

Publishing Translated Books for Young Readers in Australia

de Vicente Capua, M.C. and Henningsgaard, P.

Abstract

This article examines the various factors (beyond simply the perceived cultural and economic value) that influence a book being selected for translation and publication in the English language. More specifically, this article asks, “What influences the prospects of a book for young readers being published in translation in Australia?” Using a combination of literature review, the collection of publication data about translated books for young readers, and interviews with industry professionals, it was determined that there are three factors that influence a book being selected for translation and publication. These factors are the global language hierarchy, narrative structures and relationships.

Keywords

translation, publishing, Australia, children’s literature, young adult literature

Introduction

Two quotations sum up the paradox of publishing books in translation into the English language. In the first of these, Chad W. Post [as quoted in 21] asserts, “Reading literature from other countries is vital to maintaining a vibrant book culture and to increasing the exchange of ideas among cultures.” It is difficult to imagine anyone disagreeing with this sentiment; the publication of books that cross cultures has always been relevant and important, but it is perhaps especially so now in our modern, hyper-connected world [11]. In the second quotation, Olenka Burgess [8] writes, “Readers both inside and outside the publishing industry have lamented the paucity of international literature translated into English.” Once again, it is hard to imagine anyone disagreeing—this time because the quotation is a matter of fact rather than common sentiment.

In 2005, PEN World Voices famously conducted research into translations published in the United States—research that “changed the very nature of the conversation about literature in translation” [28]. Through this research, the well-known “three per cent” figure was established, which reflects that of all the titles published in the United States each year, only three per cent are translations [28]. Other English-language countries don’t fare much better when it comes to publishing books in translation.

The tension between the obvious cultural value of books in translation and the economic value as appraised by publishing houses is both profound and unmistakeable. Of course, by its very nature, “publishing has been a battleground for the competing demands of business and culture” [12]. David Throsby [32] explains, “The presence of these two contrasting dimensions to the value of [book publishing] generates a dilemma.” This dilemma can be summarised quite simply: though they trade in cultural goods, publishing houses also need to be able to pay the bills. Translated books present more of a financial risk than other types of books because the publishing house must guess what the reaction will be to material from a foreign culture.

Additional risk emerges out of the involvement of “extra players” in the publishing process, such as the translator, which represents another expense to be incurred before a book breaks even or starts to produce a profit.

This article examines the various factors (beyond simply the perceived cultural and economic value) that influence a book being selected for translation and publication in the English language. However, it is possible these factors vary significantly across types of books and also the country in which they are published in translation. Therefore, a case study has been selected and due consideration must be given to any suggested generalisations from this case

study. The specific research question that will be interrogated in this article is as follows: “What influences the prospects of a book for young readers being published in translation in Australia?”

Definitions

For the purposes of this article, an umbrella term had to be created that would serve to delineate the age range of the books included in this research. The creation of this term was necessary because pre-established terms for the classification of a book’s target demographic were insufficient or unclear. These pre-established terms are juvenile/junior literature, children’s literature, middle grade literature, and young adult literature.

All of these terms were insufficient for the purposes of this research because, while it is sometimes assumed that everyone understands what these terms indicate, there are significant discrepancies regarding what is understood by each term from book publishing houses, associations or institutions. Given that this article is trying to analyse which translated books are published for readers who are not yet adults, the term “books for young readers” encompasses all the above definitions. It applies to both fiction and non-fiction books that have a target demographic aged 0–18.

Having defined this new term, it is worth reflecting on why books for 0–18-year-olds is a focus of this study. What one finds is that there is often a pedagogical or moral imperative driving the publication of books for young readers [25]. This pedagogical/moral drive seems to also be reflected in the publication of translations. Thus, the publication of translations for young readers would follow a compounded moral drive. Christina Biamonte [5] explains that “translations of children’s books can not only provide new settings in which a child’s imagination can take off, but they also can be important tools for helping children understand

other cultures.” Given that the younger generations will be the ones to shape the future, and given the interconnected nature of the world, it is important for children to have positive influences shaping their identity [11].

Our research question also asks about books published “in translation in Australia.” This definition is common-sense and refers to any book (originally in a language other than English) published in English in the country of Australia, by a publishing house based in Australia. This would include Big Five publishing houses with multinational parent companies, so long as the publishing house is an Australian-based publishing arm. The reason for this focus is that there are very few books in translation published in Australia—similar to other English-speaking nations [3, 15, 28]. However, while other nations (such as the United States) have conducted research about the situation of imported translated books, Australia lags far behind in research on this subject. A significant amount of research has been conducted into the export of Australian titles as translations into non-English-speaking nations—focused on topics such as how these books are best marketed and sold, how other nations translate complex cultural issues of Australian Aboriginality, and how these books are best acquired by overseas publishing houses [4, 9, 16]. However, research is yet to be conducted reviewing what titles are coming into Australia, where they are coming from, and the effect these may have upon the cultural landscape. This article aims to fill that gap in the research.

