

Guests of Honour at Feria del Libro de Madrid: The Cases of *¡AleManía!* and *France como un libro abierto*¹

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Abstract. The objective of this paper is to analyse the presence of Germany and France as Guests of Honour at Feria del Libro de Madrid with regard to the interdependences between the book fair and its visiting countries. By means of expert interviews with the organisers, I studied the processes of selection, the objectives and the realisation of *¡AleManía!* in 2011 and *France como un libro abierto* in 2016, as well as their accordance with the idea of bibliodiversity. In the past, the Guest of Honour seems to have played the role of an additional financial sponsor providing also further legitimacy for the public sales fair through its cultural programme. The guest countries in fact offer a variety of cultural and literary events at the venue, even though the selection of invited authors consists of actors with a strong or even dominant position in the respective literary field and therefore does not represent its diversity in every respect.

Keywords: Guest of Honour; Feria del Libro de Madrid; France; Germany; Bibliodiversity.

Países invitados de honor en la Feria del Libro de Madrid: Los casos de *¡AleManía!* y *France como un libro abierto*

Resumen. El objetivo de este artículo es analizar la presencia de Alemania y Francia como países invitados de honor en la Feria del Libro de Madrid atendiendo a las interrelaciones que se producen entre la feria y estos invitados. Mediante entrevistas con expertos, en concreto los organizadores de las presentaciones de ambos países, analizo los procesos de selección, los objetivos y las propuestas de *¡AleManía!* en 2011 y de *France como un libro abierto* en 2016, así como su respectiva conformidad con la idea de bibliodiversidad. En el pasado, parecía que el invitado de honor asumía el papel de un patrocinador económico adicional quien, con su programa cultural, proporcionaba más legitimidad a esa feria enfocada hacia el público y las ventas. De hecho, los invitados de honor ofrecen toda una variedad de eventos culturales y literarios en la feria, aunque la selección de autores invitados consiste en actores con un posicionamiento importante y a veces dominante en su respectivo campo literario y, por tanto, no representa la diversidad en todos los aspectos.

Palabras clave: País invitado de honor; Feria del Libro de Madrid; Francia; Alemania; bibliodiversidad.

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Introduction: Feria del Libro de Madrid and its Guests of Honour

Feria del Libro de Madrid, a book fair aimed at readers and the general public, has been one of the most important cultural events in the heart of the city since its establishment in 1933 and, with a few exceptions, has taken place each year since then. The open-air fair with exhibition stands of local booksellers and publishers was located at very popular places in Madrid, first at Paseo de Recoletos, before it moved to the Parque de El Retiro in 1967, where it still takes place today. The organisers could count on international attendance already in early years: since the 1950s, representatives from different, in particular Spanish-speaking countries participated as exhibitors or invited visitors in the fair. In 1951, publishers from France, Portugal and Mexico displayed their production at a special stand among those of local publishers and booksellers for the first time³. However, only recently the management of Feria del Libro de Madrid officially invites countries as Guests of Honour to present their literature and culture to the public at the fair – a practice that many international book fairs have implemented during the last decades. These invitations to the fair have not taken place on an annual basis so far, so it does not seem to be an established institution yet⁴. Recently, Feria del Libro de Madrid invited the Nordic states (2010), Germany (2011), Italy (2012), France (2016) and Portugal (2017) to the fair⁵. Guest countries⁶ bring along a delegation of authors and organise exhibitions and a variety of cultural events. These events take place at a dedicated stand or pavilion⁷ or elsewhere at the venue in the Parque de El Retiro, as well as at other places in the city as for example bookshops, libraries and theatres. As the attendance of Feria del Libro de Madrid is not aimed at visiting professionals and the publishing industry⁸,

³ Cf. Cendán Pazos, Fernando: *Historia de la Feria del Libro de Madrid (1933-1986)*, Madrid, Cámara de Comercio e Industria de Madrid, 1987, pp. 23 and 35-38. For more information on the history of Feria del Libro de Madrid, cf. Cendán Pazos, Fernando: *Historia de la Feria del Libro...*, Martínez Rus, Ana: “La política del libro y las ferias del libro de Madrid (1901-1936)”, in *Cuadernos de Historia Contemporánea*, 25 (2003), pp. 217-234, and Martínez Rus, Ana: “La política editorial durante la Segunda República: las Ferias del Libro”, in Idoia Murga Castro y José María López Sánchez (Eds.): *Política cultural de la Segunda República Española*, Madrid, FPI, 2016, pp. 147-170.

⁴ At least if compared to the tradition at Frankfurt Book Fair, which was the first book fair to implement this model and has been inviting Guests of Honour each year for 30 years now. For more information on the development of the invitation of guest countries in Frankfurt, cf. Weidhaas, Peter: *A History of the Frankfurt Book Fair*, Toronto, Dundurn Press, 2007, pp. 193-217.

⁵ Feria del Libro de Madrid did not invite Guests of Honour in the years from 2013 to 2015, possibly due to the instable economic situation of the book trade as well as the financial crisis in Spain in general.

⁶ In this paper, the terms “Guest of Honour”, “guest country” and “visiting country” are used interchangeably.

⁷ The term “pavilion” refers to an exhibition space for the Guest of Honour that can be clearly differentiated from other stands at the book fair due to its size and function (exhibition space for other objects than books, hosting of events), following the application of this term for the area at Frankfurt Book Fair that is dedicated to the visiting country.

⁸ As could be seen in a survey conducted among visitors of Feria del Libro de Madrid 2017, only 10% of the respondents stated that their visit was due to professional aims. Cf. Bosshard, Marco Thomas: “Visitantes no profesionales y libreros en la Feria del Libro de Madrid y su aceptación del formato del país invitado de honor. Encuestas entre el público y libreros”, in Marco Thomas Bosshard/Fernando García Naharro (Eds.): *Las ferias*

the presence of Guests of Honour is rarely organised by publishers' associations or alike. In most cases, public cultural institutions of the visiting country undertake the planning and realisation of the event, because for many countries the self-representation at a book fair abroad counts among image cultivation and is therefore part of foreign cultural policy⁹.

On the following pages, I will pursue the issue of cultural-political interdependences between Feria del Libro de Madrid and its Guests of Honour. For this purpose, the presentations of Germany in 2011 (*¡AleManía!*) and of France in 2016 (*France como un libro abierto*) serve as examples, in terms of their spatial presence at the fair as well as the organisation of events and exhibitions as a whole¹⁰. How and why have these countries become Guests of Honour in Madrid? Which objectives did the Goethe-Institut and the Institut français pursue with their presentations, and how did they organise the event?

Visiting countries obtain the opportunity to give an understanding of their literature and culture to the public of the book fair, so that one can consider the model of inviting Guests of Honour to be the intention to encourage cultural diversity – more specifically bibliodiversity, as it concerns the publishing sector. In her homonymous manifesto, Susan Hawthorne defines bibliodiversity as “a complex self-sustaining system of storytelling, writing, publishing and other kinds of production of orature and literature [...]”. She claims that “[b]ibliodiversity contributes to a thriving life of culture and a healthy eco-social system”¹¹. This includes the idea of free and fair speech. It means that a bibliodiverse book market is characterised by the wide involvement of actors from minorities who ensure the diversity of publications: “The producers of bibliodiversity inhabit the margins: socially, politically and often geographically and linguistically”¹².

The term bibliodiversity describes the capability of the publishing industry to create diversity at all stages of the process of production and distribution of books¹³. Within this value chain of publishing products, book fairs – in addition to their function as a distribution channel for books – are spaces of communication and meeting points for all actors of the book trade, from authors to staff of publishing houses and booksellers to readers¹⁴. These participants compete for the different types of capital (economic, social, cultural, and symbolic) described by Pierre Bourdieu. The respec-

del libro como espacios de negociación cultural y económica. Vol. I: Planteamientos generales y testimonios desde España, México y Alemania, Fráncfort del Meno/Madrid, Vervuert/Iberoamericana, 2019, pp. 173-190.

⁹ By analysing the example of Finland as Guest of Honour at Frankfurt Book Fair 2014, Helmi-Nelli Kõrkkö has shown the strategy of states to use self-representations at international book fairs as an approach to implement *nation branding*. Cf. Kõrkkö, Helmi-Nelli: *Finland. Cool. – zwischen Literaturexport und Imagepflege. Eine Untersuchung von Finnlands Ehrengastauftritt auf der Frankfurter Buchmesse 2014*, Vaasa, Vaasan yliopisto, 2017.

¹⁰ This investigation draws upon expert interviews with the organisers responsible for the presentations, Anna Maria Ballester of the Goethe-Institut Madrid, and Ophélie Ramonaxo of the Institut Français de Madrid, as well as on official publications and media coverage on the events.

¹¹ Hawthorne, Susan: *Bibliodiversity. A Manifesto for Independent Publishing*, Melbourne, Spinifex Press, 2014, p. 2.

¹² *Ibid.*, p. 21.

¹³ Cf. Galliard, Étienne: “Editorial”, in *Bibliodiversity. Publishing & Globalisation*, 1 (2011), p.6.

