after we'd received content material regarding the book, we were contemplating how to introduce it outside South Korea. Around that time, our U.S, partner agent Barbara J. Zitwer happened to stop by Seoul in December last year for an event, and she showed great interest in the book after we told her about it. Shortly after we managed to arrange a meeting between Barbara, the author and the translator to show how much interest Barbara had in the book and to share opinions on what kind of strategy would be used to sell Sohn's book overseas. At the same time, we were in close discussions with Changbi Publishers, which published *Almond* in South Korea to bring about swift cooperation from all sides. I think because everyone acted so quickly on their feet and we had a mutual understanding from all related parties we were able to move in a favorable direction.



Almond (Sohn Won-pyung), *Please Look After Mom* (Shin Kyung-sook),
I Have the Right to Destroy Myself (Kim Young-ha)

Sohn's *Almond* was a bestseller at home, selling over 270,000 copies. However, not all bestsellers in South Korea become successes outside the country. What do you think were the reasons behind *Almond*'s success away from home?

Almond is a novel that sparks curiosity from readers continuously through the coming-of-age story of a boy who is the main character. Other characters that appear in the book are incredibly intriguing on their own, and I felt these things all contributed to the novel's popularity overseas. I think the publishers in other countries saw it too. The book speaks to several people on how we as people are growing more indifferent to how other people feel as we live in a 'non-empathetic society'. The plot of the story draws readers in by showing how characters communicate and build relationships with other people while they, as people, develop internally. This too, most likely appealed to foreign publishers.

KL Management is well known for exporting South Korean books overseas. Some of the work you've exported include Kim Young-ha's *I Have the Right to Destroy Myself* (Munhakdongne) and Shin Kyung-sook's *Please Look After Mom* (Changbi). What do you think are the selling points when it comes to the competitiveness of Korean books, including *Almond*?

I don't think that the competitiveness that's required for a book to sell well globally is unique to Korean books. If it's a literary piece that you're trying to sell to global readers, it has to be artistically polished. As you saw in *Almond*, the characters in the book must have their own uniqueness. The stories must also have universality to draw understanding from readers outside South Korea who do not share the same culture nor language as Korean readers. However, when you consider the fact that readers outside South Korea look for Korean books to learn more about the country and its culture, one factor I prefer books retain is the multi-faceted uniqueness only Korean culture has.

There have been quite a few Korean books exported outside the country by KL Management and most of these were works of literature. Could you tell us if there are other books you've exported that people don't know about? If there were any special behind-the-scenes stories or unexpected successes you ran into along the way, please tell us.

One that comes to mind would be Prof. Kim Rando's *Youth, It's Painful* (Sam&Parkers). This book was exported to various countries like the Netherlands, Italy, Brazil, Thailand, Indonesia, Japan, China and Taiwan. I personally oversaw the process for the book's export into Western countries and Southeast Asian countries, and it was quite the export success case for a book that wasn't a novel or poetry. Especially in Thailand, more than 30 editions of the book were published, and it actually sparked a boom there for South Korean self-help books. It's difficult to detail more books that were exported overseas because there have been so many. Just to list the genres, there have been books for very young children, comic books, books on linguistics, history, liberal arts, philosophy, health, practical uses and specialized academic studies.

I guess you can't stress enough how many Korean books you've exported. Were there any that gave you a gut feeling that it would be an instant hit?

To exaggerate a little, most of the books I deal with give me that kind of feeling before I start working with them. But I don't think

this is just me - most literary agents like myself probably think the same way. Some good examples would be Shin Kyung-sook's *Please Look After Mom*, Hwang Sun-mi's *The Hen Who Dreamed She Could Fly* (Sagyejul) and Han Kang's *The Vegetarian* (Changbi). There are many more. In the case of *Please Look After Mom*, I knew inside it would be a success when I came across the book's content even before it was published. *The Hen Who Dreamed She Could Fly* was very well written and the story really resonated with readers, so it gave me a good feeling from the beginning. *The Vegetarian* had a unique main character and strong, distinct style so I kept telling myself it would do well eventually even if it took a bit longer.

During your work to export Korean books, you must meet with so many people involved in overseas publishing. Is there any advice you would give foreign publishers who wish to import Korean books?

In South Korea, there are so many good books in a variety of different genres in addition to regular literature. There are good books besides the ones on the bestseller list which everyone can see, especially publishers outside South Korea. I'm aware that KPIPA plans to open a space online to recommend Korean books by genre, and I believe this space would be good to keep an eye on.



The Only Child(Seo Mi-ae), *The Plotters*(Kim Un-su), *Marilyn and Me*(Lee Ji-min)

What kind of Korean books are waiting to be published elsewhere? We're also curious to learn about your future plans and business direction.

There are books that we've just started introducing outside South Korea and others that haven't even gotten to that stage yet. There are other books we're working on besides Sohn Won-pyung's *Almond*, Seo Mi-ae's *The Only Child* (Elixir) and Lee Ji-min's *Marilyn and Me* (That Book Co). Especially since last year, we've been exporting film rights for television and film to English speaking countries. These would include Shin's *Please Look After Mom* and Kim Un-su's *The Plotters* (Munhakdongne). There is one other that we just concluded a big deal for, but you're going to have to wait for that information. We plan to expand our business territory to include exporting translation rights as well as film rights for television and movie adaptations.

Is there one last message you'd like to tell readers of *K-Book Trends*?

Like I said earlier, there are many excellent books and interesting books in South Korea that haven't been able to receive the spotlight yet. I think if the readers of *K-Book Trends* visit South Korea once in a while to experience the culture here, their understanding of Korean books and interest in them will increase exponentially. Then naturally, I believe more good Korean books will pique their interest. If you can't physically visit, that's fine too. You can find information on the books online. Lastly, I'd like to offer a word of gratitude for all the foreign publishers outside South Korea who have taken an interest in Korean books and hope that you all will continue enjoying Korean books in the future.

BOOK TRIP

The City of Islands and Stories, Tongyeong of South Gyeongsang Province

Written by Jeong Hwanjeong, Choi Dami



Sometimes there are words you try to avoid using because they are tired clichés, but at times you have no other choice but to use them. So you take these 'dead phrases' out of the drawer, shake the dust off with a disdainful look on your face. One of these situations

would be when people use "yehyang (a location from whence many artists have hailed)" as a prefix for the city of Tongyeong.

There, the 'Jaengi' lived

Tongyeong of South Gyeongsang Province. This was the location where Admiral Yi Sun-sin led the Battle of Hansan Island, attempting to fend off enemies from the Korean Peninsula. In honor of his memory, the city's name was Chungmu until 1995, Yi's posthumous name. The city's current name was derived from a phrase that referred to a naval command that had jurisdiction over the three provinces of Gyeongsang, Jeolla and Chungcheong. When looking at the bigger historic incidents of the area, one could think Tongyeong was solely home to battles and bravery, but then if that were the case, the oft-used 'yehyang' would no longer be needed.

Tongyeong was a city of the 'Jaengi'. Partially it was because of Yi. Or more specifically, because it was a naval city and in a location where the population was high, there was an equally high demand for merchandise. Not only did the people in Tongyeong need military supplies, but the officers leading the troops also required a



Chungmugong Yi Sun-sin

Yi was an admiral during the Joseon Dynasty who led naval forces during the Imjin War against the Japanese. He is famed for having won numerous battles, keeping Japanese forces at bay.

substantial amount of goods. There was high demand for resources, but due to the poor quality of road infrastructure at the time, it was best to have manufacturers of goods located within the city rather than ship it in from elsewhere.

Due to this, Tongyeong needed many skilled hands. People who had skills and needed to make a living off those skills were drawn to the city. Many of these 'jaengi' consolidated within the area and with the goods they brought, the quality of the merchandise available in Tongyeong improved. This wasn't all. Tongyeong is adjacent to the sea and with the abundance of marine animals, merchants there were able to freely incorporate rare ingredients like abalones and top shells. Over time, the goods manufactured in Tongyeong were considered top-grade materials good enough for the king. Hearing they could receive good wages in Tongyeong, more 'jaengi' sought out the city.

Today, across the central market of Tongyeong, where tourism of the city begins and ends, are the 12 craft workshops that existed from the Joseon Dynasty to after the Korean War and their descendants. And past the hill where the workshops stand is the former house of prominent Korean author Pak Kyong-ni, called Myeongjeongdong.

Pak was one of Korea's most well-known authors, recognized for works like *Toji*, *The Daughters of Pharmacist Kim* and *Pasi*. Pak's saga *Toji* has been translated into languages like English, French and Japanese and the translated versions received positive reviews from the countries they were exported to. One unfortunate fact

would be that *Toji* is such a long saga it is difficult to summarize the entirety of it here. One attempt would be that it showed mankind through a variety of periods in contemporary Korean society, detailing how history and the lives of individuals intertwine.



Pak Kyongni Memorial Hall

Past Pak's former residence of Chungryeolsa, where Admiral Yi's mortuary tablet lies, reveals more stories about the city. Stories about poems and love.

For instance, one Korean poet born in Jongju in North Pyongan Province which is now in North Korea found his way down to Tongyeong on the southern coast of the Korean Peninsula decades ago. He began his journey to find a woman whom he had met only once. However, their paths never crossed, and the poet found himself lost at the aged stone steps of Chungryeolsa. He looked for his love among the women who came to the well nearby for water, but he had no way of knowing the woman he was looking for was in

Seoul and his trip ended in vain.

Despite this, the poet wrote several poems about Tongyeong, praising the city. "Abalones, sea cucumbers and fish like snapper and halibut / green laver, gills and pickled octopus / drums cry out on the streets of early dawn / all night the boats cry on the sea / the sea beckons at all hours" are a few verses from his time in the city.