Methodology

A multi-faceted methodology was used, as this project reviews and engages with the book publishing industry as well as with the relatively young and interdisciplinary academic field of publishing studies [26, 27, 31, 34]. Given its interdisciplinary quality, publishing studies is able

to “borrow” methodologies from other academic fields, “transcend[ing] boundaries of theories, methods—and of university departments” [6]. Furthermore, in the words of Millicent Weber and Aaron Mannion [34], “work in this field addresses topics as disparate as diversity and social justice in the publishing industry” and “is attuned to the ways in which print culture, and the creation, dissemination and reception of books, are socially constructed”—which is appropriate for the study of books in translation.

As this project is the first step in addressing a gap in existing academic literature and industry knowledge, a “mixed methodology” approach was employed [20]. This approach encompasses both qualitative and quantitative components and allows the project to “generate and analyse different kinds of data in the same study” [30]. Three components form the mixed methodology underpinning this research:

- A review of academic literature and industry literature
- The collection of data about translated books for young readers
- A series of interviews conducted with industry professionals

Having little relevant Australian academic literature available, we analysed research conducted by scholars of publishing studies in other nations in order to provide a theoretical and methodological framework. Meanwhile, the review of industry literature involved a close examination of Australian-specific sources, including *Books+Publishing*, Australian Publishers Association, Australian Society of Authors, Australian Library and Information Association, Australian Booksellers Association, and Books Create Australia.

The second research method was that of data collection. This was essential to the development of the research project for two reasons: it provided a clear set of data of translated books for young readers published in Australia, and it provided a source from which to identify

potential interviewees. AustLit was thought to be a suitable data source from which to collect the relevant information, as it is an Australian database that aims “to be the definitive information resource and research environment for Australian literary, print, and narrative cultures” [33] and is often used for data collection by other researchers in the publishing studies field [14, 31].

However, AustLit yielded only four translated books for young readers published in Australia, of which two did not fit the research parameters because they were self-published. This discovery created the need for a different data acquisition method. A mechanical “book-by-book” or “website-by-website” approach would not have been sustainable, so a tweet was published calling for information regarding any Australian publishing houses publishing translations for young readers [19]. The responses to this tweet allowed for the project to undertake a snowball sampling approach. The tweet garnered 11 replies, but through conversation with industry professionals and a mechanical search of the lists of the publishing houses identified, the sample size of books eventually increased to 73 titles. These titles are listed in Appendix A.

The third and final methodological component of this research project was the conducting of interviews with industry professionals. The choice was informed by Per Henningsgaard’s [18] argument for the importance of interviews in publishing studies. These interviews were designed to uncover any patterns that may exist in the identification, acquisition and/or publication process of translated books for young readers. Four individuals were interviewed: Eva Mills, head children’s publisher at Allen & Unwin (Australia’s largest independent publishing house, based in Sydney); Sophy Williams, head children’s publisher at Piccolo Nero (children’s imprint of well-known independent publishing house Black Inc., based in Melbourne); Sandra van Doorn, head publisher at RedPaperKite (a “boutique independent publishing company” exclusively devoted to children’s books, based in Perth); and, Miriam Rosenbloom, head publisher at

Scribbles (the children's imprint of well-known independent publishing house Scribe Publications, based in Melbourne).

Influences on a Book's Prospects of Being Published in Translation in Australia

We will now identify the patterns that emerged through our reading of relevant academic and industry literature, our analysis of the metadata acquired for the 73 books identified as translated books for young readers, and our interviews with publishing professionals. These 73 books represent a variety of languages, countries of origin, circumstances leading to publication, and so forth. Nonetheless, certain factors influence the prospects of a book for young readers being published in translation in Australia. These affect a publishing house's decision to obtain the rights for one book over another, beyond the obvious speculation about a book's cultural and economic value. The principal factors can be divided into the following three categories:

- Global language hierarchy
- Narrative structures
- Relationships

Global Language Hierarchy

There exists a hierarchical structure to languages with "central, semi-central and peripheral languages" [17]. This is often referred to as the cultural world-system of translations, which explains that the more "central" a language is, the more likely it is to be translated to and from, meaning it has a greater capacity to act as a "vehicular language" for communication [17].

English, which accounts for 60 per cent of all translated books [10, 17], is the most central

language, often referred to as a hyper-central language. According to Johan Heilbron [17], the hierarchical structure of languages is as follows:

- Hyper-central: English
- Central: French, German and Russian
- Semi-peripheral: Spanish, Italian, Danish, Swedish, Polish and Czech
- Peripheral: All remaining languages

The strong history of literary translation practice found in certain European cultures and countries helps produce centrality in the cultural world-system of translations [17]. In addition, the supranational nature of some European languages (meaning that multiple nations have the same primary or “official” language) justifies their increased centrality [17]. The languages most favoured for translation are usually hyper-central, central or semi-peripheral. In 2014, of the 587 translations published in the U.S.A., “the most translated languages were French (106 books), German (85), Spanish (67), Italian (36) and Arabic (31)” [3]. This roughly corresponds with the metadata acquired for this project about books for young readers being published in translation in Australia, as French accounts for 28.7 per cent, German for 9.6 per cent, Spanish for 8.2 per cent and Italian for 15.1 per cent (see Figure 1).