¹⁴ Book fairs represent an important event for all members of the literary field. The study on Guests of Honour at Feria del Libro de Madrid is therefore based on the field theory by Pierre Bourdieu, cf. in particular his main work in this respect, Bourdieu, Pierre: *Les Règles de l'art: genèse et structure du champ littéraire*, Paris, Seuil, 1992.

tive presence and visibility of these actors at the book fair can be an indicator of the state of bibliodiversity in a certain literary field.

In the social systems that are book fairs, Guests of Honour play a role, too. In the following, I will give special attention to the capacity of the French and German presentations as guest countries at Feria del Libro de Madrid to convey the diversity of their respective book production to the Spanish public. Considering the composition of the delegations of authors invited to Madrid as an indicator of bibliodiversity in this context, I will study them with regard to the diversity of writers (gender relation, origin, age) as well as literary genres and French and German publishers they represent¹⁵.

As mentioned before, Feria del Libro de Madrid is an event aimed at the reading public. Thus, the selling of books usually is a key interest of the visiting countries. It includes the sale of translated books as well as original language editions, possibly in cooperation with local publishers and booksellers at the fair. Therefore, the analysis of *¡AleManía!* and *France como un libro abierto* is preceded by a short outline on the situation of German and French literature on the current Spanish book market.

1. Translations of German and French Books in Spain¹⁶

The Spanish publishing sector is characterised by its “carácter abierto a otras culturas”¹⁷. Nevertheless, the total number of translations published in Spain has decreased significantly since the beginning of the economic crisis in 2008. Recently, the total number of translated books has declined further from 16,301 translations in 2014 to 12,858 titles in 2015. However, with a share of 16.2% of the total book production, the percentage of translated titles is comparable to that in the French book market (17 to 18%) and slightly higher than the percentage of translations in the German book market (12 to 13%)¹⁸. The Spanish book market counts with translations from more than 50 languages. And these titles are successful: in 2015, 4 out of the 10 bestselling books in Spain were translations. Even though English is by far the most important language (accounting for more than half of all translations published, namely 6,646 titles in 2015)¹⁹, also French and German are among the most common languages for translations in the Spanish publishing sector, with a share of 10,8% (French) and

¹⁵ For more information on the study of presentations of Guests of Honour at book fairs regarding bibliodiversity, cf. Hertwig, Luise: “Bibliodiversity in the Context of the Presence of Guests of Honour at International Book Fairs. An Outline on the Analysis of Francfort en français 2017”, in Marco Thomas Bosshard/Fernando García Naharro (Eds.): *Las ferias del libro...*, pp. 109-132.

¹⁶ If not marked separately, all figures on translations on the Spanish book market are taken from Observatorio de la Lectura y el Libro: *El sector del libro en España*, Madrid, MECD, 2017a, pp. 27-31 and Observatorio de la Lectura y el Libro: *Panorámica de la edición española de libros 2016*, Madrid, MECD, 2017b, pp. 26-27.

¹⁷ Observatorio de la Lectura y el Libro: *El sector del libro...*, p. 27.

¹⁸ While the share of 16.2% refers to the Spanish book market of the year 2015, the shares for the French and the German book market relate to an average value of the years 2010-2014 (France) respectively 2008-2014 (Germany). Cf. Wischenbart, Rüdiger/Kovac, Miha/Genova, Yana: *Diversity Report 2016*, Vienna, Verein für kulturelle Transfers/Rüdiger Wischenbart Content and Consulting, 2016, p. 11.

¹⁹ With up to 50-70% of all translations published, English is the most important language for translations on the book markets in Europe (and elsewhere). For more information on the dominance of translations from the English, as well as the hyper-central role of the English language in the cultural world-system of book translations, cf. Heilbron, Johan: “Towards a Sociology of Translation. Book Translations as a Cultural World-System”, in *European Journal of Social Theory*, 2, 4 (1999), pp. 429-444.

5,3% (German) of all books in translation published in 2015. This means that French was ranked third in the list of the most translated languages in Spain behind English and Castilian, then followed by Italian and German.

In the run-up to the presence of a guest country at a book fair, the local publishers usually release many new translations. This facilitates access to the Guest of Honour's literature to local readers in their native language, and gives publishers the opportunity to benefit from media reporting and the presence of the visiting country at the fair as a whole. As can be seen later in the analysis of the French presentation, FERIA del Libro de Madrid announced the attendance of France as Guest of Honour only shortly before the fair began. This explains, among other things, why Spanish publishers did not translate significantly more titles in the run-up to the presence of France in Madrid in 2016. However, with regard to the period from 2010 to 2016, translations from the German peaked in 2011, the year of the German presence at FERIA del Libro de Madrid, but then declined by half in the five years after the presentation at the fair (cf. Figure 1)²⁰.

For the above reasons, the total amount of translations from the language of the visiting country increases significantly in the year of its presentation at the fair. A comprehensive study on long-lasting effects of the invitation of Guests of Honour at different book fairs on the amount of translations remains a desideratum of further research.

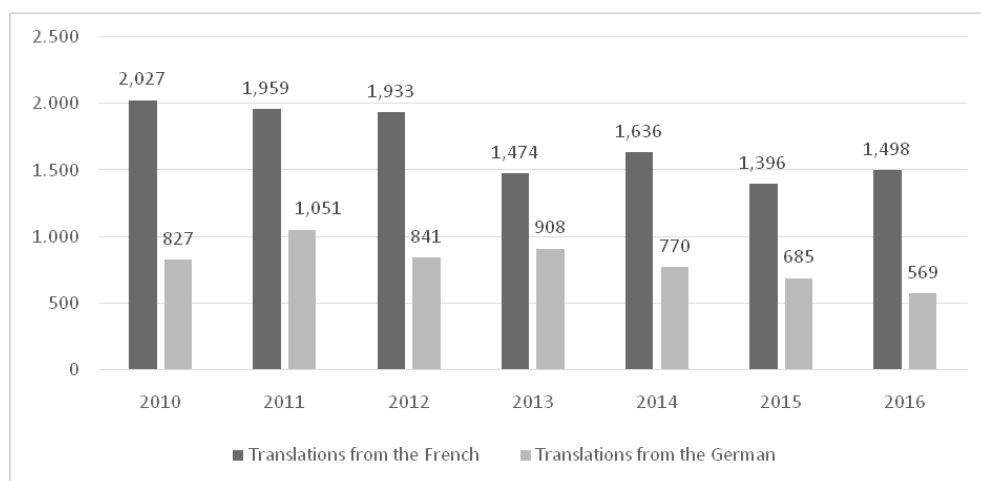


Figure 1. Translations from the French and the German on the Spanish book market 2010-2016²¹.

²⁰ In comparison to the number of Spanish translations on the German and French book market: in 2016, 136 books were translated from the Spanish (includes other Spanish-speaking countries) into German, among them 70 fiction titles. That means that Spanish is ranked seventh in the list of the most important languages for translations into German behind English, French, Japanese, Dutch, Swedish and Italian, cf. Börsenverein des Deutschen Buchhandels: *Buch und Buchhandel in Zahlen 2017. Zahlen, Fakten und Analysen zur wirtschaftlichen Entwicklung*, Frankfurt am Main, MVB Marketing- und Verlagsservice des Buchhandels GmbH, 2017, pp. 97-98. In France, 387 translations from the Spanish were published in 2016 (including 159 fiction books). Spanish is ranked fifth behind English, Japanese, German and Italian, cf. Syndicat national de l'édition: *Repères statistiques France et International 2016-2017*, Paris, 2017, pp. 64-66.

²¹ Source: Own diagram based on figures provided by Observatorio de la Lectura y el Libro: *El sector del libro...*, p. 29, except for the year 2016 (own calculation based on Observatorio de la Lectura y el Libro: *Panorámica de la edición española...*, pp. 26-27. Figures as of 2014 do no longer contain reprints.

By changing the perspective and looking at the importance of the Spanish book market for the French and German publishing industries, it can be observed that Spanish publishing houses are among the main purchasers of translation rights for both countries.

In 2016, Spain was ranked third of the most important countries for French publishers in selling licences: 876 titles have been sold to Spain²². Divided into genres, most translation rights have been sold for comics (306 titles), children's books (173 titles), and fiction titles (117 titles)²³. For German publishers, the Spanish book market is currently the second most important behind China. In 2016, Spanish and German publishers concluded 384 license agreements for German titles. Looking at the different genres, the number of translation rights sold in these categories is only available for the Spanish language, which means that other Spanish-speaking countries are included. Among the 441 licences that German publishers sold to the Spanish language, children's books (201 titles) and fiction titles (77 titles) prevail²⁴. In Spain, just as across the world, at present children's books are the most popular genre when it comes to purchasing translation rights from German publishers²⁵.

Due to the prestige that has been inherent in the French culture for centuries, French has a central position in the cultural world-system of book translations. German counts among the central languages in this system, too²⁶. Nevertheless, contemporary German literature has attracted less interest internationally over the last few decades. According to Michi Strausfeld, an expert on the literary exchange between Spain and Germany, German literature is little known in Spain, except for "classical" authors like Thomas Mann, Franz Kafka and Günter Grass²⁷. However, she recognises a change in perception since around the year 2000, inter alia because of current trends, the fascination that the cultural centre Berlin provokes worldwide, as well as on account of a new generation of authors who in some cases have their roots outside of Germany.