Gallery of Kim Chun-su's relics

There are poets who were born and raised in Tongyeong, of course. Kim Chun-su, well-known for works like *Flower* and *The Snow Falling on Chagall's Village* is one of them. Kim is acclaimed for having expanded the horizon of modern Korean poetry, and he spent his tender years looking out at the sea of Tongyeong. His cherished intentions towards Tongyeong were not only based on his younger years, however.

In his poem *Tongyeonggeup* that begins with "I saw a troll fire / with a long tail / shaped like a stingray", his special thoughts towards poet Yu Chi-hwan and composer Yun Isang are warmly expressed. Every spring, at the Tongyeong International Music Festival, different musicians play so many variations of Yun's songs that it is hard to imagine. Many travel to Tongyeong to attend the festival, somewhat like the poet who came to the city looking for a loved one.

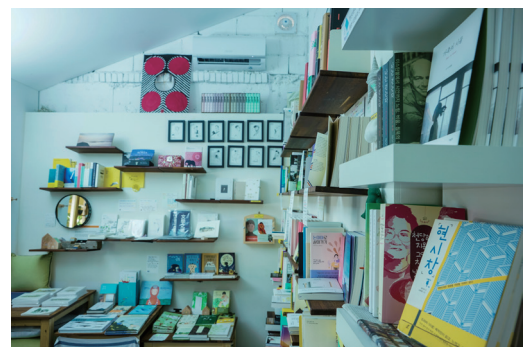
There were many other artists who created art in Tongyeong. Artist Jeon Hyeok-lim who is known for his unique work using the five cardinal Korean colors, used Tongyeong as inspiration for his work his entire life. Acclaimed Korean artist Lee Jung-seob stayed in Tongyeong during the Korean War and created paintings. Tongyeong acted as an incubator for so many artists, giving them shelter and inspiration. Perhaps this was because it was a land that was warmer and more beautiful than other territories. The area touts many islands, many fish in the sea and many folks with skills - most likely because everything was beautiful and plentiful. And Tongyeong still is today.

Books As Warm As the South

Tongyeong is one of South Korea's key tourist cities today. This is because it is a rare location where many visitors' needs can be fulfilled as there are mountains and beaches and a large variety of food and culture. From several years ago, another reason to visit

Tongyeong appeared: books. Books can now easily be ordered from anywhere and delivered quickly, but people are traveling to Tongyeong for books.

Some of Tongyeong's books can be found at 'Bomnal's Bookstore'. The store is adjacent to the art museum for Jeon Hyeok-lim. It had been an empty residence for a long time before it was renovated into the bookstore it is today. Inside, visitors can still see where the living room and rooms were, but they have long been filled with books of all kinds.



Bomnal's Bookstore



Books published by publisher Namhaebomnal

There are also books that have been published in Tongyeong. Books like *The Days of the Tiny Store Where One Coin Brought Happiness*, *Witch Power* and *We Didn't Know Writing, But We*

Knew Life are warm, fun and bring acquaintances to mind to be thankful for. Nearby the art gallery is the publisher who created these books: Namhaebomnal (Spring day of the southern coast).

This publishing company has shown self-perpetuation that is hard to find in not only Tongyeong but Busan and all of South Gyeongsang Province. There are less than 10 people working at Namhaebomnal, but every time the company releases a new book, it manages to spark excitement. *The Days of the Tiny Store Where One Coin Brought Happiness* was especially one that was a hit among readers. The artist, who had gone through a long hiatus due to motherhood, felt compelled to work again after seeing small mom-and-pop stores disappear, wishing to express affection and sadness for them. For the next some-20 years, the author visited the tiniest stores here and there in South Korea, all with their own stories, and brought them to life on paper. The result, which was *The Days of the Tiny Store Where One Coin Brought Happiness*, was later introduced by the BBC and exported to France, Japan and Taiwan.

Local Future written by Helena Norberg-Hodge, a pioneer of the 'local economy' was imported and released by Namhaebomnal. Norberg-Hodge is the author of *Ancient Futures*, and her latest book suggests to readers that global economic growth has destroyed our lives and nature despite enabling mankind to accrue wealth. It also suggests regionalization as a direction for readers of where to go next. The writer has spent all her life in efforts to recover nature and find the meaning of communal life. Her latest publication

has summarized the core message she stresses in her lectures, interviews and op-eds and defines regionalization as a solution. There are also hopeful examples of regionalization in the book.

We Didn't Know Writing, But We Knew Life is about the story of elderly women who have just learned how to read and write and are now learning how to draw. In comparison to usual essay collections, this book is a collection of journal entries that are drawings, making it easier for readers to empathize. The artists and their drawings were later invited to galleries in four cities in the United States including Philadelphia, as if in a testimony that the grandmothers' experiences speak beyond race or age.

In May, the grandmother artists who hail from Suncheon were invited to speak at a 'book-talk' in addition to showing their drawings at the third Korea Regional Book Fair in Gochang, North Jeolla Province. Some critics said their appearance was most in line with the book fair's catchphrase, "I live in the countryside, I live books" which refers to people who create and promote books in regions outside Seoul. (More information on the book fair in Gochang follows below)

Tongyeong was a city of the 'jaengi'. Many people had skills, no matter what they were, and there were as many things to inspire them there as the number of islands off the southern coast. And there has always been something that sparkles in Tongyeong and today, that is literature grown from the cultural soil that also made South Korea's modern-day art plentiful. One can only wonder what

dreams, beautiful(is 'greed' the best word here?) and hopes the books will continue to carry in the future. And this is the reason Tongyeong is still as enticing as it was before.

A Look Around Book Village Haeri and the Gochang Korea Regional Book Fair



From May 9 to 12, the Korea Regional Book Fair was held in Book Village Haeri located in Gochang-gun, North Jeolla Province. The third of its kind, the fair was themed "I live in the countryside, I live books" and invited regional publishers to come and put their books on display.

The festival featured programs that showcased characteristics of the book village. A variety of booths themed after different

regions throughout the country greeted visitors. A film festival within the book fair held on a mud flat made use of the surrounding beach, bringing a uniqueness to the event. The thoughts and determination of regional publishing professionals could be observed at the regional publishing busking event and regional publishing forum. "We have to think about content that other people don't," said Kim Jin-seop, who runs a book workshop in Samrye-eup in Wanju-gun. He found empathy from the audience by saying, "It is important to secure originality with content unique to countryside areas." There were meet-and-greets with authors young and old, a book cinema tour themed on Gochang and performances that made it a well-rounded festival.

Book Village Haeri that hosted the book fair became what it is today in 2012 after a closed-down school was renovated and re-opened. The book village is worth a visit for those who want to spend a day surrounded by books. Visitors can experience 'book jail', where people can voluntarily isolate themselves with books, the 'Book Forest, Forest of Time' which displays books and the passing of time in addition to other features that make it a comprehensive cultural zone.

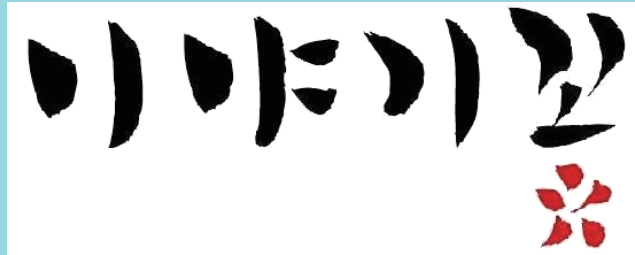


Scenes from the Gochang Korea Regional Book Fair

KOREAN PUBLISHERS

A deeper world told through picture books 'Iyagikot Publishing (Story Flower)'

Arranged by Hwang jina



Some forecast in a future not too distant, technology will develop to a point where most jobs will be replaced by artificial intelligence (AI). The jobs expected to survive this test of time are expected to be those that require the sensibility and warmth of the human touch, like artists, poets and novelists. As technological advances take place faster than ever before, publisher Iyagikot, or story flower, strives to retain the emotion and warmth that analog brings to the world since its establishment in 2012. Iyagikot is a picture book publisher and not only does it simply publish picture books, it is also a creator of art that touches people's lives.

Please tell us what kind of publisher Iyagikot is.

At Iyagikot, we try to create picture books that are works of art people will want to decorate their lives with. Our goal is to have people old and young communicate and understand each other through picture books. With this aim in mind, we are making efforts to publish picture books that show class in quality by working with truthful and passionate authors. Even if all the other books in the world are switched to digital form, we believe picture books will stay in paper form with all the emotion of analog intact and deliver human warmth to readers.

Why does Iyagikot focus on picture books?

Picture books are a visual medium based on images. The images provide ample room for different analyses, while poetry creates spaces between the lines. So, as a result, picture books create opportunities for readers and creators to all tell their own stories.

As everything in the world moves faster, and the relationship from producers to consumers turns increasingly one-sided in today's capitalist world, children and adults alike are rarely given a chance to stop and think. Picture books are one of the few things in life that lend that opportunity to readers - to slow down and think.

Also, picture books are physical things that have shapes, weight and texture. Readers of picture books directly touch the books, turn the pages and decide for themselves whether to stay or go on. While

reading picture books, we can carry out basic awareness functions that make mankind what it is (being curious, asking questions, thinking and realizing) with all five of our senses. We can't help but feel this work is incredibly intriguing, and this is why we create picture books.

Can you tell us about some of your better-known work? We're also curious as to how they've been accepted by readers.

As of May this year, we have published 30 books, and except two, they are all original works produced by our company. The two exceptions are one, a guide on how to make books and the other, was a book written by a Korean author we had to import the copyright from outside South Korea.