While a pattern in language centrality and thus prevalence in the market has been confirmed by Mills (unpublished interview, June 5, 2020) and Rosenbloom (unpublished interview, August 24, 2020), it is not the sole ruling force behind the decision-making process of book acquisitions. This is evident in the sample of books found by this research project, as books translated from Flemish (a peripheral language) feature much more prominently than would be expected—with a total of 11 books, accounting for 15.1 per cent of all books for young readers being published in translation in Australia (see Figure 1). This is due to factors other than

language hierarchy—in this case, established relationships, a topic that will be discussed later in this article. Nonetheless, the data clearly demonstrates a preference for more central, European languages, given that only 5 out of the 73 books have non-European language origins; these are translations of Chinese, Korean and Taiwanese titles. Clearly, the global language hierarchy is an important factor influencing the prospects of a book for young readers being published in translation in Australia.

Narrative Structures

Narrative structures are another factor that influences a book's prospects of being published in translation in Australia. More specifically, the narrative structures that seem to exert the greatest positive influence on a book's prospects—which is to say, they seem to increase the chances of being published in translation—are Western narrative conventions that belong to the genre of children's books (as opposed to, say, middle grade books or young adult books), which also means they are going to be relatively short in length. Therefore, we have divided the “Narrative Structures” section into three subsections in order to represent these three elements: Western, genre, and length.

Western

The data acquired through this research project shows that, of the 73 total books, only 5 are non-European. In other words, translated books published in Australia for young readers are essentially Eurocentric. Interviews with van Doorn (unpublished interview, July 16, 2020) and Rosenbloom (unpublished interview, August 24, 2020) confirmed this pattern. Rosenbloom (unpublished interview, August 24, 2020) explained that publishing houses “look more quickly

to countries with a kind of ‘Western’ idea of storytelling because it’s easier to sell.” Both publishers acknowledged that many books published in translation are selected precisely because of that “Western narrative” structure, meaning that the resulting “diversity” achieved by publishing books in translation is perhaps more limited than initially assumed. Rosenbloom (unpublished interview, August 24, 2020) and van Doorn (unpublished interview, July 16, 2020) said that it is because the more familiar Western narrative presents a lower risk, making publishing houses more inclined to purchase translation rights. Rosenbloom (unpublished interview, August 24, 2020) explained that “a lot of [the Eurocentricity] has to do with storytelling traditions and the way that people understand narrative in their own culture.” Mills (unpublished interview, June 5, 2020) said, “Perhaps their sensibilities are a little closer to ours in Australia.” Mills’s comment is interesting because the assumption that the Australian sensibility is a white, European one is problematically telling of the Australian publishing industry’s biases.

Western narrative structure “emphasizes the event and the form of story-telling” [29], “with a strong sense of unity and closure to the narrative structure, with particular importance attached to a firm and satisfying ending” [23]. N. J. Lowe [23] explains that Western Narrative Theory “has canonised a distinctive set of narrative values characterised by tight economy and closure” (p. 1). This distinct storytelling structure also prides itself on adherence to mimesis and realism [13, 23]. This is in contrast to, for example, Chinese narrative tradition, which “sets for fiction an artistic ideal to be meta-fiction, meta-narrative, poetic fiction, or open fiction” [13].

The familiarity of Western narrative structures affords publishing houses a measure of safety—a welcome change when publishing translations. While this narrative structure has historically been favoured, Rosenbloom (unpublished interview, August 24, 2020) said that she

had consciously moved to present a wider range of narratives, and she “wanted to do a project which would support people who came from outside that Western storytelling tradition.”

Genre

Through a quantitative analysis of the metadata collected for the books identified as translations for young readers, genre was identified as a factor affecting probability of publication. This is likely because each genre incurs a slightly different cost to publish [7, 35]. Findings related to genre are represented in Figures 2 and 3.

The dominance of picture books over other genres is clearly demonstrated in Figure 2. Books classified as picture books account for approximately 58 per cent of all translated books for young readers in Australia, while novels account for only 36 per cent. This demonstrates the “go-to” genre for translated books.

A second pattern is visible in Figure 3, which shows the target demographic of books for young readers published in translation. Figure 3 indicates a clear preference for a juvenile or children’s target audience; the majority of books are published for the juvenile portion of the “young readers” collective term that underpins the research featured in this study. The dominance of the children’s/juvenile target audience is obviously correlated to the dominance of the picture book genre.

Length

What has become clear is that most books for young readers published in translation are short books. Of the 73 titles, 44 titles (about 60 per cent) have fewer than 100 pages (see Figure 4).