Se tiene la impresión de que existe cierto prurito – o quizás sea simplemente falta de interés – en lo que respecta al estudio del fenómeno de la literatura alemana actual, ya que durante muchos años se la consideró aburrida, especialmente en una época en que en Alemania no se creía demasiado en las posibilidades del relato. [...] España observa ahora con más curiosidad qué escriben autores alemanes, sobre todo los escritores con un trasfondo cultural diferente, los 'in between', los alemanes con raíces griegas, yugoeslavas, rusas, que han elegido el alemán como lengua literaria²⁸.

²² Added to this titles in co-editions, books that are in the public domain, as well as titles translated from the French from other countries than France have to be considered, to produce the total number of 1,498 translations from the French into Spanish in 2016 shown in Figure 1.

²³ Cf. Syndicat national de l'édition: *Repères statistiques...*, p. 59.

²⁴ Just as noted in footnote 21, these numbers apparently do not include translations of titles that are in the public domain. Moreover, the statistics published by Syndicat national de l'édition and Börsenverein des Deutschen Buchhandels are based on a voluntary survey among French respectively German publishers, so that the completeness in numbers of translations rights sold cannot be guaranteed.

²⁵ Cf. Börsenverein des Deutschen Buchhandels: *Buch und Buchhandel...*, pp. 104-117.

²⁶ Cf. Heilbron, Johan: "Towards a Sociology...", p. 434.

²⁷ Cf. Papaleo, Cristina: "Alemania vibra en la Feria del Libro de Madrid", in *Deutsche Welle* (27.05.2011), <http://www.dw.com/es/alemania-vibra-en-la-feria-del-libro-de-madrid/a-15109843> (07.02.2018).

²⁸ Quoted from Papaleo, Cristina: "Alemania vibra..."

Pilar Gallego, the former president of Feria del Libro, considered the German presence as Guest of Honour at the fair in Madrid in 2011 a good opportunity for the Spanish public to get to know the country and its literature: „Alemania es un gran desconocido que, precisamente por eso, se torna muy interesante”²⁹.

2. ¡AleManía! at Feria del Libro de Madrid 2011³⁰

2.1 Selection process

Already in the years before the German presentation took place at Feria del Libro, the Goethe-Institut in Madrid had been interested in participating as a Guest of Honour. This failed due to a lack of financial means. Only when the German embassy together with the Goethe-Institut organised the so-called “German weeks” in Spain in spring 2011, the Federal Foreign Office provided additional funds to realise the presence of Germany as guest country at the local book fair. Under the headline *Espacio de Encuentro Hispano-Alemán 2011*, German institutions arranged more than 50 events throughout the country to celebrate Spanish-German friendship. The aim of this project was to show a broad image of current economy, politics, science, culture and society in Germany and to strengthen cooperation and existing relations between the two countries. The programme of events included concerts, art exhibitions, discussions and seminars, the participation in public festivals as well as in Feria del Libro de Madrid³¹.

The director of Feria del Libro at that time, Teodoro Sacristán, encouraged the request because of his personal interest in German culture and literature, according to Anna Maria Ballester, the person in charge of the organisation at the Goethe-Institut. Therefore, they signed the agreement rapidly, and the planning of the presentation could start one year beforehand. At the Goethe-Institut the organisers created the slogan *¡AleManía en la Feria del Libro de Madrid 2011!*, because they wanted a humorous and striking motto for the presentation, to convey an image of Germany that was not seen too serious. A poster or recurring logo did not exist for *¡AleManía!*. Promotion and active press work for the German participation was realised by the organisers of Feria del Libro as a part of the agreement. The Goethe-Institut created a brochure with recommended German books in Spanish translation that also contained information on the programme of events at the fair related to *¡AleManía!*: „alemania. descubre Alemania con 50 autores“ (cf. Figure 2). Apart from contemporary literature in German, this brochure presented translations of classical works. It was distributed at the stand at the fair. The brochure was very popular and the Goethe-Institut continued using it after the fair to inform about German books. It was evaluated as one of the most sustainable elements of the presence as Guest of Honour to make German contemporary literature known in Spain:

²⁹ Quoted from Papaleo, Cristina: “Alemania vibra...”.

³⁰ The information for this section has been extracted from an expert interview conducted with Anna Maria Ballester, currently director of the library at the Goethe-Institut Madrid, on 6 October 2017 in Madrid. Further sources are marked.

³¹ For a presentation of the project *Espacio de Encuentro Hispano-Alemán 2011*, cf. the homepage of the Goethe-Institut in Spain, <https://www.goethe.de/ins/es/de/sta/mad/ueb/jub/mad/dsw.html> (05.02.2018).

This brochure was a big hit. We could have produced two million and we would have gotten rid of them. And it is what stayed in the people's minds. [...] Still today our visitors ask for books in the library referring to this brochure³².

ale- manía

descubre Alemania con 50 autores



Figures 2 and 3. Flyer and German stand (114) at Feria del Libro de Madrid 2011³³.

³² Anna María Ballester in the interview on 6 October 2017 in Madrid.

³³ Source Figure 2: © Goethe-Institut Madrid. The publication „alemania. descubre Alemania con 50 autores“ is available at https://www.goethe.de/resources/files/pdf80/ALEMANIA_3MB1.pdf (13.02.2018).

Source Figure 3: © Goethe-Institut Madrid, <https://www.goethe.de/ins/es/es/sta/mad/ueb/jub/mad/dsw.html> (13.02.2018).

2.2 Objectives of ¡AleManía! and its realisation

One of the most important objectives of the German presence at the book fair in Madrid was to present a “spectrum of living authors”³⁴ of contemporary literature to the Spanish public. For the Goethe-Institut it was a great occasion to let the visitors “(re) descubrir Alemania como un país diverso, en continuo diálogo, más allá de tópicos e ideas preconcebidas”³⁵. What did the German presentation as Guest of Honour look like? The programme of events included almost 50 activities with 15 authors from Germany. Most of these events took place in the pavilion of Fundación Círculo de Lectores at the fair. According to Anna Maria Ballester, it did not seem necessary to have a pavilion of their own at their disposal, as the organisers of FERIA del Libro attached priority to the German programme while planning events and expositions at the venues in the Parque de El Retiro. Instead, the German presentation and more specifically the *Espacio de encuentro hispano-alemán 2011* had a stand that was similar to the booths of booksellers, publishers and other institutions, and was located amongst them in the line of booths (cf. Figures 3 and 4)³⁶. At their stand, the organisers informed about events at the fair and the Goethe-Institut, distributed the flyer „alemanía. descubre Alemania con 50 autores“ and sold the books presented in there.

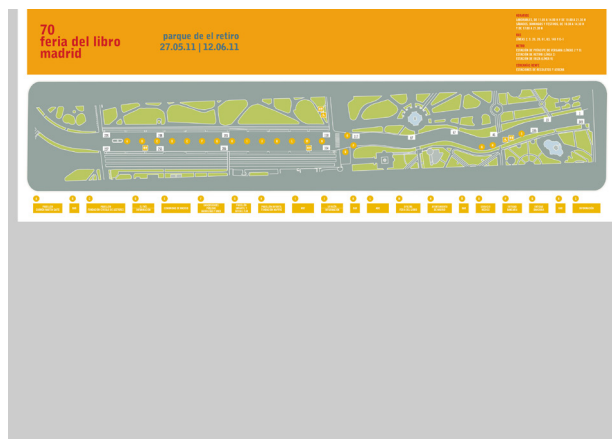


Figure 4. Map of FERIA del Libro de Madrid 2011³⁷.

Besides having their own stand, the Goethe-Institut co-designed the pavilion aimed at children and young readers. An exhibition titled “A Alemania se va por aquí“ showed children’s books from Germany translated into Spanish with the topic

³⁴ Anna Maria Ballester in the interview on 6 October 2017 in Madrid.

³⁵ FERIA del Libro de Madrid: “Alemania, país invitado en la FERIA del Libro de Madrid 2011”, Press release 18.01.2011, in <http://www.ferialibromadrid.com/noticia.php?id=19904> (08.02.2018).

³⁶ In later years, Guests of Honour at FERIA del Libro de Madrid had at their disposal an own pavilion located separately in the central avenue of the fair in which they could organise events and show exhibitions. For an analysis of the Portuguese pavilion at FERIA del Libro de Madrid 2017, cf. Anastasio, Matteo: “Camino de... Portugal. El pabellón portugués en la 76a FERIA del Libro de Madrid (2017), entre promoción literaria y turismo cultural”, in *Cuadernos de Historia Contemporánea*, 41 (2019), (xx).