The picture book that readers have responded to the most was *A Dandelion is a Dandelion* (Author: Kim Jang-sung, Illustrator: Oh Hyun-gyeong) and *If You Want to Eat a Watermelon* (Author: Kim Jang-sung, Author: Yoo-ri). Also, their subject matter isn't for the masses, but the following books were received well by critics for their new and important attempts: *The Story of Pigs* (Author: Kim Jang-sung, Illustrator: Yoo-ri), *An Important Problem* (Author, Illustrator: Jo Won-hee), *Sun-ah* (Author, Illustrator: Moon In-hye), *The Stories Told By Hands* (Author: Kim Hye-won, Illustrator: Choi Seung-hoon), and *My Dunchon Apartment* (Author, Illustrator: Kim Min-jee). One of the books that we recently published that is quite important to us would also

be *Makdoo* (Author, Illustrator: Chung Hee-sun). Aside these, we are also known for *Pool* (Author, Illustrator: Lee Ji-hyeon), *Door* (Author, Illustrator: Lee Ji-hyeon), *Tooth Hunters* (Author, Illustrator: Jo Won-hee), *A Single Jujube* (Author: Jang Suk-ju, Illustrator: Yoo-ri), *Spring Spring* (Author, Illustrator: Cheon Yoo-joo).



A Dandelion is a Dandelion (Author: Kim Jang-sung, Illustrator: Oh Hyun-gyeong) / *Tooth Hunters* (Author, Illustrator: Jo Won-hee)



Pool (Author, Illustrator: Lee Ji-hyeon) / *An Important Problem* (Author, Illustrator: Jo Won-hee) / *Pig Story* (Author: Kim Jang-sung, Illustrator: Yoo-ri)

We've also seen really positive feedback from outside South Korea as many of our books have been translated and sold in countries like China, the United States, France, Spain, Italy and Vietnam. *A Dandelion Is A Dandelion* and *Tooth Hunters* both received Ragazzi awards (non-fiction special mention) at the Bologna Children's Book Fair in 2015 and 2017 respectively. *Pool* was touted as one of the year's best picture books by U.S. Society Illustrators in 2015 and also recommended by the New York Times. It also received the honor of becoming book of the year from U.S.-based Young Adult Library Services Association and 'Best Book' on NPR that year. In 2016, it was selected as the best-translated book of the year by IBBY in Sweden. *Sun-ah* was named best picture book of the year by the U.K.-based Association of Illustrators in 2018. At home, *A Single Jujube* received the Korea Publishing Culture Award in 2017 and 2018, *If You Want to Eat A Watermelon* was the recipient of an annual book award on for environmental publications from a South Korean environment-related corporation.

Selecting the right authors and illustrators who can reflect your values must be quite important. Do you have special criteria you look for?

Iyagikot was created by our publisher, who taught classes in creating picture books for a long time, to bring education and publishing together. Naturally, many of the students who attended the lectures have now become our authors and illustrators.

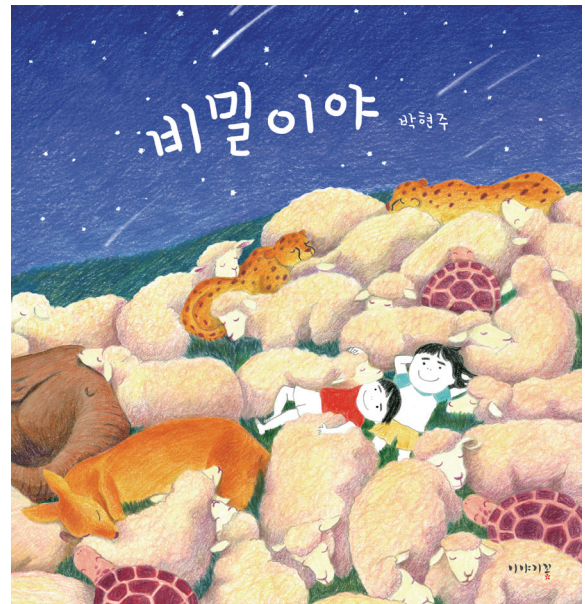
I think the values we strive for can be summarized by our catchphrase, "Communication, empathy, peace! Iyagikot that blooms together". Our values can also be defined as 'works of art that adorn lives'. Our methodology to put this into action could be worded like the following: 'Art is a reflection of reality, and through this, we ask ourselves questions regarding the problems in our lives'.

[It must also be important to share these values with your readers and gain their understanding as well.](#)

Picture books are like vessels in which our emotions and meaning are poured into. Iyagikot has deliberately chosen not to send out our books to the unknown masses, but rather to communicate with people we want to reach out to and share the meaning and value in our books with them.

'Picture books read by authors' is one way we have chosen to communicate with our readers. We upload videos of authors reading their books in their voices, and although readers view the videos on screens instead of meeting the authors in person, we feel it's a good way for authors to build rapport with their readers because they're using their voices. Also, readers can also save themselves time to go to the bookstore as the entire content of the book is available online via the video. There may be those who worry that readers may not buy the books because of these video clips, but we like to say if the content is valuable, it will only draw

more viewers to buy the book. And also, if we don't show them the books at all, the readers will never know the books exist, so the video uploads have become a way to market these publications as well.



Makdoo (Author, Illustrator: Chung Hee-sun) /
It's a Secret (Author, Illustrator: Park Hyun-joo)

What other 'storyflowers' is lyagikot planning to bloom going ahead?

Among our picture books is one called *If You Want to Eat a Watermelon*. It tells the story of a farmer who does what, when and how to grow a watermelon and how he shares it in the end. We live in a society where tasks are divided, currency is used, and goods are easily purchased through markets. But in that process, we've forgotten the efforts and labor of those who produce the goods. In *If You Want to Eat a Watermelon*, we tried to bring back

the motivation behind producing a consumer good and the related process within a world that obsesses over material things and ways to obtain them.

Like the farmer in the story, Iyagikot would like to focus more on current motivation rather than the end goal, the process than the result and what we're doing now than plans for the future. Our goal is to produce books with artists and authors who carry out that sincere process through good motivation and passion and continue to publish thoughts we want to share.



If You Want to Eat a Watermelon (Author: Kim Jang-sung, Author: Yoo-ri)

KOREAN AUTHORS

Author Jeon Min-hee

Publishing Abroad Requires Faithful Translation and Cultural Understanding

Arranged by Choi Hyo-jun

Author Jeon Min-hee is a fantasy novel writer who started her career with the serial novel *The Stone of Days* in the late 1990s on Nownuri, a now-defunct internet platform in South Korea. Since then she has penned novels like the *Children of the Rune* series, the *Archeage Chronicles* series, *The Stone of Days* (Jeu Media) and *Tower of the Sun* (Jeu Media). Among these, *Children of the Rune* and *Archeage Chronicles* have been adapted into PC games called “Talesweaver” and “Archeage”.

The original *Children of the Rune* is divided into two main parts, with the first book (Part One. Winterer) telling the story of a young boy, Boris Jineman, who is tasked with protecting a sword called the 'Winterer', a family treasure, on a barren territory called the Mortal Land following the collapse of great ancient kingdoms.

The second part, titled 'Demonic', is the tale of a genius boy named Josua Von Arnim who is also known as a 'demonic' for his unapproachable powers. Recently, the novel has received fresh attention from fans as a third part, called *Children of the Rune: Blooded* was published 11 years after the second part was released. 'Blooded' is centered on the story of Charlotte, Princess of Orlanne, who sets out looking for her lost brother.

Archeage Chronicles deals with 12 friends who embark on a journey from a great library that existed 2,000 years ago to seek out the birthplace of Earth. *The Fir and the Hawk* (Jeu Media) details the journey of the 12 friends, and *The Heirs* (Jeu Media) takes place three years after *The Fir and the Hawk* in the city of Delphinad, the city of the great library. *The Heirs* spells out a tale of love and adventure combined with great authority the humans in the book dare to overlook.

We are very happy to feature you in the webzine. Please introduce yourself to our readers, who are mainly publishing experts overseas.

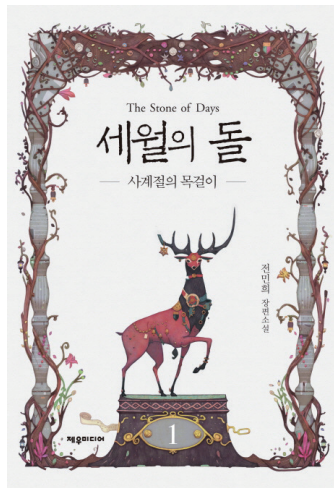
Hello, I am Korean novelist Jeon Min-hee, writer of works like *Arund Chronicles*, *Children of the Rune* and *Archeage Chronicles*. It is great to meet you.

Late in 2018, you published *Children of the Rune: Blooded*. It was 11 years after the previous part had been published, *Children of the Rune: Demonic*. That clearly must have meant a lot to you. Could we ask what you've been up to over the past decade beside writing the new part of your series?

Children of the Rune first began in 2001 and it ended with the second part in 2007. After that, there was nothing new for this series, and in the meantime, I worked on *Archeage Chronicles*. I participated in planning and creating the game adaptation of the novel, so I think time just flew by for me. I also wrote *Tower of the Sun* and raised my child as well.

Paper copies of *Children of the Rune's* 'Winterer' and 'Demonic' are no longer being printed. The revised edition of the novel was also made available on Kakao Page and not on paper. I think you're planning a change regarding platforms on which to meet your fans. Was there a special reason behind this decision?

While *Children of the Rune* was taking a break, web platforms for online novel series and writers all newly emerged. I felt there were many, many more readers than before. Previously, I thought fantasy fans only read fantasy novels, but nowadays, after web novels gained momentum, I realized readers read all sorts of genres. That made me want to jump into this giant market and spread my wings there.



The Stone of Days, Children of the Rune, Tower of the Sun

Did the unique online novel publishing method change the way you write your stories?