Andrew Winnard [35] explains that, “with a low to average print run, translation costs can easily

double or treble the unit cost of a title, and it is not always possible to absorb these costs in the production of a book without pushing the end price beyond what the market is prepared to pay.” Of course, this is subject to change with a book’s length—the longer the book, the more expensive it is to translate. Cost is one of the two reasons that Winnard [35] identified as deterrents for publishing houses to take on translations; the other is what he refers to as “the hassle factor.” “The hassle factor” refers to the reluctance of publishing houses to take on translations simply because they are seen as “more complex and difficult than handling original manuscripts” [35]. In this way, longer books will further disincentivise translation as they are seen as both more expensive and more complicated. However, if a publishing house is “dealing with picture books, the length is relatively short, so the cost isn’t hugely significant compared with a 500-page novel” (Rosenbloom, unpublished interview, August 24, 2020). Clearly, length and genre are closely correlated, and both are factors influencing the prospects of a book for young readers being published in translation in Australia.

Relationships

It is not only the aforementioned narrative structures that seem to increase the chances of a book for young readers being published in translation in Australia; it is also about relationships—about who you know. The most important relationships include those between publishing houses and translators, between two or more publishing houses, and those that are cultivated at international book fairs between publishers, creators and other publishing houses. Additionally, the relationships that governments have with books—viewing them as cultural products worthy of investment and support—can influence the prospects of a book being published in translation.

Relationships with Translators

In interviews with Mills (unpublished interview, June 5, 2020) and Rosenbloom (unpublished interview, August 24, 2020), they revealed that their main worry was not the cost of translation as much as finding a trustworthy translator who knew the Australian market. Reviewing the data gathered, however, it does not seem to be a requirement that this translator resides in Australia. Where the source of the translator is known, only 45 per cent of translators are from Australia. This reinforces Rosenbloom's (unpublished interview, August 24, 2020) claim that, "if they are in Australia, that would be great, but in Australia there's not a lot of translators for kids' stuff."

Instead, what appears is a correlation between the length of the book and the location of the translator. Where a book is longer, the translator will usually be located in Australia. Out of the 73 total books, only 28 books have more than 100 pages. Of these "longer" books, 8 have an unknown source of translation, 3 are from another publishing house (meaning the translation was commissioned by an overseas publishing house), and 11 of the remaining 17 are translated by translators located in Australia. If one looks at the "shorter" books, the translator's location is more scattered between countries.

Decisions regarding the acquisition of certain titles may be swayed if there exists a pre-established relationship between a translator and a publishing house. This can be seen with Allen & Unwin's acquisition of Flemish books. They had established a good relationship with translator John Nieuwenhuizen and so were more inclined to the acquisition of Flemish titles (Mills, unpublished interview, June 5, 2020). In fact, Mills (unpublished interview, June 5, 2020) explained that the decline in publication of translated books from Flemish was caused by the advanced age of their "go-to translator." Sourcing a translator with whom a relationship of trust has been established, whether due to their experience in the nation for which they are translating

or due to other factors, will greatly increase the likelihood of acquisition. This could be attributed in part to the ease of contracting a known translator, thus decreasing the “hassle factor.”

Relationships between Publishing Houses

A book is much more likely to be published in translation in Australia if there exists an established relationship between the Australian publishing house and the originating publishing house (Mills, unpublished interview, June 5, 2020; Rosenbloom, unpublished interview, August 24, 2020; van Doorn, unpublished interview, July 16, 2020; Williams, unpublished interview, June 2, 2020). Established relationships with overseas publishing houses help in finding and selecting titles that are suitable to the target market because, given previous work history, there is an established trust between the publishers and editors involved (Mills, unpublished interview, June 5, 2020; Rosenbloom, unpublished interview, August 24, 2020). This relationship can result in both receiving trusted pitches for potential acquisitions and a smoother contract process for accepted titles. Interestingly, where there exists a trusted relationship with an industry professional, the language hierarchy is overridden.

There are also benefits to an established relationship between the Australian publishing house and other overseas publishing houses that are not the originating publishing house. This situation provides opportunities for potentially splitting the cost of acquisition. This is something Allen & Unwin has done in the past with Canadian publishing house Annick Press, which allowed them to purchase the translation rights for a few novels—something usually avoided due to the increased cost of translating longer works (Mills, unpublished interview, June 5, 2020).

Sometimes, an international rights agent does the legwork by identifying potential suitable books for a publishing house and drawing up the contracts. This is the model Scribbles

often follows. The only potential concern with this model is that “translation rights negotiated and handled by agents removes the possibility to establish a relationship between publishing houses,” thus diminishing the potential for further works to be acquired and translated [2].

However, “in most cases, foreign rights are promoted by the publisher or an editor in the course of general international networking” [2], so maintaining strong and diverse networks as a publishing house can increase the chances of identifying potential titles for acquisition [24]. As Rosenbloom (unpublished interview, August 24, 2020) explained, “Those relationships are extremely important and helpful.”