³⁷ Source: © FERIA del Libro de Madrid, available at <http://revistababar.com/wp/feria-del-libro-de-madrid-2011-27-de-mayo-12-de-junio/> (13.02.2018). The stand of the Goethe-Institut was not specially marked on the map.

of real and fantastical journeys. The choice of this topic was motivated by the following (presumed) perception by others: “Los alemanes tienen fama de ser grandes exploradores, misioneros, geógrafos y turistas y hay muchos libros dirigidos a los niños en los que el viaje centra la narración”³⁸. By focusing on the stereotype of German travellers and taking it one step further to imaginative journeys, the German presentation again played on preconceived ideas. Also by using the colours of the German national flag in the lettering, the organisers referred to something familiar to the Spanish public (cf. Figure 5).



Figures 5 and 6. Promotion for the exhibitions “A Alemania se va por aquí” in the Pabellón Infantil y Juvenil FLM and “ComicKultur” in the pavilion of the Comunidad de Madrid³⁹.

³⁸ A Mano Cultura: *A Alemania se va por aquí. Guía de lectura*, Madrid, 2011, p. 1. The publication is available at https://www.clubkirico.com/gtk_archivos/guia_alemania_ferialibromadrid.pdf (06.02.2018).

³⁹ Source Figure 5: © A Mano Cultura: “A Alemania se va por aquí. Guía de lectura”, using an illustration by © Jutta Bauer from *Por qué vivimos en las afueras de la ciudad*, Editorial Tàndem.

Source Figure 6: © Comunidad de Madrid, available at <http://www.eslahoradelastortas.com/la-feria-del-libro-de-madrid-con-el-comic/> (13.02.2018).

Furthermore, the Goethe-Institut sponsored and co-organised a comic exhibition together with the Comunidad de Madrid. It showed the work of comic artists from Spain and Germany, among them Martin Tom Dieck, Anke Feuchtenberger, Max, Paco Roca and Federico del Barrio, as well as younger artists like Flix, Arne Bellstorff, Christina Plaka, Carla Berrocal and David Rubin. The exhibition “ComicKultur” (cf. the poster in Figure 6) has been very successful and innovative for the organisers,

[n]o solo por la impresionante cifra de más de 46.000 visitantes que ha tenido la exposición, lo que supone un aumento del 40% con respecto al año anterior, sino porque se trata de un triunfo para el noveno arte dentro de la Feria del Libro de Madrid⁴⁰.

2.3 The German delegation of authors

The members of the organisational committee selected the authors whom they wanted to invite to Madrid according to personal interests. As mentioned before, their aim was to show Germany as a multifaceted country and to introduce a broad spectrum of contemporary authors, among them writers who until then had been unknown in Spain and whose books had not been translated into Spanish. By this, the organisers intended to draw attention to authors who might arouse the interest of a Spanish publisher in the course of the book fair.

With regard to the genres of the works, which the invited authors presented in Madrid, the representation of diversity in the current literary scene of Germany at Feria del Libro seems to have been a success. The list includes the literary genres fiction, crime novels and children’s books that are most relevant for the general reading public measured against sales figures⁴¹, but also genres that usually reach a smaller audience like poetry, short stories and humanities – a favourable choice with respect to bibliodiversity (cf. Chart 1).

Further aspects that allow statements on the situation of bibliodiversity regarding the delegation of authors invited to a book fair are the gender and age distribution as well as the writers’ association with different publishing houses. The case of the German presentation as Guest of Honour reflects the situation in the publishing industry in many countries: elder, male authors dominate the world of literature as they can accumulate symbolic capital more easily by receiving important literary awards, publishing with renowned publishing houses as well as having a long and constant career.

With regard to gender equality, the field of culture is anything but social avant-garde. It is trivial average. Be it art, music or literature – all data that have been

⁴⁰ Feria del Libro de Madrid: “Los lectores, fieles a la Feria del Libro más popular”, Press release 12.06.2011, in <http://www.ferialibromadrid.com/noticia.php?id=19930> (08.02.2018).

⁴¹ This observation refers to the popularity of genres on the German book market, where fiction titles and children’s books together make up a share of almost 50% of total sales cf. Börsenverein des Deutschen Buchhandels: *Buch und Buchhandel...*

analysed show a wide gap between men and women. Works by women are less received [...]. They usually gain less and have fewer chances to receive awards, grants and leadership positions. The field of culture represents current social structures. However, it claims to be more – a place where things develop first: new images and narratives, new social ideals and ideas⁴².

Among the writers invited to Madrid, there were eleven male and only four female authors (cf. Figure 7). With respect to the age distribution, it can be stated that the average age of the invited writers was 54 years, with Clemens Meyer being the youngest (*1977) and Hans Magnus Enzensberger being the eldest author (*1929)⁴³.

Regarding the publishing houses, some of the most influential and renowned German publishers – S. Fischer (with three writers), Hanser, Suhrkamp, and Kiepenheuer & Witsch (with two writers each) – prevailed in the delegation of authors who travelled to Feria del Libro de Madrid. With respect to bibliodiversity, a greater variety and the inclusion of further independent publishers would be preferable⁴⁴.

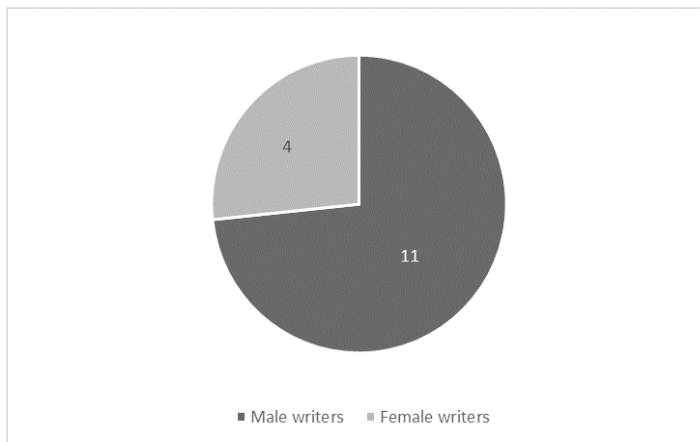


Figure 7. Gender relation of invited authors for ¡AleManía! 2011.

⁴² My translation of Henze, Valeska: “Über die Freiheit zur Geschlechtergerechtigkeit. Frauen in Kultur und Medien“, in <https://blog.buecherfrauen.de/ueber-die-freiheit-zur-geschlechtergerechtigkeit-frauen-in-kultur-und-medien/>, 18.07.2016, (07.02.2018). For the study mentioned in the quote on the situation of women in the field of culture and media in Germany, cf. Schulz, Gabriele/Ries, Carolin/Zimmermann, Olaf: *Frauen in Kultur und Medien. Ein Überblick über aktuelle Tendenzen, Entwicklungen und Lösungsvorschläge*, Berlin, Deutscher Kulturrat e.V., 2016.

⁴³ Inquiry based on homepages of the authors or their publishers.

⁴⁴ For the importance of independent publishers for bibliodiversity, cf. Colleu, Gilles: *Éditeurs indépendants: de l'âge de raison vers l'offensive?*, Paris, Alliance des éditeurs indépendants, 2006 and Hawthorne, Susan: *Bibliodiversity*.

Chart 1. List of invited authors for ¡AleManía! at Feria del Libro 2011, their works presented in Madrid and the respective publishing genres.

Author	Title presented at Feria del Libro de Madrid	Genre
María Cecilia Barbeta (*1972)	<i>Änderungsschneiderei Los Milagros</i> (Germany: S. Fischer)	Fiction
Volker Braun (*1939)	- (Germany: Suhrkamp)	Poetry/Fiction
Hans Magnus Enzensberger (*1929)	<i>Hammerstein o el téson</i> (Anagrama, Germany: Suhrkamp)	Literary biography/Poetry
Joachim Friedrich (*1953)	<i>Cuatro amigos y medio</i> (Edebé, Germany: Thienemann)	Children's Books
Peter Hamm (*1937)	- (Germany: various)	Literary Criticism/Short Stories
Elke Heidenreich (*1943)	- (Germany: Hanser)	Literary Criticism/Journalism
Ulf K. (*1969)	Various titles in the exhibition "ComicKultur"	Comic
Volker Kutscher (*1962)	<i>Sombras sobre Berlin</i> (Ediciones B, Germany: Kiepenheuer & Witsch)	Crime Novel
Clemens Meyer (*1977)	<i>La noche, las luces</i> (Menoscuarto, Germany: S. Fischer)	Stories
Birte Müller (*1973)	<i>El diente, el calceín y el perro astronauta</i> (Thule, Germany: Wolff)	Children's Books/Illustration
David Safer (*1966)	<i>Maldito Karma</i> and <i>Jesús me quiere</i> (Seix Barral, Germany: Kindler)	Humour
Rüdiger Safranski (*1945)	<i>Romanticismo: una odisea del espíritu alemán</i> (Tusquets, Germany: Hanser)	History/Philosophy/Biography
Kathrin Schmidt (*1958)	<i>Du stirbst nicht</i> (Germany: Kiepenheuer & Witsch)	Fiction
Christian Schünemann (*1968)	<i>La estudiante</i> (Siruela, Switzerland: Diogenes)	Crime Novel
Christos Yiannopoulos (*1957)	<i>Nik, el Mindcracker</i> (Siruela, Germany: S. Fischer)	Young Adult

The younger generation of authors, who partially have their roots abroad and whom the Spanish audience is curious about according to Michi Strausfeld, were scarcely represented in the delegation. Two of them migrated to Germany: Christos Yiannopoulos (Greece) and María Cecilia Barbeta (Argentina). Another interesting point is that only three of the 15 writers started their literary career and/or were born in former East Germany (Volker Braun, Kathrin Schmidt and Clemens Meyer). By means of a panel with Volker Braun entitled „Historia dividida, literaturas divididas: ¿Está reunificada la literatura alemana?“ this issue of recent German history and its meaning for the literary scene was addressed at the book fair.