Because it was a new trend for me, I started reading a variety of novels. Some parts I enjoyed, viewing them as fun changes, but others I just couldn't follow. I think I found the right middle ground for myself. Also, I think the speed in which my stories progress has changed over the years, and thankfully, web novels showed a similar trend, so it was coincidentally convenient for me. I also had to keep in mind the fact that many readers read web novels on their smartphones, with less patience they have when reading traditional books.

Your novels have been translated and published in countries like Japan, China, Thailand and Taiwan. One can think readers there may understand or emotionally engage in the books in a different manner than readers in South Korea. Is there a huge difference?

Geographically these countries may be closer to us than others, but national character and style - these things are all different. So, when my novels were first published outside South Korea, I thought their reactions would be beyond my expectations, but to my surprise, foreign readers liked the same parts Korean readers did, and they were touched by the same situations as well. I was fascinated by the fact that the parts overseas readers liked in my books were nearly the same as those Korean readers like. Perhaps my books appealed to a broad emotion that mankind has, I thought.

Does anything come to your mind specifically when it comes to foreign reader reactions? If there was some unique feedback, do tell us.

When the novels were published overseas, Japanese readers would send me emails through their phones, and I was just fascinated by how even the email addresses were different and the email content was contrasting too. In Japan, they have online 'threads' where a piece of writing can be continuously updated, and notices can also be sent out, like regarding publishing dates. That was all quite fun in the beginning.

In the case of *Archeage Chronicles*, we had a meet and greet in

China. We visited all sorts of locations in China, but everywhere we went we would see at least a few existing fans of *Children of the Rune*. We even had someone who was from Taiwan. The events were for *Archeage Chronicles*, but some readers came up to me with their copies of *Children of the Rune* and expressed their love for the books. All of them asked when the third part of the series would be published, and I recall feeling so grateful at the time.

You're the novelist who's had the most Korean novels sold in Japan and also read by Japanese teenagers. Can you give us some insight into your popularity in Japan and any special episodes that stand out, if any?

After my novels were first released in Japan, I scrutinized the feedback with a translating device. But as time progressed, I grew a bit distant and stopped keeping close tabs as I couldn't read the feedback without a translation device. Then one day, I chanced upon the fact that there was so much fan art in Japan regarding my novels. It's been a few years since my novels were first published in Japan, but there is still new fan art being produced to this day, and fans don't hesitate in telling me my novels were their favorite books growing up. That's when I truly feel there are many people who like my work to this day.

Recently, I uploaded a notice on my blog saying I needed an illustrator. I didn't say that it would be for my new work, *Blooded*. We received so many applicants for the position, and there were some from Japan as well. It was surprising because the notice was

in Korean. The artist who eventually ended up doing the cover art for the Japanese version of *Blooded* had been uploading fan art for years, saying they really liked my work. And so they got the job.



The Fir and the Hawk, The Heirs

We looked at the countries where your books have been published outside South Korea and noticed your work hasn't been introduced in English-speaking countries. Seeing how you've been so successful in other countries you've exported your books to, it must have occurred to you to try selling your books in English-speaking countries. Was there a special reason you opted not to?

In the case of overseas countries where my books have been exported to, they got in contact with us first. We never really tried exporting the books but rather, foreign publishers reached out to us after they had already become familiar with the content material. We just never got similar calls from English-speaking countries

(laughs). I think one time, someone from Germany asked for an English copy of one of my novels because they wanted to consider publishing it, but we didn't have an English translation, and the deal fell through. I think it'd be nice to have my work published in a number of other countries if I had English versions.

You're the original author of the work that created the bases for "Archeage" the game, which is now being played in different countries around the world. We've heard many fans of the game are interested in the book - could you give us a brief introduction?

In the case of "Archeage" the game, it's being serviced in countries in North America, Europe and Asia (China and Russia). It's very popular as well, so I understand there would be fans who want to know about the original novel. In English-speaking countries, the storyline behind "Archeage" is pretty well known, so I would think *Archeage Chronicles* would be more popular than *Children of the Rune*. We also get many questions regarding *Archeage Chronicles* from overseas readers.

I think this is also due to the fact that "Archeage" is a relatively newer game. "Talesweaver" which was based on *Children of the Rune* was released in 2003, and it's already been 16 years since that. So compared to that, I think *Archeage Chronicles* has more potential for growth.

Exporting novels can be delightful work, but there can always be worries over whether some content may become lost in translation. If there are specific parts you pay attention to when it comes to copyright exporting or translation work, can you tell us?

First of all, I think good translation is key. I realized when we were working on my Japanese publications that it is very difficult to have translations that are true to the original content while they help readers read the books easily. Now I think I'm more focused on having translations that are the latter. I am fully aware it's difficult work moving the essence of the work unharmed across different languages. This is why I think it's important to have changes that fit in with different cultures that help readers outside South Korea understand the content as long as it doesn't greatly harm the original work's intention.

Cover art and illustrations are also important to readers. We heard the feedback from your cover art for your Japanese publications was positive, whereas the Chinese reaction for your Chinese novels was not. What are your thoughts on illustrations for foreign translations of your work?

Preferences for illustrations can vary among different countries, and I think the reaction can be different based on what you focus on for your cover art. In some cases, a Korean reader can look at the cover art for a different country and feel it's strange, but I don't

think it's a huge problem. Previously, when we were working on a novel for Japan, the physical characteristics of the main character in the novel were not reflected in the cover art. For instance, the character was supposed to have long hair, but on the cover art, we saw short hair. We asked the artist to change the hair in that instance, but if it's not something as major as that, we'll try to fully respect cultural differences.

You've had experience working with other collaborators to create game worlds. Do you have other genres you'd like to work on for secondary creations, like webtoons, television dramas or movies?

In the past, I was sceptical my work could be adapted into films but seeing how far technology has come; I think it could be possible now. Due to time constraints, perhaps a television drama adaptation could be more viable than a movie. There is also so much fan art for my novels, so an animation film or comic adaptation could also be possible. From my experience in helping create a game, I realized I can't have everything exactly how I want it because so many people are involved in the adaptation and a whole different product is being created. I'm not one to cry over details being changed. In the case of games, some readers want the game to be exactly how the novel is, but I think if you're adapting a book into a game, you need to change things to fit the medium because all media have their own varying ways of delivering messages and fun.

You probably have so many more stories to publish to wrap up your series. If you have any stories that are must-writes for you, please tell us.

Yes, I have many stories I need to tell within my novels' worlds. There is only three books' worth of stories out for *Archeage Chronicles*, but this is only one-twentieth of what I have planned. And the third part of *Children of the Rune* was just published, but we have people asking for the fourth part already, and I'm thinking about it.

 <http://jeonminhee.com>

 https://www.instagram.com/jeonminhee_writer

<Jeon Min-hee Fan Meet & Greet>

Date&Time : June 23, 2019(AM 11:00)

Location: Munhakdongne booth at 2019 Seoul International Book Fair

Publishing Industry

A Diagnosis of South Korea's E-book Market Amid Subscription Competition

Written by Choi Ha-Yeong

On May 9, the Korean Publishers Association held a seminar on current issues that affect the digital publishing industry called 'The Attack of Netflix, Fixed Price System for Books Challenged'. Participants at the seminar debated whether e-book subscription services and the fixed price system for books can co-exist in South Korea. Subscription services refer to online services where members can read an unlimited number of books online after paying low monthly fees, like Netflix. Meanwhile, South Korea's fixed price regulations for book sales prevent bookstores from lowering prices beyond what publishers demand in order to protect small-to-medium sized bookstores and publishers. With the rise of these monthly subscription services, worries have been growing they may shake up the entire fixed price system altogether.

The seminar kicked off with an introduction from Chung Won-ok, a senior researcher at the association's policy research arm. The following presentations were given shortly after: 'Success stories of monthly subscription services in the U.S., etc. and comparisons between countries with fixed prices systems and book subscription services' (Lee Jung-ho, head of Korea Publishing Contents), 'Is it the proliferation of reading culture? Or platform competition?' (Ji Young-gyun, senior manager at Kyobo Book Centre), 'Can monthly subscriptions like Netflix co-exist with fixed book prices?' (Kim Ki-tae, chairman of Korea Electronic Publishing Society), and 'What is the future of publishing in a competitive subscription economy?' (Kang Il-yong, reporter at Aju News).

2019
전자출판 이슈 세미나

**넷플릭스의 공습,
도전 받는
도서정가제**

2019. 5. 9.(목) 오후 3시
대한출판문화협회 4층 대강당

주제	사회자 / 발표자
이슈 세미나 기획 취지 및 패널 소개	정원옥(대한출판문화협회 정책연구소 선임연구원)
발표1. 미국 등 월정액 서비스 성공요인과 도서정가제 국가들의 월정액 구독서비스 현황 비교분석	이중호 (한국출판콘텐츠 대표)
발표2. 독서문화 확산이나? 플랫폼 경쟁이나?	지영균 (교보문고 차장)
발표3. 넷플릭스형 월정액 서비스, 도서정가제와 공존 가능한가?	김기태 (전자출판학회 회장)
발표4. 구독경제시대 출판계의 미래는?	강일용 (이주경제 기자)
질의응답 및 종합토론	

| 문의 | 김소영(정책연구소) 02-733-8402(내선 9973) bitter_end@kpa21.or.kr

주최 대한출판문화협회

Image of the poster for the Korean Publishers Association's 2019 seminar on e-publication issues

'Success stories of monthly subscription services in the U.S., etc. and comparisons between countries with fixed prices systems and book subscription services'

Lee Jung-ho, head of Korea Publishing Contents

Lee Jung-ho, who leads Korea Publishing Contents, began his presentation by explaining the current status of subscription services for e-books outside South Korea, fixed price policies in key foreign countries and examples of fixed prices implemented in e-book subscription services. Comparisons were made between different countries and available services, with Lee detailing the main characteristics and meaning of global e-book subscription services. Lee said offshore e-book subscription services had succeeded in becoming profitable as they produced sales of content that would not have existed without subscription services and that these subscriptions made reading easy for people who had little interest in books to begin with.