Relationships Developed at International Book Fairs

Being promoted at an international book fair will greatly increase a book’s potential for translation and international publication, as these fairs are a source for cultivating relationships between publishing houses. Every publisher interviewed expressed the significant role that book fairs—such as the Bologna Book Fair, the Frankfurt Book Fair and the London Book Fair—have in affording a title reputation and prestige (Mills, unpublished interview, June 5, 2020; Rosenbloom, unpublished interview, August 24, 2020; van Doorn, unpublished interview, July 16, 2020; Williams, unpublished interview, June 2, 2020). Williams (unpublished interview, June 2, 2020) asserted, “Showcasing at the major book fairs is critical [for international visibility].” While it is agreed that book fairs are a common way to acquire titles for translation, the concern that arises from these book fairs is that “it is often very Eurocentric” (Rosenbloom, unpublished interview, August 24, 2020). Once again, a more limited form of diversity emerges, where the titles featured are from the central or semi-peripheral language groups that already have increased representation. However, according to Rosenbloom (unpublished interview,

August 24, 2020), there has been a shift in the last five years, and more Asian and Middle Eastern books are being featured, hinting at possible upcoming trends.

Relationships with Government

When a governing body develops a supportive relationship with books as cultural products, the possibility for translation is greatly increased, as such foreign and domestic governments can use funding to influence the selection of books for translation. Given that publishing translations is particularly risky, all the publishers interviewed agreed that government assistance, even in the smallest of ways, was gladly welcomed and could sway decisions between two potential titles (Mills, unpublished interview, June 5, 2020; Rosenbloom, unpublished interview, August 24, 2020; van Doorn, unpublished interview, July 16, 2020; Williams, unpublished interview, June 2, 2020).

a) Foreign Governments

Ana Ban [3] writes, “Many countries and some private institutions offer incentives in the form of grants or awards that can help pay for the translation and the acquisition of rights and in some cases support printing costs.” Rosenbloom (unpublished interview, August 24, 2020) explained that Australian publishing houses “can get quite a lot of assistance from some overseas governments, which helps with the costs of publication.” For example, the reduction in risk through grants was the deciding factor for some of the French titles published by Scribbles. Other countries where significant government grants can be used to cover part of the cost of acquisition, translation, publication or printing include Russia, Brazil, Catalonia (a region in Spain), Denmark, Finland, Greece, Iceland, South Korea, the Netherlands, Norway, Poland, Romania, Sweden,

Portugal and Turkey [3; Rosenbloom, unpublished interview, August 24, 2020]. These grants and awards can act as factors that will sway the decision-making process of a title's acquisition by an Australian publishing house. As Williams (unpublished interview, June 2, 2020) explained, “[Publishing translations] can be an expensive process, as there are double fees/royalties to consider, so we are grateful for the government bodies who have supported various books in our list. If we don't have to take so much financial risk up-front, we can be bolder in our publishing process.” Mills (unpublished interview, June 5, 2020) explained that government grants are particularly sought after when considering the acquisition of a longer work: “We look into that because the cost of translating a novel is quite large.” Undoubtedly, government assistance will influence the nation and language from which the book will originate.

b) Domestic Governments

In the last several decades in Australia, there has been a conscious shift toward the funding and prioritisation of “Australian literature.” This shift has been encouraged by government policies surrounding the Australian publishing industry [32]. While incentivising the publication of Australian literature is not bad in itself, it might inadvertently disincentivise the cultural plurality of books, as it discourages the publication of books with non-Australian foci.

While there exists a translation grant in Australia (the Australia Council's “Translation Fund for Literature”), both international publishing houses hoping to buy Australian titles and Australian publishing houses hoping to bring in international titles can apply; this significantly reduces the chances of an Australian publishing house winning the grant to translate a book for publication in Australia. The translation grant was launched in 2020. In its first year, the grant

supported seven projects, only two of which were for Australian publishing houses to translate into English—neither of which were books for young readers.

Clearly, among the factors that influence the prospects of a book for young readers being published in translation in Australia, it is impossible to overstate the importance of relationships—including the relationships between publishing houses and translators, the relationships between publishing houses, the relationships that publishing houses cultivate at international book fairs and those between governments and literature.

Conclusion

The aim of this research project was to discover what influences the prospects of a book for young readers being published in translation in Australia, hoping to identify sustainable ways of increasing the number of translated titles. As such, some recommendations emerged. These can be broadly divided into the following categories:

- Development and improvement of databases
- Cultivation and establishment of networks
- Continuation and expansion of academic research

At the onset of this project, the assumption was that AustLit would prove to be an authoritative and comprehensive source for primary data. What was discovered was that AustLit was an unsuitable source for data about translations. A clearer and more detailed classification of translated titles needs to be established, whether this be creating a marker for translations, updating and adding titles to AustLit, or creating a new database. In addition to the already present details, the updated database should include the following metadata, currently missing from AustLit: original title, original publishing house, original publication date and translator.

As recommended by Mills (unpublished interview, June 5, 2020), it would also be useful to “[have] a network, or database of sorts, of trusted translators.” This could include details of past works, languages in which the translator works, rates/cost of employment and location of translator. Such a database would allow publishing houses to hire Australian-based translators, easing the worry of not having a person “close by” to promote the title [8]. It would also ease publishing houses’ worries regarding the translator’s familiarity with Australian culture and thus suitability of a project to the target audience. While there exist a few membership-led resources identifying literary translators, such as the Australian Association for Literary Translation (a platform for the networking of translators), these are hard to navigate and far from comprehensive. The proposed database would be searchable by language, past works and relations to publishing houses. This database would also allow emerging translators to start in the book publishing industry, which may provide a slightly lower cost to publishing houses than contracting a well-known translator who may be more expensive.