For the study of bibliodiversity, it is not only important to take into consideration the possibilities for an audience to gain access to a diverse supply of editorial products, and in this case, to the offer of events and the presentation of authors at the book fair, but also how the public effectively consumes and receives these of-

fers. In their study on cultural diversity on the French book market, the economists Françoise Benhamou and Stéphanie Peltier make a difference between *supplied* and *consumed diversity*⁴⁵. It proves to be difficult to reconstruct the reaction of the public to the German presence at Feria del Libro de Madrid in retrospective, therefore only testimonies of the organisers as well as the media coverage on the invited authors allow drawing conclusions on its reception.

To awaken the interest of the Spanish public for events with lesser-known German authors, the Goethe-Institut presented them in dialogue with Spanish journalists or authors, for instance by pairing crime writer Christian Schünemann with the famous journalist and TV showman Boris Izaguirre. However, Anna Maria Ballester observed that the Spanish visitors expected the Guest of Honour to address topics from the German past and to showcase famous writers: „[...] as the idea that one has of German literature is still somehow related to the classics, Goethe, Schiller, etc.“⁴⁶. Accordingly, the events with Rüdiger Safranski who presented his book *Romanticismo. Una odisea del espíritu alemán* and with Hans Magnus Enzensberger had the largest attendance. Hans Magnus Enzensberger is well known in Spain and was for example awarded the Premio Princesa de Asturias de Comunicación y Humanidades in 2002. In addition, the poet is a translator from the Spanish and regularly gives lectures in different institutions across Spain, so that the missing language barrier makes him even more accessible for the Spanish audience.

The huge interest for Rüdiger Safranski and Hans Magnus Enzensberger is reflected in the Spanish media coverage on the German presence as Guest of Honour at Feria del Libro de Madrid. They are the most frequently mentioned German writers in the Spanish press⁴⁷, partly because they played an active role during the inauguration as well as the final event of the book fair.

Among the 73 publications (print and online) that mention Germany's presentation as Guest of Honour, four articles are entirely dedicated to Rüdiger Safranski (interviews in *ABC*, *El Cultural* and *Público*, one article in *El Mundo*). The writer Clemens Meyer and his book *La noche, las luces*⁴⁸ are the topic of three articles (*La nave de los locos*, *Público*, *Diario Palentino*). One article each presents Hans Magnus Enzensberger (*El Cultural*), Peter Hamm (*El Cultural*), Joachim Friedrich (*rtve.es*) and Christian Schünemann (*adn.es*). As can be observed here, articles about male writers prevail also in the media coverage on the German presentation.

Besides the events for the general public, the Goethe-Institut offered some panel discussions with publishing professionals, as for instance events on the Spanish and German book market and the topic of translation. The organisers of the presentation at Feria del Libro hoped to awaken interest for German literature also among those working in the publishing industry. According to Anna Maria Ballester, the organisers experienced little interest in the run-up to the event on the part of Spanish publishers. However, after the year 2011 some new small and independent publishing

⁴⁵ Cf. Benhamou, Françoise/Peltier, Stéphanie: “How should cultural diversity be measured? An application using the French publishing industry”, in *Biodiversity. Publishing & Globalisation*, 1 (2011), pp. 11-27.

⁴⁶ Anna Maria Ballester in the interview on 6 October 2017 in Madrid.

⁴⁷ This evaluation is based on the press review on the German presentation at Feria del Libro de Madrid 2011 and the *Espacio de Encuentro Hispano-Alemán 2011* compiled by the Goethe-Institut Madrid. It is available on their homepage, cf. https://www.goethe.de/resources/files/pdf100/pressedoku_deutschlandwochen_espaciодокументacion0720.pdf (07.02.2018).

⁴⁸ The Spanish translation by Ernesto Calabuig was published by Editorial menoscuarto.

houses, which also translate books from the German, have occurred on the Spanish book market. There are not necessarily more translations, but the Goethe-Institut perceives a certain stability in the literary transfer⁴⁹. The statistics on translations on the Spanish book market presented before show a persistent decline in the number of books in translation from the German published in the years between 2011 and 2016. The German presence at Feria del Libro de Madrid seems not to have had a sustainable positive effect on the willingness of Spanish publishers to translate German books. This situation is also associated to the general decrease of the total amount of translations published on the Spanish book market in these years due to the economic crisis. In addition, the clear orientation of Feria del Libro de Madrid to the general public rather than to visitors of the publishing industry explains why the increase in numbers of translated books from the guest country is neither a main objective of the respective Guest of Honour nor the Madrid book fair⁵⁰.

To sum up, it can be stated that the German presentation at Feria del Libro de Madrid focussed on the exchange and cooperation between Spain and Germany (as did the whole project *Espacio de Encuentro Hispano-Alemán 2011*), noticeable for instance in the realisation of a collective comic exposition and organisation of joint appearances of German and Spanish writers or journalists. The organisers had the intention to promote contemporary German literature in particular. If Germany would get the chance of becoming Guest of Honour at Feria del Libro de Madrid for a second time, they would probably invite less writers directly to the location of the fair. Events there have poor attendance due to its commercial focus: visitors prefer to walk around and look at the books at the stands rather than to stay and listen to events. Instead, the Goethe-Institut would organise meetings with authors at other venues in the city of Madrid⁵¹. Another notable aspect in the evaluation of the German presentation was the veritable “Fallada mania” of the Spanish readers that followed the recommendation of a title by Hans Fallada⁵².

3. *France como un libro abierto* at Feria del Libro de Madrid 2016⁵³

3.1. Selection process

The Institut français de Madrid undertook the role of organising the French presence at Feria del Libro in 2016. For this event, they chose the motto *France como un libro*

⁴⁹ Interview with Anna Maria Ballester on 6 October 2017 in Madrid.

⁵⁰ In contrast to for instance the book fair in Frankfurt which is oriented to licensing and translation rights.

⁵¹ Interview with Anna Maria Ballester on 6 October 2017 in Madrid.

⁵² This huge interest for Hans Fallada coincided with the very successful international rediscovery or, in most cases, first translation of works by this author after the publication of *Every Man Dies Alone* in the USA and *Alone in Berlin* in Great Britain in 2009. Cf. Alberge, Darya: “Hans Fallada’s anti-Nazi classic becomes surprise UK bestseller”, in *The Guardian* (23.05.2010), <https://www.theguardian.com/books/2010/may/23/hans-fallada-thriller-surprise-hit> (08.02.2018). Many foreign-language editions rather use a translation of the original French title *Seul dans Berlin* (first edition 1967) than the verbatim translation of the German title *Jeder stirbt für sich allein* (first edition 1947), perhaps because its allusion to the German capital may be more attractive for foreign readers.

⁵³ The information for this section is basically taken from expert interviews with Ophélie Ramonatxo, former director of the library at the Institut français Madrid, on 6 June 2017 in Madrid and on 18 September 2017 by telephone.

abierto, a slogan frequently used for presentations at book fairs, as the metaphor “like an open book” exists in various languages. In this context, it may demonstrate the closeness and familiarity of a foreign literature to the local public⁵⁴.

The idea of France becoming Guest of Honour was born in 2015, one year beforehand, through personal contacts between Ophélie Ramonatxo, the manager of the book and library department at Institut français de Madrid and the director of Feria del Libro at that time, Teodoro Sacristán. At first, just like the Goethe-Institut, the Institut français had to reject the offer due to financial reasons: the presence as Guest of Honour not only implies the costs of the presentation itself, but what is more a kind of “entry ticket”⁵⁵ – a certain amount of money, which has to be transferred to Feria del Libro for becoming visiting country. This “entry ticket” includes the supply of venues at the fair (a dedicated stand or pavilion, its equipment, etc.), and press work for the Guest of Honour, among other things. The presentation in Madrid is smaller in scale and probably less prestigious as for example the presence as Guest of Honour at Frankfurt Book Fair. That is why the Institut français de Madrid could not count on a special budget allocated by the head office in Paris from the beginning. Finally, they could accept the invitation due to the possibility of gaining a sponsor from the private sector. In return, the sponsor would be allowed to place advertising in the context of the French presentation at the fair, like other sponsors of Feria del Libro de Madrid⁵⁶. However, during the organisation of the French presentation, problems occurred in this respect. Shortly before the beginning of Feria del Libro, the sponsor that initially had agreed to support the French presentation retracted the offer to pay the “entry ticket” due to restrictions of advertising possibilities in the Parque de El Retiro: it was an automobile manufacturer, but the placement of cars in this urban recreation area was not allowed. Temporarily, *France como un libro abierto* was threatening to fail. In the end, it could only take place with the last minute support of the Institut français in Paris and the city administration of Madrid. Due to the complications in the run-up, Feria del Libro de Madrid and the Institut français publicly announced France’s participation only two weeks before the fair⁵⁷. This illustrates the short-term nature of the French presentation. The uncertainty surrounding its execution naturally had a great impact on the planning process⁵⁸.