In addition, Lee pointed out the biggest difference between the fixed book price systems in South Korea and elsewhere was the fact that in European countries like Germany, France and Spain, publishing companies have the freedom to change listed prices for books anytime they choose. And it is legally required for distributors to sell books at equal rates in those countries. In France where a fixed price system is also in place for books, unlimited reading subscription plans became a problem and authorities were prompted to change the rules for e-book subscription services,

Lee said. He went on to advise the audience that related industry workers and authorities could refer to these cases to improve rules, policies and contracts for e-book subscription services in South Korea.

'Is it the proliferation of reading culture? Or platform competition?'

Ji Young-gyun, senior manager at Kyobo Book Centre

Ji Young-gyun, who is a senior manager at Kyobo Book Centre, South Korea's largest book retail chain, explained platforms can't help but adapt to the shifts of time as the digital content market, and consumer environment have all changed. Kyobo also provides a monthly subscription service. Consumers' convenience and price are all important factors for platform providers like Kyobo, Ji said, and as consumers now stress the importance of experiential value, consumption not only means 'to own' but also 'to share'. This change in consumption patterns has given birth to the trend that is e-book subscription services and platforms that provide these services are currently competing fiercely against each other for more content to secure the market's top spot.

Ji added unlimited subscription programs have an effect in bringing in new users and that e-book readers have had a positive effect in boosting e-book content consumption. Hence, advancements in technology, improvements in profit structures, and securing quality content is important when it comes to subscription services

expanding the e-book market, Ji explained. His presentation came to a close with a suggestion that a new positive cycle may be needed with bigger profitability and an active vision for platform businesses.

'Can monthly subscriptions like Netflix co-exist with fixed book prices?'

Kim Ki-tae, chairman of Korea Electronic Publishing Society

Ahead of his presentation, Kim Ki-tae, the chairman of Korea Electronic Publishing Society, said a discussion is necessary among those who are directly affected by the fixed book price policy and e-book subscription services. He stressed the urgent need for a detailed roadmap and realistic policies. Through his presentation, Kim said if the subscription economy had previously been centered on 'content', now its core is 'digital' as technology has developed. Kim went on to point out that subscription services had manifested in a blind spot within the existing fixed price policy, creating a problem.

He asked if it was necessary to assess whether e-books should be subject to fixed prices. Kim said he believes electronic publications should abide by the fixed price rule as they follow a certain format as published content and enjoy certain tax breaks. Also, this discussion regarding the fixed price policy and subscription economy should not be held from the publisher's point of view, but that of the content producer as well, Kim said. He went on to

forecast if existing issues like earnings structures are resolved, a good environment could be created for the co-existence of e-books and physical books.

'What is the future of publishing in a competitive subscription economy?'

Kang Il-yong, reporter at Aju News

A reporter for Aju News in South Korea, Kang Il-yong projected the subscription economy would continue expanding going forward in his presentation. In his introduction, Kang said the meaning of 'subscribing' had to be clearly defined ahead of anything. 'Gudok' in Korean, which means subscription, is easily confused between subscription and curation. Subscription means paying a price for recurring services, whereas curation refers to receiving recommendation services. Kang said subscription services are more suitable for today's online and digital environments.

Among music, movies, e-books and games for which subscription business models exist, music and movies have short consumption cycles but in the case of e-books, their volatility is comparatively low, and they have longer consumption cycles, which could present hurdles in creating subscription services for them. However, the age of the subscription economy is currently upon us and cannot be avoided, said Kang, and for e-books to have competitiveness in the subscription economy, high-quality content should be provided to coax consumers to open their wallets.



This year's electronic publishing issue seminar was an opportunity for all participants to mull over how the publishing industry should react to today's subscription economy. The presentations were all different, but the presenters were in agreement in that in the end, readers should be the focus of all efforts and that it is important to provide good quality content and services. Meanwhile, a more in-depth seminar on the fixed price policy and subscription services is planned for June at the Seoul International Book Fair. Not only will there be writers and other industry executives at the seminar, but also other participants from different career backgrounds, raising expectations for the discussions to be held.

Publishing Policy

The History and Characteristics of South Korean Copyright Legislation

Written by Kim, Ki-Tae
(Prof., Dept. of Digital Content Creation, Semyung University)

Copyright born from publications, publishing industry bolstered by copyright

The Korean word 'jeojakgwon' comes from the English word 'copyright'. After the world's first copyright law was established in 1809 in the U.K., this word has been used all across the globe. To directly define this word, it refers to the right to copy or make duplicates of something. The word 'copyright' didn't appear from thin air, and anyone can easily ask how the word came about - what someone tried to do that involved copying. The answer can be derived from Gutenberg's printing press. Prior to Gutenberg's invention, mankind could only create documents through writing by hand (on papyrus, clay tablets, parchment, bamboo, etc). With the printing press, the printing industry was born and large-

scale reproduction of documents became possible. Before this, it was difficult for people to comprehend the efforts of authors who produced content due to the labor-intensive process that was copying by hand. However, with the introduction of the printing press and the birth of publishing companies that published specific content to earn great amounts of money, the rights of those who produced that content naturally began to receive attention. Eventually, that right earned the name 'copyright' and those in the publishing industry came to have rights to protect. Today, the rights of publishing companies who own permission to use content from the content producers are powerfully protected by the law, enabling the publishing market to flourish. Copyright came to be thanks to the evolution of publishing, but now, the publishing industry is becoming stronger thanks to copyright.

In South Korea, copyright law was enacted in 1957, bringing about changes to the publishing industry like the protection of an author's copyright up to 30 years after their death. In the immediate years after the legislation was passed, the law was formed of 75 articles in total, and most of them involved rights regarding publishing, like the right to publish and the right to issue publications. In those days, there was a limited number of industries where copyrighted material was used and the publishing industry obviously used them most of all. One unique factor was the fact that the law saw publishing rights as a direct right for writers, with the law stating "authors have the right to publish their produced content". Today, publishing rights usually refer to usage rights that are granted

to those who are permitted to publish by the author who owns the original property rights. In spite of this interesting fact, the copyright law that was enacted at the time was reduced to mere words on paper as Korean society went through industrialization. Most Koreans were unaware of what copyright was and conventional thought at the time didn't place much weight on the rights authors had. To support this, there was even a Korean saying that went: "A book thief isn't even a real thief". Due to this, there were rarely conflicts over copyright issues then.

However, in the year 1987, that changed. The country's copyright law was completely amended on July 1 that year to include the protection of intellectual property for 50 years after the death of the original content producer. That same day, South Korea handed in an application for membership to join Unesco's Universal Copyright Convention (UCC). After South Korea was accepted and all related processes were made final from October 1 that year, the country bore the responsibility of protecting the copyright of foreign publications as well. Due to these changes, South Korea's publishing industry was suddenly filled with uncertainty and began avoiding publishing translations of foreign books altogether. Unfortunately, as a result, the number of translated foreign books in South Korea remained paltry for a long time. Following this, the winds of change blew more fiercely, and eventually, South Korea came to adopt the Agreement on Trade-Related Aspects of Intellectual Property Rights (TRIPs) in January of 1996 under the World Trade Organization after

the Uruguay Round. In September of that year, South Korea also implemented the Berne Convention.

From analog to digital, copyright evolving with technology

From the 2000s, as digital technology grew more widespread due to the internet, new rights came to exist like the right to transmit data via the internet. E-books also entered the market, creating new and difficult situations for publishing industry workers who could no longer draw clear lines with pre-existing copyright laws. As a result, copyright law was amended again on June 29, 2007, to include broadcasting rights, transmission rights and digital audio transmission rights under an umbrella article called 'public transmission rights'. In June and December of 2011, more amended laws were enacted as requirements prompted by the passing of free trade agreements with the European Union and the United States. With these amendments, the term of copyright for a particular work was extended to 70 years after the death of the author or the date of first publication. South Korea's copyright law saw many other changes then, including the addition of exclusive publication rights and other articles on fair content usage. All of this was brought about by the swift development of digital technology, and the publishing industry was not to be spared. The age had come where all paper books were now subject to publishing rights and other publications like e-books had to follow exclusive publication laws.

Now in South Korea, like where there is income, there are taxes, where there is content there is copyright law. It is now common sense to not steal other people's ideas or published content, just like you cannot steal another person's property. However, despite authorities' attempts to move quickly, technology seems to be evolving at an even faster pace. Digital technology has steered us into the fourth industrial revolution where AI and the Internet of Things affect our day-to-day lives. It hasn't been easy for copyright law and publishing both born in an analog era to adjust to the age of digital media. Books can now be widely found on mobile platforms, and various technologies that previously took more than 1,000 years to move from the West to the East and vice versa, now travel across the world in a single file format in the blink of an eye. All problems begin and end with mankind. Only when we become loyal to the thought that creators should be respected in order for culture to develop, and the belief that technology is only a tool to help humans and that humans should not become its subordinates, will copyright stand as a benefit to mankind.

New Books

Before Overtaxing Oneself





On those days, you end up feeling
empty and think,
"Do I have to go this far?"



Why don't you tell yourself this after
a long day of work?

“

I will not make useless efforts.

I accept my limits.

I will maintain my own pace.