The publication of translations would be made easier, and more profitable, if a series of established networks were put in place and developed between publishing houses [22]. Richard Abel [1] writes, “[In] an ideal world, book publishers in each of the world’s principal language groups would, as a matter of routine, be seeking out, through their international information exchange networks and international booktrade rights fairs, those books published by colleagues in other languages.” Much of the publishing industry revolves around “who you know”—the connections and relationships formed between individuals and companies, giving way to the possibilities of collaboration. Therefore, fostering good relationships with overseas publishing houses will be a fundamental component in increasing the number of translated books for young readers. Where a literary agent is not employed, the contact for acquisition will be directly with

the original publishing house. If a network of trusted publishing houses can be established, the process of title exchanges and contractual agreements is significantly eased. Furthermore, the opportunity for co-publishing arrangements, which will bring down the cost of publishing longer works in translation, is increased. Ideally, this network would feature publishing houses from multiple languages and locations, thus diversifying the Eurocentric nature of available titles.

Finally, given the lack of academic research into the publication of translated books in Australia, another recommendation of this article is the continuation of academic research. To properly understand the factors that affect the identification, acquisition, publication and reception of translated books for young readers (as well as for a general audience), there needs to be some form of academic understanding of the situation. Appendix A could provide a starting point for this research. Such research should go beyond simply identifying practical avenues of publication and should also include the ramifications of the current, homogenous reading culture. Understanding what affects public perception of translated books could lead to assessing how to improve public perception and thus grow an audience. Increased academic research would additionally open the possibility to the development of policy changes that may be enacted in various industry groups (such as the Australian Publishers Association and the Australian Booksellers Association), as well as government sectors.

While the publication of more translated books for young readers may seem a farfetched ideal, these recommendations bring that possibility closer to reality. As the world becomes more connected, the importance of fostering and growing Australian bibliodiversity only increases. A better understanding of how the publishing industry approaches translation and cultural diversity will increase opportunities to develop sustainable pathways towards publication.

References

- [1] Abel, Richard. 1993. "Some Aspects of Book Translations." *Publishing Research Quarterly* 9: 70-72. <https://doi.org/10.1007/BF02680643>.
- [2] Asscher, Marrten. 1993. "The Challenge of Being Small and Unknown." *Publishing Research Quarterly* 9: 25-29. <https://doi.org/10.1007/BF02680398>.
- [3] Ban, Ana. 2015. "Books in Translation in the United States." *Publishing Research Quarterly* 31: 160-174. <https://doi.org/10.1007/s12109-015-9406-7>.
- [4] Barrett, Susan. 2009. "The Translation and Marketing of Australian Literature in France." In *Bernard Hickey, a Roving Cultural Ambassador: Essays in His Memory*, edited by Maria Renata Dolce and Antonella Riem Natale, 51-60. Udine, Italy: Forum.
- [5] Biamonte, Christina. 2002. "Crossing Culture in Children's Book Publishing." *Publishing Research Quarterly* 18: 26-42. <https://doi-org.dbgw.lis.curtin.edu.au/10.1007/s12109-002-0011-1>.
- [6] Bläsi, Christoph. 2015. "Publishing Studies: Being Part of a Cultural Practice Plus X?" *Libellarium: Journal for the Research of Writing, Books, and Cultural Heritage Institutions* 8 (1):147-156. <https://doi.org/10.15291/libellarium.v8i1.223>.
- [7] Breede, Manfred H. 2008. *The Brave New World of Publishing: The Symbiotic Relationship between Printing and Book Publishing*. Oxford: Chandos Publishing.
- [8] Burgess, Olenka. 2017. "Elevating the Translator: Best Practices in Promoting International Literature." *Logos* 28 (1): 7-18. <https://doi.org/10.1163/1878-4712-11112121>.
- [9] Čerče, Danica. 2015. "Reconstructing the Cultural Specificity of Indigenous Australian Writing in the Slovene Cultural Space." *Journal of Language, Literature and Culture* 62 (2): 77-88. <https://doi-org.dbgw.lis.curtin.edu.au/10.1179/2051285615Z.00000000054>.