However, the management of the fair may not have had a problem with this uncertainty. In the years before France’s participation, they did not invite a country to the fair either, leading to the following question: Which importance does the presence of a Guest of Honour have for Feria del Libro de Madrid? Why do they invite

⁵⁴ The Mexican presence as guest of honour at Frankfurt Book Fair, *México como un libro abierto*, applied this expression also visually. For the aesthetic analysis of this exhibition, cf. Anastasio, Matteo: “México, un libro abierto”. La exposición central del País invitado en la 44a Feria del Libro de Fráncfort (1992)”, in Marco Thomas Bosshard/ Fernando García Naharro (Eds.): *Las ferias del libro...*, pp. 45-92.

⁵⁵ Ophélie Ramonatxo during the interview on 6 June 2017 in Madrid.

⁵⁶ For the role of sponsors and other actors from outside the literary field at Feria del Libro de Madrid, cf. García Naharro, Fernando: “Actores anejos al campo editorial. El caso de la Feria del Libro de Madrid”, in Marco Thomas Bosshard/ Fernando García Naharro (Eds.): *Las ferias del libro...*, pp. 145-172.

⁵⁷ Cf. Feria del Libro de Madrid: “Un cartel de Emilio Gil, imagen de la 75ª edición de la Feria del Libro de Madrid”, Press release 11.05.2016, in <http://www.ferialibromadrid.com/noticia.php?id=25447> (08.02.2018). As can be seen from the title, the fact that France was Guest of Honour at the fair in 2016 was not the reason for the press release, but it is announced on the occasion of the presentation of the poster of Feria del Libro de Madrid 2016 designed by Emilio Gil.

⁵⁸ Interview with Ophélie Ramonatxo on 6 June 2017 in Madrid.

visiting countries and under which criteria? The presence of a country as Guest of Honour is said to enhance the fair's legitimacy and its orientation to content. Book fairs are often criticised as being purely commercial events. This was for example the case for Frankfurt Book Fair in the 1970s, which is why the concept of inviting Guests of Honour emerged in Frankfurt⁵⁹. With their presence and their programme of events, the guest countries culturally enrich the book fair. Nevertheless, customarily Guests of Honour have to pay a kind of "entry ticket" to the fair, so the invitation of countries also seems to have economic reasons and might be a method for financially supporting the whole event. Besides the financial power, certainly, the prestige of the French literary tradition, the reputation of French intellectuals and its cultural influence are some of the reasons for France's frequent invitation to being a Guest of Honour at international book fairs. This applies to Spain and the Feria del Libro de Madrid as well. Ophélie Ramonatxo also sees political motivation in the decision for France as visiting country in 2016. The invitation by the Feria del Libro and the support by the city administration of Madrid might be interpreted as the intention to express solidarity with France after a series of terrorist attacks the year before⁶⁰. A further economic reason for the Gremio de librerías de Madrid (the local bookseller's association) to invite France to Feria del Libro might have to do with French being one of the most important languages for translations into Spanish. Hence, local publishers have many French titles in their back and front list. By considering this factor, the organising institution Gremio de librerías de Madrid ensured that their members would benefit from an additional purchase incentive offered to the public in the context of the French presentation as Guest of Honour⁶¹.

3.2. Objectives of *France como un libro abierto* and its realisation

In the run-up, the Institut français defined three objectives for *France como un libro abierto*: to reach maximum visibility for the French presence at the fair, to offer a diverse programme of events with invited authors and guests, and to promote the Institut français de Madrid, focussing on its offer of language courses and further activities⁶². To evaluate the realisation of these objectives, one of which is directly connected to bibliodiversity, I will shortly describe the most important elements of the French presence.

With respect to the design of the advertising poster, the organisers opted for a colourful illustration that revived the slogan "like an open book" and intended to represent diversity. The elements and the drawing style were selected considering postulated expectations of the Spanish public. The poster showed visualised stereotypes about literature in general – various attributes of the author, like for instance writing instruments and material, books, glasses – and French literature and culture in particular: a portrait of Victor Hugo, the Eiffel tower, a beret, a perfume bottle, a hot-air balloon, grapes and a glass of wine, the vaudeville Moulin Rouge and little

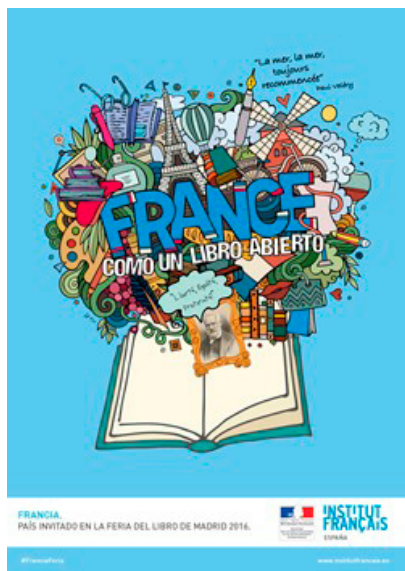
⁵⁹ Cf. Weidhaas, Peter: *A History...*, pp. 193-217.

⁶⁰ Interview with Ophélie Ramonatxo on 18 September 2017 by telephone.

⁶¹ However, the survey among the visitors and exhibiting booksellers of Feria del Libro de Madrid 2017 revealed that the practice of inviting Guests of Honour usually does not increase sales, cf. Bosshard, Marco Thomas: "Visitantes no profesionales..." pp. 173-190.

⁶² Information based on internal final report of the Institut français de Madrid: "Bilan Feria del Libro de Madrid 2016 – Francia País Invitado", 2016, unpublished.

hearts to illustrate the stereotype of Paris, the city of love. Besides the slogan *France como un libro abierto* printed in national colours, the lettering of the French motto “Liberté, égalité, fraternité” as well as a quote by the French poet Paul Valéry were shown (cf. Figure 8). This verse was taken from the poem *Le cimetière marin* (1920). The work by Paul Valéry has always been widely read and discussed in the Spanish-speaking world: between 1929 and 2006 alone 35 Spanish translations of the poem *Le cimetière marin* (*El cementerio marino*) were published. By choosing this verse for the advertising poster, the creators referred to the process of translating, but also to the relation between Spanish and French people in the field of literature: “En España la obra del poeta se enfrentará a reticencia y a ovaciones. A favor o en contra, P. Valéry no deja indiferente a ningún poeta o crítico”⁶³.



Figures 8 and 9. Advertising poster of France como un libro abierto and stand of the Institut français at Feria del Libro de Madrid 2016⁶⁴.

Just as Germany in 2011, France did not have a dedicated pavilion. The organisers would have preferred one, but after the withdrawal of the sponsor, financing opportunities were missing. The Institut français had an exhibition stand instead, comparable in size and appearance with the ones of the booksellers and publishers, but situated in the central axis of the fair (cf. Figures 9 and 10). At this stand, the Institut français informed the visitors about their events at the fair and their activities in general. In addition, they exhibited books by those French authors present at Feria del Libro, but did not sell them. For the sale of French books, the Institut français

⁶³ Masseur, Paola: *Aproximación teórica a la crítica de la traducción poética. Le Cimetière marin de Paul Valéry*, doctoral thesis, Universidad de Alicante, Alicante, 2007.

⁶⁴ Source Figure 8: © Institut français de Madrid, <https://es.ambafrance.org/La-France-pays-invitee-de-la-Foire-du-livre-de-Madrid> (13.02.2018).

Source Figure 9: © Ambassade de France en Espagne, <https://es.ambafrance.org/La-France-pays-invitee-de-la-Foire-du-livre-de-Madrid> (13.02.2018).

cooperated with three local booksellers specialised in international literature. This reflected the fact that the Institut français had the intention to distance themselves from the commercial orientation of the fair. The choice of event formats should be perceived as a sign for their differentiation from other institutions, too. While usually sales activities and book signings with the authors prevail at Feria del Libro, the Institut français organised a variety of events. Those were book presentations, panel discussions, a scientific conference, story times and creative workshops for children, short language courses, meetings and trainings for French and Spanish publishers, a film screening, public lectures, guided tours in the park and a theatre performance in French, as well as literary and philosophical conversations. These events took place in different locations throughout the Parque de El Retiro – in the public library Eugenio Trias, in pavilions of other sponsors, in the pavilion for children – as well as in the Institut français.



Figure 10. Map of the important spots of the French presence at Feria del Libro de Madrid 2016⁶⁵.

As mentioned before, the most important objective of the French presence was maximum visibility. According to the final report on *France como un libro abierto*, the Institut français de Madrid assumed that the two million visitors of the Feria del Libro in 2016 became aware of the French presence as Guest of Honour by means of the central position of their stand (cf. Figure 9). Almost 20,000 visitors have actually visited the stand for information purposes, 2,000 participated in French activities at the fair. In addition, many people, also outside of Madrid, could obtain information through media reporting⁶⁶. However, public awareness of the presence of a guest country at Feria del Libro de Madrid should not be overestimated. As Marco Thomas Bosshard has shown, the visitors of the book fair in Madrid are less aware of the

⁶⁵ Source Figure 10: © Institut français de Madrid.