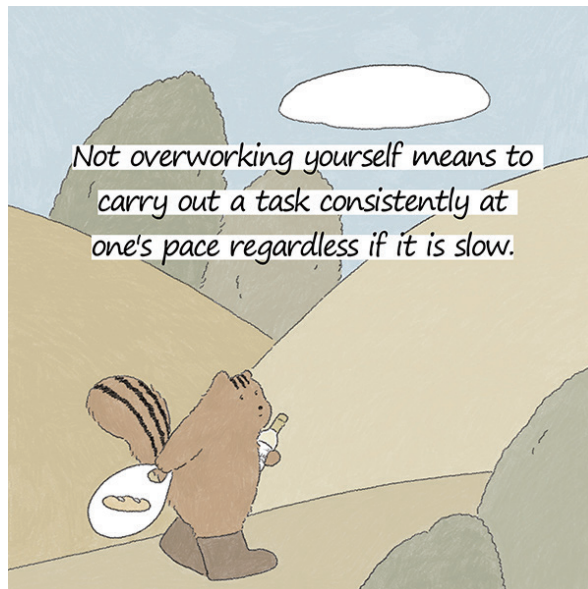
”

“

There is nothing difficult
when everything is taken one step
at a time. More important than
anything is not to overdo it.

Page 79, Excerpt from <Before Overtaxing Oneself >

”



Not overworking yourself means to
carry out a task consistently at
one's pace regardless if it is slow.

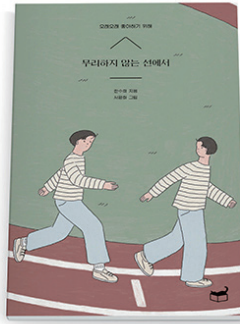
Don't you believe this also means not

losing happiness and

achieving something 

every day?

*A new book that teaches the rules of
enjoying good days and enduring those
that aren't as good.*



Before Overtaxing Oneself

Written by Han Soo-hee

Illustrated by Seo Pyeong-hwa

Publisher: Humanist Publishing Group Inc

Genre: Essay

Best Sellers

South Korea's May Bestsellers

Written by Choi Ha-Yeong

A look at the bestseller lists at South Korea's biggest bookstore chains for the third week of May this year shows two Korean authors keeping a strong grip at the top. According to Kyobo Book Centre, YES24 and Aladin, Kim Young-ha's *The Reason for Travel* (Munhakdongne) and Hong Chun-wook's *The History of Money through 50 Incidents* (Rok Media) took the top spots, showing their popularity is still going strong. Meanwhile, Cho Hyun-ah's *Yeon's Letters* (Sonbom Books) surged quickly in the charts even before its official release scheduled for May 27, thanks to pre-orders for the book version of the online comic series. This once again reflected the undying demand for online comics in South Korea. As for foreign books, Bernard Werber's *Depuis l'au-dela* (Open Books)

easily (comfortably) found its way inside the top 10 list.

When comparing bestsellers among the three bookstore chains, essays were in vogue at Kyobo with *Pooh Bear, Happiness Happens Every Day* (RH Korea) in 3rd place and *I Have Decided to Live as Me* (Maumsup) taking 9th. Aside from essays, books dealing with self-help, philosophy and economy/management all received equal attention in May. At YES24, *Seol Min-seok's Great Adventure Into Korean History 10* (IHuman), *Magic Thousand Character Classic* (Owl Book), *Genius Butt Detective and the Curry Mystery* (Mirae&Iseum) found themselves all top 10 bestsellers, showing young readers were influential in their performance. In the case of Aladin, comic books were popular as *Haikyu!! 35* (Daewon CI), *The Complete Edition of Battle Angel Alita 3, 4* (Ani Books) were among the top 10 bestsellers there.

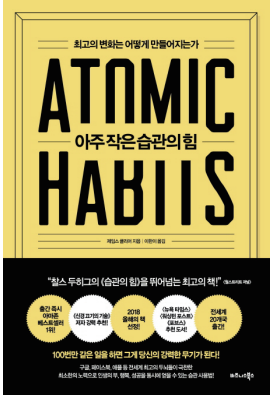

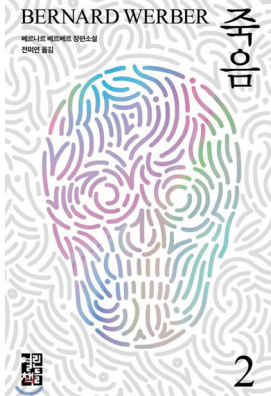
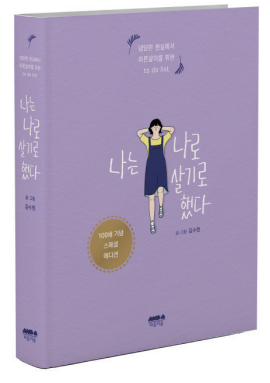

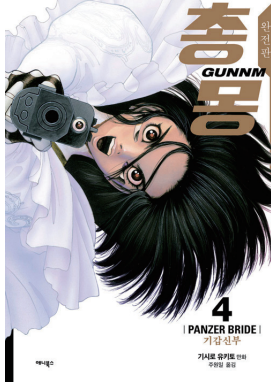
A look at all three bestseller lists shows essays are still popular in South Korea, with famous authors Kim Young-ha and Bernard Werber enjoying steady popularity. The lists also showed online comic series and comics for children have been in demand, dotting the bestseller charts. Reader preferences and publishing trends of South Korea could easily be observed by comparing charts from the three bookstore chains.

* The following lists were provided from the official websites of Kyobo Book Centre, YES 24 and Aladin. The lists for YES24 and Aladin are for the 3rd week of May while for Kyobo, the list is for May 14 to 21.

<Top 10 Bestsellers>

No.	Kyobo Book Centre	YES24	Aladin
1			
	<p><i>The Reason For Travel</i> Author Kim Young-ha Publisher Munhakdongne Genre Essay</p>	<p><i>The Reason For Travel</i> Author Kim Young-ha Publisher Munhakdongne Genre Essay</p>	<p><i>Yeon's Letters</i> Author Cho Hyun-ah Publisher Sonbom Books Genre Online serial comic</p>
2			
	<p><i>The History of Money Through 50 Incidents</i> Author Hong Chun-wook Publisher Rok Media Genre Economy</p>	<p><i>The History of Money Through 50 Incidents</i> Author Hong Chun-wook Publisher Rok Media Genre Economy</p>	<p><i>The Reason For Travel</i> Author Kim Young-ha Publisher Munhakdongne Genre Essay</p>
3			
	<p><i>Pooh Bear, Happiness Happens Every Day (Limited Cherry Blossom Edition)</i> Author Original Pooh Bear Publisher RH Korea Genre Essay</p>	<p><i>Yeon's Letters</i> Author Cho Hyun-ah Publisher Sonbom Books Genre Online serial comic</p>	<p><i>The History of Money Through 50 Incidents</i> Author Hong Chun-wook Publisher Rok Media Genre Economy</p>

No.	Kyobo Book Centre	YES24	Aladin
4	 <p>Yeon's Letters Author Cho Hyun-ah Publisher Sonbom Books Genre Online serial comic</p>	 <p>Seol Min-seok's Great Adventure Into Korean History 10 Author Seol Min-seok, Story Box Publisher Human Genre Children's comics</p>	 <p>Exhalation Author Ted Chiang Publisher Elly Book Genre Novel</p>
5	 <p>Depuis l'au-Dela 1 Author Bernard Werber Publisher Open Books Genre Novel</p>	 <p>Magic Thousand Character Classic 45 Author Kim Hyun-su Publisher Owl Book Genre Children's comics</p>	 <p>Haikyuu!! 35 Author Furudate Haruichi Publisher Daewon CI Genre Comics</p>
6	 <p>Depuis l'au-Dela 2 Author Bernard Werber Publisher Open Books Genre Novel</p>	 <p>Reading Strategy for Studying Author Choi Seung-pil Publisher Chaek Guru Genre Humanities</p>	 <p>Depuis l'au-Dela 1 Author Bernard Werber Publisher Open Books Genre Novel</p>

No.	Kyobo Book Centre	YES24	Aladin
7	 <p>Atomic Habits Author James Clear Publisher Business Books Genre Self-help</p>	 <p>My Monthly Wage Independence Project Author Yoo Mok-min Publisher Leaders Book Genre Economy/Management</p>	 <p>Depuis l'au-Dela 2 Author Bernard Werber Publisher Open Books Genre Novel</p>
8	 <p>How Philosophy Can Become A Weapon For Life Author Yamaguchi Shu Publisher Dasanchodang Genre Philosophy</p>	 <p>Genius Butt Detective and the Curry Mystery Author Troll Publisher Mirae&Iseum Genre Picture Book</p>	 <p>Jin-Yi, Jinny Author Jeong Yu-jeong Publisher Eunhaengnamu Genre Novel</p>
9	 <p>I Have Decided to Live As Me Author Kim Su-hyun Publisher Maumsup Genre Essay</p>	 <p>The Irreversible Promise Author Gaku Yakumaru Publisher Book Plaza Genre Novel</p>	 <p>Battle Angel Alita Full Edition 4 Author Kishiro Yukito Publisher Anibooks Genre Comics</p>

No.	Kyobo Book Centre	YES24	Aladin
10	 <p><i>The Customer Decides My Fate</i> Author Park Jong-yoon Publisher Song Books Genre Economy/ Management</p>	 <p><i>Depuis l'au-Dela 1</i> Author Bernard Werber Publisher Open Books Genre Novel</p>	 <p><i>Battle Angel Alita Full Edition 3</i> Author Kishiro Yukito Publisher Anibooks Genre Comics</p>

Book Summary

Export Prospects of Korean Books

KPIPA's Choice for Supporting Abstract · Sample Translation

Secrets to Winning Hearts without Words

1. Publication Details

Imprint | Sigongsa
Title | Secrets to Winning Hearts without Words
Subtitle | Body Language of Attraction
Author | Heo Haengyang
Genre | Business Management
Format | 140×207
Binding | Paperback
Pages | 208pages
ISBN | 9788952794994

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3. Marketing Information

Keyword | Personal development; negotiation; persuasion; communications; social skills; psychology
Target Readership | Young Adult, Adult
Media Review and Advertisement | Communication specialist Heo Haengyang introduces quick and easy body language techniques.