- [10] Craighill, Stephanie. 2015. "The Problem of English Language Export Fiction in Europe." *Publishing Research Quarterly* 31: 91-101. <https://doi.org/10.1007/s12109-015-9400-0>.
- [11] Cuccioletta, Donald. 2002. "Multiculturalism or Transculturalism: Towards a Cosmopolitan Citizenship." *London Journal of Canadian Studies* 17: 1-9.
https://is.muni.cz/el/phil/podzim2013/CJVA1M/43514039/reading_3_Transculturality.pdf.
- [12] Day, Katherine, and Aaron Mannion. 2017. "Publishing Means Business: An Introduction." In *Publishing Means Business: Australian Perspectives*, edited by Aaron Mannion, Millicent Weber and Katherine Day, 1-21. Melbourne: Monash University Publishing.
- [13] Dong Gu, Ming. 2006. "Theory of Fiction: A Non-Western Narrative Tradition." *Narrative* 14 (3): 311-338. <https://www.jstor.org/stable/20107393>.
- [14] Driscoll, Beth, Lisa Fletcher, Kim Wilkins, and David Carter. 2018. "The Publishing Ecosystems of Contemporary Australian Genre Fiction." *Creative Industries Journal* 11 (2): 203-221. <https://doi.org/10.1080/17510694.2018.1480851>.
- [15] Grossman, Edith. 2010. "A New Great Wall: Why the Crisis in Translation Matters." *Foreign Policy* 179: 88-90. <https://www.jstor.org/stable/20753949>.
- [16] Haag, Oliver. 2009. "Indigenous Australian Literature in German: Some Considerations on Reception, Publication and Translation." *Journal of the Association for the Study of Australian Literature* "Special Issue: Australian Literature in a Global World": 1-17.
<https://openjournals.library.sydney.edu.au/index.php/JASAL/article/view/10158/10056>.
- [17] Heilbron, Johan. 1999. "Towards a Sociology of Translation: Book Translations as a Cultural World-System." *European Journal of Social Theory* 2 (4): 429-444.
<https://doi.org/10.1177/136843199002004002>.

- [18] Henningsgaard, Per. 2019. "Not Your Average Reader: Interviewing Literary Agents, Editors, and Publishers." *Participations: Journal of Audience & Reception Studies* 16 (1): 663-679.
- [19] Henningsgaard, Per (@henningsgaard). 2020. "I'm seeking examples of children's and YA books originally published outside of Australia in a language other than English, and then translated into English and published in Australia. Anyone?!" Twitter, March 11, 2020, 1:19 p.m. <https://twitter.com/henningsgaard/status/1237609037035798529>.
- [20] Johnson, R. Burke, Anthony J. Onwuegbuzie, and Lisa A. Turner. 2007. "Toward a Definition of Mixed Methods Research." *Journal of Mixed Methods Research* 1 (2): 112-133. <https://doi.org/10.1177/1558689806298224>.
- [21] Kellman, Steven G. 2019. "A Conversation with Chad W. Post on Literary Translations in the United States." *Translation Review* 105 (1): 1-7. <https://doi.org/10.1080/07374836.2019.1617612>.
- [22] Liu, Xinyi. 2019. "Connecting Publishing Professionals All Over the Globe in 10 s." *Publishing Research Quarterly* 35: 79-86. <https://doi.org/10.1007/s12109-019-09631-1>.
- [23] Lowe, N. J. 2000. *The Classical Plot and the Invention of Western Narrative*. Cambridge: Cambridge University Press. <https://doi.org/10.1017/CBO9780511482281>.
- [24] Marcus, Kendra. 2003. "Buying and Selling International Children's Book Rights: A Literary Agent's Perspective." *Publishing Research Quarterly* 19: 51-56. <https://doi.org/10.1007/s12109-003-0006-6>.
- [25] McGillis, Roderick. 2009. "What Is Children's Literature?" *Children's Literature* 37: 256-262. <https://doi.org/10.1353/chl.0.0817>.
- [26] Murray, Simone. 2007. "Publishing Studies: Critically Mapping Research in Search of a Discipline." *Publishing Research Quarterly* 22 (4): 3-25. <https://doi.org/10.1007/s12109-007-0001-4>.

- [27] Noël, Sophie. 2015. "Publishing Studies: The Search for an Elusive Academic Object." *Libellarium: Journal for the Research of Writing, Books, and Cultural Heritage Institutions* 8 (1): 139-145. <http://dx.doi.org/10.15291/libellarium.v8i1.221>.
- [28] Post, Chad W. 2010. "World Voices as Change Agent." *Publishing Perspectives*, May 12, 2010. <https://publishingperspectives.com/2010/05/pen-world-voices-as-change-agent/>.
- [29] Qiao, Guoqiang. 2020. "A Critical Response to Western Critics' Controversial Viewpoints on Chinese Traditional Narrative and Fiction Criticism." *Critical Arts* 34 (2): 18-29. <https://doi.org/10.1080/02560046.2020.1712444>.
- [30] Schwandt, Thomas A. 2001. *Dictionary of Qualitative Inquiry*. 2nd ed. Thousand Oaks, California: Sage Publications.
- [31] Stinson, Emmett. 2016. "Small Publishers and the Emerging Network of Australian Literary Prosumption." *Australian Humanities Review* 59: 23-43. http://australianhumanitiesreview.org/wp-content/uploads/2016/04/AHR-59_Stinson.pdf.
- [32] Throsby, David. 2017. "Commerce or Culture? Australian Book Industry Policy in the Twenty-First Century." In *Publishing Means Business: Australian Perspectives*, edited by Aaron Mannion, Millicent Weber and Katherine Day, 10-22. Melbourne: Monash University Publishing.
- [33] University Of Queensland. n.d. "About AustLit." *AustLit*. <https://www.austlit.edu.au/about>.
- [34] Weber, Millicent, and Aaron Mannion. 2017. "Discipline and Publish: Disciplinary Boundaries in Publishing Studies." In *Publishing Means Business: Australian Perspectives*, edited by Aaron Mannion, Millicent Weber and Katherine Day, 116-129. Melbourne: Monash University Publishing.