⁶⁶ Information based on internal final report of the Institut français de Madrid: "Bilan Feria del Libro ...".

respective Guest of Honour as for example the visitors of Frankfurt Book Fair. While 96% of the visitors at the 2013 Frankfurt Book Fair could name the visiting country Brazil, only 70% of the people visiting Feria del Libro de Madrid in 2017 had noticed Portugal's presence as Guest of Honour⁶⁷.

With regard to the objective to promote their own activities, the organisers of the Institut français used the Feria del Libro to actively advertise their language courses. They organised short workshops for children and adults. 20 out of the 82 events the Institut français organised at the fair were language workshops. As mentioned before, at their stand they focussed on distributing information material on their activities. The presentation at the fair meant a huge investment for the Institut français de Madrid. Advertising their own language courses was an attempt to generate an economic return of the investment. As the Institut français also offered a discount in connection with the Feria del Libro, this might have had effects on the number of course participants after the event.

In the following, I would like to analyse in more detail the objective of the Institut français to realise a diverse programme of events by inviting contemporary French authors to the fair looking on its impact on bibliodiversity.

3.3 The French delegation of authors

Figure 10: *¡AleManía!*

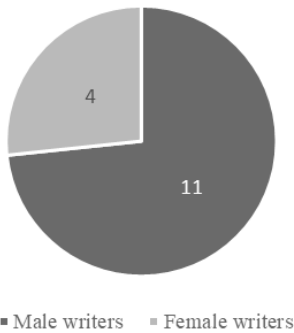
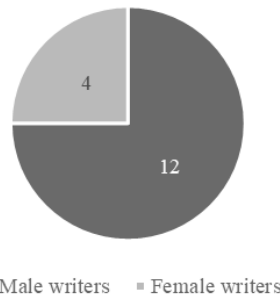


Figure 11: *France como un libro abierto*



The selection of French authors invited to the Feria del Libro de Madrid was the result of long-term relations between the manager of the book department at the Institut français and publishers of French literature in Spain. They did not conduct a broad survey, but got information on which translations from the French the publishers planned to release during the months around the French presence at the fair. The Institut français took these new titles into consideration while organising the event. As *France como un libro abierto* was embedded in the so-called cultural year of the Institut français in Spain, which had the slogan “Contemporary odyssey”, they intended to invite writers who dealt with the topics of flight and migration. This is the reason they invited Maylis de Kerangal and the academic Régis Debray to present their current books, a novel about the catastrophe on the island of Lampedusa and a

⁶⁷ Cf. Bosshard, Marco Thomas: “Visitantes no profesionales...”, pp. 173-190.

philosophical essay on borders. Further focussing this issue, the Institut français also organised a photo exhibition with the title “Caminos de exilio“ shown in the Parque de El Retiro during the fair. A further criterion for the invitation to represent contemporary French literature in Madrid was the extent of the writers’ fame: the Institut français wanted to introduce lesser-known authors in Spain like Jean-Pierre Luminet and Jean-Noël Jeanneney. In addition, the age mattered, as they intended to include younger authors like Virginie Despentes, as well as the author’s prestige of being a French intellectual, which included Michel Serres.

Finally, the Institut français invited sixteen authors to participate in events at the book fair. The majority were male authors (twelve), while four women writers were invited. Not only these numbers show a pattern similar to the German presence as Guest of Honour at Feria del Libro de Madrid in 2011 (cf. Figures 7 and 11).

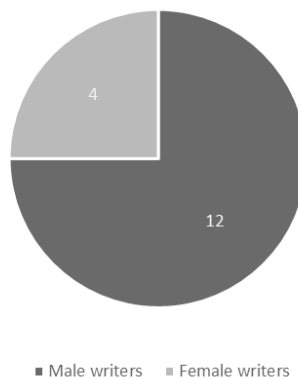


Figure 11. Gender relation of invited authors for France como un libro abierto 2016.

Besides the gender relation, also the percentage of elder writers with a quite strong position in the literary field is equivalent to the German presentation. With respect to age, only three of the sixteen French writers were younger than 50 years old. Maylis de Kerangal (*1967), Virginie Despentes (*1969), and François-Henri Désérable (*1987) ranked among the younger authors. The eldest was the philosopher Michel Serres (*1930) and the average age was 64 years. All sixteen authors live in France today. Three of them have an additional cultural background: Amin Maalouf, who moved to France from the Lebanon, Benjamin Stora, who was born in Algeria and Fatima Elayoubi from Morocco.

The fact that many authors invited to Feria del Libro de Madrid are very successful writers and have accumulated a lot of symbolic capital, can be observed by having a look at the literary prizes they have been awarded and their status in the French literary field. Among them are winners of the renowned literary awards Prix Goncourt (Amin Maalouf, Prix Goncourt de la biographie for Jean Canavaggio), Prix Renaudot (Virginie Despentes) and Prix Médicis (Maylis de Kerangal). Furthermore, they are members of important institutions like Académie française (Michel Serres), Académie Goncourt (Régis Debray, former member and Virginie Despentes, present member) and National Library of France (its former president Jean-Noël Jeanneney).

Coherently, all of these authors currently publish with renowned publishers. Publishing house Gallimard alone publishes five of the 16 books presented to the public in Madrid, Grasset and Fayard two each, and Seuil, Albin Michel, JC Lattès and Robert Laffont one each. Only the book by Michel Serres is with the smaller scientific publisher Le Pommier, while Fatima Elayoubi's work is published by Éditions Bachari, a small publisher focussing on books with Arabic references. Nine recent titles by the invited authors had been translated into Spanish before the fair. They dispersed to varying publishing houses in Spain: Gedisa and Planeta published two of these titles each, while Cabaret Voltaire, Norma, Alianza, Ediciones B and Penguin Random House had one title each in their programme. Here again, famous publishers endowed with economic, and partly also with a lot of symbolic capital, prevail.

Chart 2. List of invited authors for France como un libro abierto at Feria del Libro 2016 and their publishing genres.

Author	Title presented at Feria del Libro de Madrid	Genre
Jean Carnavaggio (*1936)	<i>Cervantes</i> (Austral, France: Fayard)	Biography
Régis Debray (*1940)	<i>El elogio de las fronteras</i> (Gedisa, France: Gallimard)	Philosophy
Raymond Depardon (*1942)	<i>Les Habitants</i> (France: Seuil)	Illustrated books
François-Henri Désérable (*1987)	<i>Muestra mi cabeza al pueblo</i> (Cabaret Voltaire, France: Gallimard)	Fiction
Virginie Despentes (*1969)	<i>Vernon Subutex I</i> (Penguin RH, France: Grasset)	Fiction
Fatima Elayoubi (*1951)	<i>Prière à la lune</i> (France: Bachari)	Fiction
Jean-Pierre Filiu (*1961)	<i>La primavera de los árabes</i> (Norma, France: Fayard)	Comic (History/Social Sciences)
Jean-Noël Jeanneney (*1942)	<i>Victor Hugo et la République</i> (France: Gallimard)	History/Biography/Social Sciences
Maylis de Kerangal (*1967)	<i>A ce stade de la nuit</i> (France: Gallimard)	Fiction
Marc Levy (*1961)	<i>Ella y Él</i> (Planeta, France: Robert Laffont)	Fiction (Commercial)
Jean-Pierre Luminet (*1951)	<i>El tesoro de Kepler</i> (Ediciones B, France: JC Lattès)	Fiction
Amin Maalouf (*1949)	<i>Un sillón que mira al Sena</i> (Alianza, France: Grasset)	History/Biography/Cultural Studies
Annie Sartre (*1947) and Maurice Sartre (*1944)	<i>Palmyre, la cité des caravanes</i> (France: Gallimard)	History/Social Sciences
Michel Serres (*1930)	<i>Figuras del pensamiento</i> (Gedisa, France: Le Pommier)	Philosophy
Benjamin Stora (*1950)	<i>Mémoires dangereuses</i> (France: Albin Michel)	History/Social Sciences

The analysis of genres in which the invited writers publish is restricted to their most recent titles at that time, and which they presented in Madrid. During the fair, the organisers highlighted 15 titles in the programme of events (cf. Chart 2). Six of them were fiction titles. The other works were non-fiction books, among them four titles in the field of history, two philosophical essays, one biography, as well as one comic and an illustrated book presented at the same time as the photo exhibition by Raymond Depardon in Madrid. Authors of poetry, children's books or reference books were not represented in the general programme of events of the French presentation in Madrid (cf. Chart 2)⁶⁸. It is particularly interesting to note that the organisers did not attach more importance to the sector of comics which, as mentioned before, accounts for more than one third of all translation rights sold to Spanish publishers (306 out of 876 titles in 2016⁶⁹), and therefore demonstrably attracts interest among publishing houses and their readers in Spain.