4. About the Author

Heo Haengyang received a bachelor's in English language and literature and master's in mass communication and journalism from Korea University. He was a journalist for a decade before pursuing a doctorate degree in media economics at Northwestern University. He is a professor of media communications at Sejong University and the author of *Celebrity Marketing and Scandal : Korean Elites and Media*. Heo's key research area is celebrity marketing and social media marketing. He aims to make communications more accessible to the public.

5. About the Book

The power of body language is greater than words!

Win hearts in 3 seconds!

The popularity of the communications books attests to our desire to improve our public speaking skills. But can a book or two turn someone into a well-spoken communicator? Developing your own style and contents takes more than cramming. Naturally flowing eloquence requires practice over time. More importantly, talent comes into play.

But that doesn't mean you should despair. There are other techniques that can greatly improve your communication, namely body language.

Professor Heo Haengyang introduces various body language techniques, such as facial expressions, responsiveness, mirroring, gaze, voice, touch, posture, and gesture. He details scientifically proven effects and real life applications. There is no need to despair over being a poor public speaker. Invest three seconds in your body language to communicate easier and faster than words. Be remembered as an attractive person.

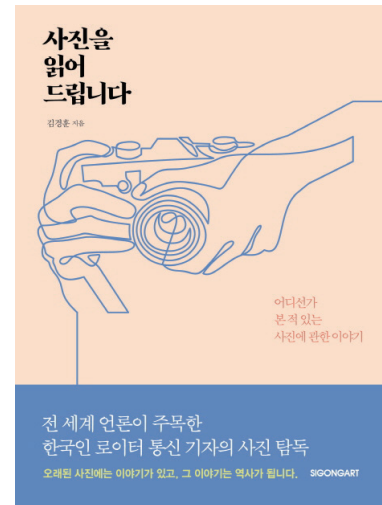
Communication begins before you speak.

Is it possible to start communicating before uttering a word? Surprisingly, communication takes more than just words. Communication takes three things: a physical appearance, monetary possessions, and verbal words. Communication via body and money is particularly important when meeting someone for the first time. The first few seconds of wordless communication determine first impressions, and you have a higher chance of making a good first impression if you are groomed and well dressed. In fact, if you fail to communicate on the physical and monetary level, you may not even get the opportunity to exchange words. No matter how good the person may be at heart, you may not want to learn more about the person without a good first impression. This book focuses on the body language that other communications books fail to address and guides readers to win hearts.

Photograph Reading

1. Publication Details

Imprint | Sigongsa
Title | Photograph Reading
Subtitle | A story about a photograph you came across
Author | Kim Kyunghoon
Genre | Art and Culture
Format | 150×205
Binding | Paperback
Pages | 348pages
ISBN | 9788952798336



2. Contact

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3. Marketing Information

Keyword | Art; public culture; photography; photo essay; Reuters; journalism; photojournalism
Target Readership | Young Adult, Adult
Media Review and Advertisement | This book tells a 20-year veteran Reuters photographer's stories of reporting around the globe.

4. About the Author

Kim Kyunghoon was born in Seoul and studied photography at Chungang University and London College of Communication. In 1999, he launched his career as a photographer at *Daily Sports* and has been working for *Reuters* since 2002. Having worked at *Reuters* branches in Seoul, Tokyo, and Beijing, Kim reported on major international events including the Southeast Asian tsunami, 2011 Japanese earthquake and Fukushima nuclear disaster, North Korea's Pyongyang Arirang, South Korean Sewol sinking, and the Central American caravan. He also reported on international events such as the Olympics and World Cups. Kim was recognized for Reuters Photos of the Year 2019.

5. About the Book

A Guide for Communicating with Photos

We are beyond the era of 24-cut and 36-cut film cameras or the digital camera. It is now the era of smart phone. The role of photos changed from commemorating special days to recording ordinary moments in our daily lives. Photographs have become a form of language and an ordinary mode of communication to depict stories. However, as photographs become part of our daily lives, the standard of “good photographs” has become more ambiguous. *Photograph Reading* is not a book that simply shares photos, but a guidebook that explains why photos are important and how to read the stories captured in each one.

This book was inspired by the photograph of a migrant mother and her children at the US-Mexican border. The author shares his unique hands-on experience with photographs from the past and the present. The author’s reporting on the *Pregant Comfort Woman* is paired with the author’s experience of reporting on Chinese comfort women and poignantly captures the controversial history. Robert Capa’s major works come to life with testimonials of the author and his American colleague’s experience. The author shares unknown stories about famous photographs and tells mesmerizing stories of unknown photos in a single volume. Borrowing from the intriguing and heart rending stories behind photographs, the author offers a different approach towards photographs - a record of history and media - as well as a framework to view our society.

Internet of Things(IoT)

1. Publication Details

Imprint | Mind Alive Co., Ltd.
Title | Internet of Things(IoT)
Subtitle | Save IoT Robot Didi
Author | Kwon Yongchan
Illustrator | Toonjangee
Genre | Educational Comics
Format | 188×257
Binding | Hardcover
Pages | 156pages
ISBN | 9791187513476



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3. Marketing Information

Keyword | Fourth Industrial Revolution; Internet of Things, IoT; advanced technology

Target Readership | Ages 9 to 12

Media Review and Advertisement | The Fourth Industrial Revolution and Technologies in Comics.

4. About the Author

Kwon Yongchan made his literary debut with the fantasy novel *Shirlium* in 2000. He writes various genres including children's stories, cartoons, and op-eds. Kwon's selected publications includes *Duduri's Adventure*, *The Whole Korean History*, *Children's Dream Generator*, *Science Survival School*, as well as numerous volumes in the Why? Series and Who? Series.

5. About the Book

The Internet of Things (IoT) is the most important concept in the fourth industrial revolution. IoT is at the core of the advanced technologies since it connects technologies and devices of to the fourth industrial revolution. The time it takes to connect various products and services through the internet will continue to shorten, and in no time, we will be surrounded by the IoT devices and services. This book explains the emergence of IoT and the principles behind self-driving cars, drones, wearable technology, smart medicine, smart home, and smart cities. Then it introduces the debates around "Big Brother" and the risk of privacy invasion. The unlimited applications of IoT - as seen in smart cities, smart homes, and self-driving cars - are also discussed in this volume. "IoT and the Future of Our Society and Professions" explores new jobs that will be created in our future.

3D Printing

1. Publication Details

Imprint | Mind Alive Co., Ltd.

Title | 3D Printing

Subtitle | Secrets of the 3D Animal Hospital

Author | Choi Jaehoon

Illustrator | Lee Youngho

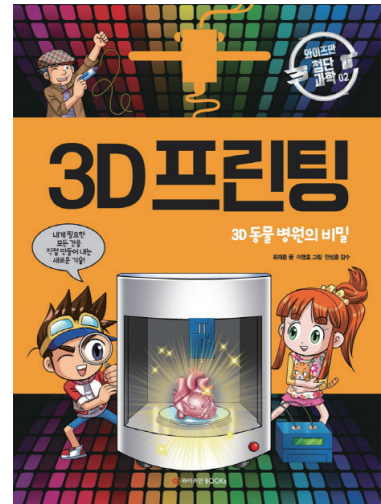
Genre | Educational Comics

Format | 188×257

Binding | Hardcover

Pages | 156pages

ISBN | 9791187513483



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3. Marketing Information

Keyword | Fourth Industrial Revolution; 3D printing; advanced technology

Target Readership | Ages 9 to 12

Media Review and Advertisement | The Fourth Industrial Revolution and Technologies in Comics.

4. About the Author

Choi Jaehoon plans and writes contents for educational cartoons, children's non-fiction, and educational entertainment games. Recently, he is focusing on advanced technologies, the fourth industrial revolution, and subsequent societal changes. Choi's notable works include numerous serialized works such as the *Mentor*, *Hello My Job*, *Who?* and *Mission Success: Science Battles*.

5. About the Book

3D printing is the most notable technology in various industries today. The democratization of 3D printing, sometimes referred to as a separate industrial revolution on its own, has brought significant changes to our daily lives. From food and textiles to construction, hospitals, and outerspace, the 3D printing market is rapidly growing. 3D printers can make whatever you can think of, including items that individuals formerly couldn't afford or lacked the technology build. This is the reason why 3D printing is a most noted technology.

This book introduces the advanced technology of 3D printing and its expansive applications. Food and clothes, items that transform based on temperature, humidity, or electromagnetic field (also known as 4D printing), and body organs and living tissue (also known as bioprinting) are some applications of this new technology that goes beyond imagination. “3D Printing and the Future of Our Society and Professions” explores new jobs that will be created in our future.

Coding

1. Publication Details

Imprint | Mind Alive Co., Ltd.
Title | Coding
Subtitle | Operation: Protect Planet Earth
Author | Choi Jaehoon
Illustrator | Toonjangee
Genre | Educational Comics
Format | 188×257
Binding | Hardcover
Pages | 156pages
ISBN | 9791187513544



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3. Marketing Information

Keyword | Coding; programming; advanced technology
Target Readership | Ages 9 to 12
Media Review and Advertisement | The Fourth Industrial Revolution and Technologies in Comics.

4. About the Author

Choi Jaehoon plans and writes contents for educational cartoons, children’s non-fiction, and educational entertainment games. Recently, he has been focusing on advanced technologies, the fourth industrial revolution, and subsequent societal changes. Choi’s notable works include numerous serialized works such as the *Mentor*, *Hello My Job, Who?* and *Mission Success: Science Battles*.