In conclusion, it can be stated that France's selection of writers was not in total accordance to the idea of bibliodiversity, as there was no convincing balance with regard to gender, age, genres and the French publishers represented by the invited authors. Those responsible for the presentation as Guest of Honour seemed to share this impression. In their internal final report they justified the restriction in the choice of authors with economic and financial factors, but also argued that young and female authors are often "moindre têtes d'affiche"⁷⁰, having less reputation in general public. Further on, in terms of a balanced event programme, the choice of authors was favourable in their opinion. The organisers were able to invite the "monstres sacrés"⁷¹, outstanding personalities of French thinking like Amin Maalouf and Michel Serres. They presented authors that have a wide readership like Marc Lévy but also showcased more engaged and innovative literature with the inclusion of Maylis de Kerangal, Virginie Despentes and François-Henri Désérable. The programme of events was seen as "classical" but in line with the expectations of the Spanish audience⁷². These presumed expectations should be questioned. During a survey among the visitors of Feria del Libro de Madrid 2017, people were asked about their opinion on last year's presence of France as Guest of Honour. Only 18 out of the 105 respondents could remember the French presentation. Seven out of these 18 visitors named writers when asked about their reading of French authors in the past. Among them, five respondents listed contemporary French-language authors of fiction like Virginie Despentes, Amélie Nothomb, Patrick Modiano, Michel Houellebecq, Pierre Lemaître – and only one non-fiction author, the philosopher Maxence Caron. Two people listed classic writers – Proust, Voltaire, Sade, Hugo and Artaud. While not being a representative survey, however it can be assumed that the majority of randomly selected Spanish visitors of the fair were more aware of contemporary literature of well-established authors in France and in Spain, rather than of French intellectuals, non-fiction and classical authors as well as of less known authors⁷³.

⁶⁸ Nevertheless, children's books from France had a role during the French presence as they were exhibited in a special pavilion for children.

⁶⁹ Cf. Syndicat national de l'édition: *Repères statistiques...*, p. 59.

⁷⁰ Institut français de Madrid: "Bilan Feria del Libro...".

⁷¹ *Ibid.*

⁷² Information based on Institut français de Madrid: "Bilan Feria del Libro...".

⁷³ Cf. Bosshard, Marco Thomas: "Visitantes no profesionales..." for more information on the methodology of the survey at the Feria del Libro de Madrid 2017.

One outcome of the French presence at the FERIA del Libro de Madrid can be clearly identified: even if the FERIA del Libro is a public book fair, France's participation had effects on the professional exchange between the French and the Spanish publishing sectors. During the fair, an event with professionals from Spain and France resulted in the increased awareness of the importance of the Spanish book market for French publishers. Publishers from both countries signalled the desire to realise meetings between representatives of the two publishing industries on a regular basis. Hence, in the subsequent year, 170 French and Spanish professionals met at the Institut français in Madrid and in Barcelona. Such opportunities for intensive discussion encourage the literary and professional exchange and, by including a variety of actors also strengthen the diversity on the respective book markets.

4. Conclusions

With regard to selection processes of visiting countries at FERIA del Libro de Madrid, the analysis of the German and French participation has shown the importance of symbolic and social capital for a country to obtain the opportunity to highlight its literature and culture at this book fair. An acknowledged literary tradition on the one hand and personal relations to decision-makers at the fair on the other hand facilitate the initiative of a country to become Guest of Honour at FERIA del Libro de Madrid. But obviously, economic capital is an important criterion as well, given the fact that the visiting country pays an "entry ticket" to be Guest of Honour. Secure and reliable financing options and enough time for its organisation are the basis for a successful presentation. Long-term planning is also one of the preconditions for the involvement of the publishing industries of the respective countries, and what allows for literary exchange in the run-up as well as afterwards. The increase in translations associated therewith also strengthens the situation of bibliodiversity on the book market in question⁷⁴.

Guests of Honour at international book fairs usually address the objective to present a wide spectrum of contemporary literature and the diversity of their literary scene to the foreign public, including France and Germany at FERIA del Libro de Madrid. The study of their author's delegations as an indicator of bibliodiversity drew attention to the potential discrepancy between the expectations of the local visitors of a public book fair and the representation of the diversity of a foreign publishing sector and literary tradition. An attractive presentation requires a suitable offer for a broad public, which sometimes may shift the balance towards famous bestsellers, established authors, and powerful publishing houses. The analysis of the German and French delegation of authors revealed that especially elder, male writers and their renowned publishers who already occupy a strong position in the literary fields of France and Germany dominate this group.

Moreover, one could raise the question if the concept of inviting a Guest of Honour in its form up to now was beneficial for the actors involved at the public book

⁷⁴ In their study on the measurability of cultural diversity on the book market, Françoise Benhamou and Stéphanie Peltier attach importance to the factor translations and original language while collecting empirical data on the situation of bibliodiversity. Cf. Benhamou, Françoise/Peltier, Stéphanie: "How should cultural diversity be measured? ...".

fair in Madrid. The idea of inviting guest countries still seems to be quite popular, as the survey among visitors of Feria del Libro de Madrid 2017 showed⁷⁵. However, this neither resulted in sales of the Guest of Honour's works nor in the popularity and attendance of the respective events at the fair⁷⁶. According to Anna Maria Ballester, events that the Goethe-Institut organised within the scope of *¡AleManía!* at the fair were less attended by the Spanish public. This can be explained, among other things, by the sales character of Feria del Libro de Madrid as well as by the choice of venue. The Parque de El Retiro attracts people and implies a great amount of casual visitors who prefer strolling around and looking at the books rather than dwelling at cultural events. Even if the effect for sales is questionable, booksellers share the positive attitude toward the Guest of Honour at the public book fair in Madrid⁷⁷. However, in the run-up to the German presence, Anna Maria Ballester observed less interest on the part of Spanish publishing houses. A broader study on the relevance of Guests of Honour at Feria del Libro de Madrid for the members of the book value chain (from the author to the reader) including qualitative research methods would therefore be expedient and desirable.

With regard to cultural-political interdependences between Feria del Libro de Madrid and its visiting countries, it can be claimed that in the past, the invitation of a Guest of Honour seems not to have been central to the book fair. There was no clear continuity of inviting a guest country each year. The management of the fair apparently did not consider the Guest of Honour as an attracting factor for the public – as it is supposed to be for instance at Frankfurt Book Fair⁷⁸. As an example, Feria del Libro de Madrid has never promoted the fact of having a visiting country on their official advertising posters. In addition, the management did not offer a fixed location at the fair that would increase the visibility of the Guest of Honour. The German stand for example was indistinguishable from the stands of other participants. Due to the implied costs, one could assume that the Guest of Honour until today served as an additional sponsor of the book fair. With the new management at Feria del Libro de Madrid, this attitude towards the concept of Guests of Honour might change. Manuel Gil, director of the fair since its 2017 edition, attaches importance to the cultural programme that the guest country offers. There are requirements with respect to the cultural project of the Guest of Honour, and they should agree upon the programme with the management of the fair in the run-up. Moreover, a change in attaching value to the presence of the Guest of Honour can not only be seen on the part of Feria del Libro de Madrid. Manuel Gil emphasises the extensive cultural programme Portugal offered while being Guest of Honour in 2017, and its importance for the book fair:

Cuando traes 40 autores, han traído 15 o 20 diseñadores, han traído gente de artes escénicas, han traído música, han traído gastronomía; es decir, han traído un conjunto de actividades culturales conexas al libro o, en general, de las industrias creativas y de contenidos. Ves la actitud con la que han hecho la programación

⁷⁵ Cf. Bosshard, Marco Thomas: "Visitantes no profesionales...", pp. 173-190.

⁷⁶ *Ibid.*

⁷⁷ *Ibid.*

⁷⁸ Frankfurt Book Fair calls the presentation of the Guests of Honour "a magnet for audiences", Frankfurt Book Fair: "FAQ Guest of Honour", in http://www.buchmesse.de/pdf/faq_gastland_en_2016.pdf, 2016, (13.02.2018).

[...] Evidentemente, Portugal también le ha generado mucha imagen de marca a la propia feria⁷⁹.

In addition, the participation of the Portuguese president as well as further state visitors in his opinion reveal the value that Portugal attached to the opportunity of being visiting country at FERIA del Libro de Madrid 2017⁸⁰. This enhances the visibility of the presence due to the increased attention of media, which for the organising cultural institutes is one of the most relevant factors during the presentation as could be seen in the French example. With this possible change in perceived relevance of the idea of being and inviting Guests of Honour to FERIA del Libro de Madrid on either side, the concept may already be in process of alteration, or as Manuel Gil phrases it: “Hay un antes y un después de Portugal”⁸¹.

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⁷⁹ Manuel Gil, current director of FERIA del Libro de Madrid, in an interview with Fernando García Naharro on July 10, 2017, quoted from García Naharro, Fernando: “Actores anejos...”, (in print).

⁸⁰ Conversation between Manuel Gil and Fernando García Naharro on July 10, 2017.

⁸¹ Manuel Gil, in an interview with Fernando García Naharro on July 10, 2017, quoted from García Naharro, Fernando: “Actores anejos...”, (in print).

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