5. About the Book

Coding is the process of making a program that executes computer operations. Computer allows us to play games, access the web, and share information with people around the world. It allows us to edit and share video files that we record. Coding allows you to make all these programs. Once you learn how to code, you are empowered to express your thoughts, solve problems, and have the means to make the world a better place. This book is a good starting point for children who are encountering coding for the first time.

The leaders in the IT industry like Bill Gates, Steve Jobs, and Mark Zuckerberg, as well as non-IT professionals explain why we all need to know how to code. It's not about whether or not to learn to code, but how to learn to code. "Coding and the Future of Our Society and Professions" explores new jobs that will be created in our future.

Self-Driving Cars

1. Publication Details

Imprint | Mind Alive Co., Ltd.

Title | Self-Driving Cars

Subtitle | Neo-Alpha Project

Author | Kwon Yongchan

Illustrator | Lee Youngho

Genre | Educational Comics

Format | 188×257

Binding | Hardcover

Pages | 156pages

ISBN | 9791187513551

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URL | <http://en.mindalive.co.kr>

3. Marketing Information

Keyword | Self-driving cars; advanced technology; future cars

Target Readership | Ages 9 to 12

Media Review and Advertisement | The Fourth Industrial Revolution and Technologies in Comics.



4. About the Author

Kwon Yongchan made his literary debut with the fantasy novel *Shirlium* in 2000. He writes various genres including children's stories, cartoons, and op-eds. Kwon's selected publications includes *Duduri's Adventure*, *The Whole Korean History*, *Children's Dream Generator*, *Science Survival School*, as well as numerous volumes in the Why? Series and Who? Series.

5. About the Book

A self-driving car is a car that is capable of making decisions on its own without a driver. Self-driving started in 2000 and took off in the 2010s through development by various international companies. Google, the forerunner in this industry, launched a self-driving taxi in 2018. These driverless cars are expected to enter the South Korean market in the next couple of years. A self-driving car is a amalgamation of various advanced technologies like mechanical engineering, electrical engineering, robotics, chemical engineering, and computer science. This book is a useful guide to information technology for the children who will lead the future of advanced technologies. This volume examines history and technical development, as well as the societal problem that may arise with the new technologies. In particular, "Self-Driving Cars and the Future of Our Society and Professions" offers food for thought on how our day to day life will change with the new technologies.

Biotechnology

1. Publication Details

Imprint | Mind Alive Co., Ltd.

Title | Biotechnology

Subtitle | Investigation: Eum-meong's DNA Incident

Author | Yoon Sangseok

Illustrator | Shin Jeonghoon

Genre | Educational Comics

Format | 188×257

Binding | Hardcover

Pages | 156pages

ISBN | 9791187513599



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3. Marketing Information

Keyword | Biotechnology; DNA; advanced technology

Target Readership | Ages 9 to 12

Media Review and Advertisement | The Fourth Industrial Revolution and Technologies in Comics.

4. About the Author

Yoon Sangseok studied life science at Sungkyunkwan University and joined the editorial team at the education publishing house Doosan Donga where he produced children's books. Currently, he is a freelance writer. Yoon's publications include *Fantastic Optical Illusions*, *Everyday Science*, *History in Cartoon: Taejo Wang Geon*, *Reading News in Cartoons*, and *World History in Cartoons*. He was also involved in Why? Series books such as *Artificial Intelligence*, *Future Energy*, and *Currency and Economy*.

5. About the Book

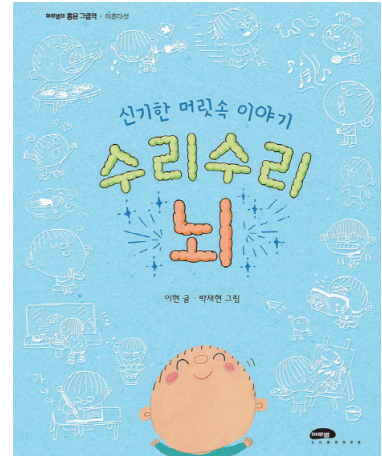
Futurists argue that biotechnology will realize the human desire to live in a healthy, clean environment without resource constraints. Biotechnology is a field of applied science that aims to enhance human welfare and deals with all forms of organisms in the ecosystem, including microorganisms, plants, animals, and insects. It crosscuts a wide array of topics, including medicine, agriculture, fishing, and environment. Recently, these areas of studies are fusing and further developing with digital technologies, such as communications technology, nanotechnology, and environmental technology.

This volume introduces basic biotechnology concepts, such as cells, chromosomes, and DNA. It also goes into DNA fingerprinting and barcodes, genetic recombination, stem cells, cloning, and nanotechnology, and further discusses the implications of biotechnology for humanity and the environment. "The Future Society and Professions with Biotechnology" explores how our lives will be impacted by biotechnology.

Abacadabra Brain: A Miracle Inside Your Head

1. Publication Details

Imprint | Marubol Publications
Title | Abacadabra Brain: A Miracle Inside Your Head
Author | Lee Hyun
Illustrator | Park JaeHyun
Genre | Picture Book
Format | 200×250
Binding | Hardcover
Pages | 40pages
ISBN | 9788956635873



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3. Marketing Information

Keyword | Health, rules, brain, good behavior, basic life
Target Readership | Ages 3 to 5 years
Media Review and Advertisement | A fun and easy picture book presented by the Abacadabra Brain.

4. About the Author and Illustrator

Author - Lee Hyun

Born in Ganggyeong, South Chungcheon Province, Lee majored in nursing and children's literature. She works as head nurse in a Korean traditional medicine center but also lectures on children's literature in a university. She has received the Children's Literature Award and the Ju Pyeong Children's Play Award. She has published *At My Will, I Have a Secret, The Best Present Mom Received, and I Am a Wolf*, among other stories. Working as a Korean teacher, a humanities teacher of picture books, and an educator of global citizens, she writes through seeing, reading, listening, thinking, and imagining a lot.

Illustrator - Park JaeHyun

After studying graphic design, Park worked as graphic designer for a while and is now illustrating children's books using various creative ways of expression. The books he has illustrated include: *The Strongest Horse; I Should Have*

Taught Tubalu to Swim! The Exciting School of Vegetables; Who Will Understand Me? Looking for a Runaway Booger; Bacteria, Dwellers of an Invisible World! and *I Am a Wolf*, among others.

5. About the Book

Abracadabra Brain: A Miracle Inside Your Head is a picture book for young children that tells about the serious and often difficult topic of the brain in an interesting way. The brain, depicted as a magician in our body, uses magic to control the workings of our body parts, an easy approach for children as well as for the adults who take care of them. Not a book that names the brain's parts nor explains their functions, this picture book for young children introduces, in a fun way, why our brain is important, what roles it plays, and how it can be protected in a growing child, along with other basic daily habits to establish a regular and healthy life. Reading *Abracadabra Brain: A Miracle Inside Your Head* will help a child learn and put into practice healthy life habits in a natural way.

Reading Ivan Illich in the Local Secondhand Bookstore

1. Publication Details

Imprint | SANZINI

Title | Reading Ivan Illich in the Local Secondhand Bookstore

Author | Yun Seonggeun

Format | 148×210

Binding | Paperback

Pages | 256pages

ISBN | 9788965455257

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3. Marketing Information

Target Readership | Teenagers, Young-Adults, Adults

Media Review and Advertisement | An interesting story by the owner of a local secondhand bookstore who read Ivan Illich's books and applied the insights from the books to his life and business of running a bookstore.

4. About the Author

The author had dreamt since childhood of becoming the owner of a secondhand bookstore, but he majored in computer science at university and was employed for a long time at an IT company. Around thirty, he quit his job and worked for a publisher and at a secondhand bookstore until 2007, when he opened his own secondhand bookstore, "Secondhand Bookstore in Wonderland." He has been running it ever since. He likes the ideas of Ivan Illich and tries to apply them to his life and to running his business. He has published *A Secondhand Bookstore in Wonderland*, *Late-Night Bookstore*, *An Old Book Talked to Me*, and *My Way of Reading*, among others.

5. About the Book

This book tells an interesting story about the owner of a neighborhood secondhand bookstore who read Ivan Illich's books and applied this philosopher's insights to his life and the business of running the bookstore. He relates some interesting anecdotes from what he experienced in his 11 years of running the bookstore as well as some interesting interviews that he conducted with Japanese experts in the secondhand bookstore business.

The author was employed at an IT company before opening the bookstore, and had to work day and night with little time for himself. The lack of a work-life balance led to extreme weight increase and debilitating stress, eventually leaving him bed-ridden. After a nervous breakdown, he happened to encounter Ivan Illich's books and realized the importance of "everyday life." Without leaving the country and by taking on the management of a secondhand bookstore, the author strives to make a rhythm of his own everyday life, mulling over how to avoid being dominated by the capitalist system.

In a time when running an ordinary bookstore is already hard enough, concerned people ask the author about how he keeps a secondhand bookstore going and how he manages to survive. He also often hears that he is very courageous in quitting his good job. Some advise him to register the bookstore as a "social enterprise" to receive a government subsidy, some offer unsolicited lectures on what he should do with his time, and some, for example, insist on receiving a higher purchase price for their popular poetry book, considering it a rare, precious tome, and so on. From these anecdotes, readers can imagine the difficulties of running a secondhand bookstore, which from the outside might seem peaceful and relaxed.

The author, however, enjoys doing what he does. Although buying used books is not easy, he feels pleased and satisfied when he finds a rare valuable book. He muses over how to live independently through running a bookstore and does not hesitate to share joy with people. He even keeps his shop open late and invites insomniacs to come by. This book contains interesting and amusing anecdotes accumulated during the 11 years of running the bookstore. In reading them, readers will feel empathy for the author's memories of joy and sorrow.