[35] Winnard, Andrew. 1996. "Books Translated into English: Why So Few?" *Logos* 7 (3): 232-233. <https://doi.org/10.2959/logo.1996.7.3.232>.

Figures

Figure 1: Original Languages of the Books for Young Readers Published in Translation in Australia

Language	Number of Books
Multiple	1
Chinese	2
Flemish	11
Finnish	5
French	21
German	7
Italian	11
Korean	1
Norwegian	1
Slovenian	1
Spanish	6
Swedish	3
Taiwanese	2

Yiddish	1
Total	73

Figure 2: Genres of the Books for Young Readers Published in Translation in Australia

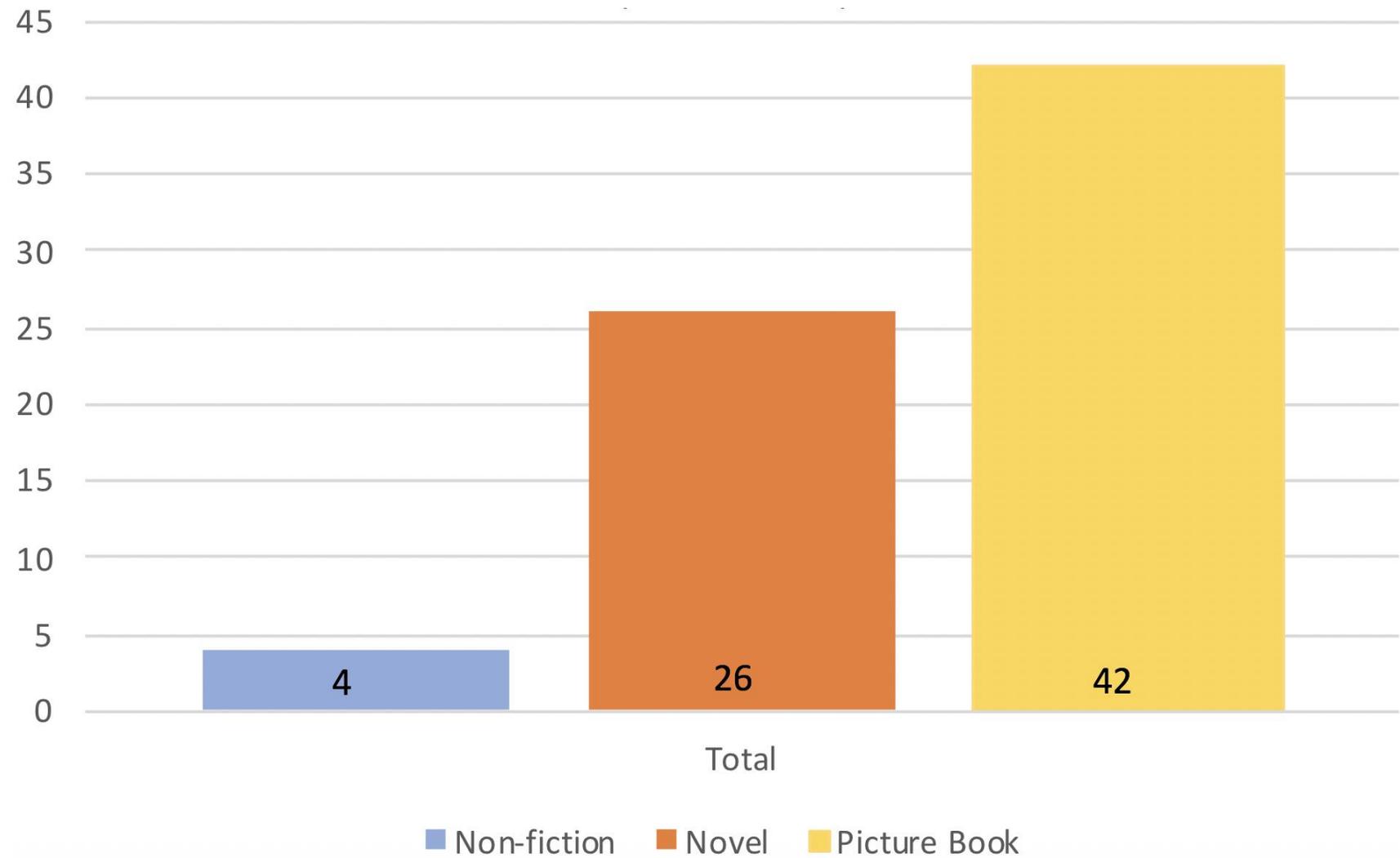


Figure 3: Target Demographic of the Books for Young Readers Published in Translation in Australia

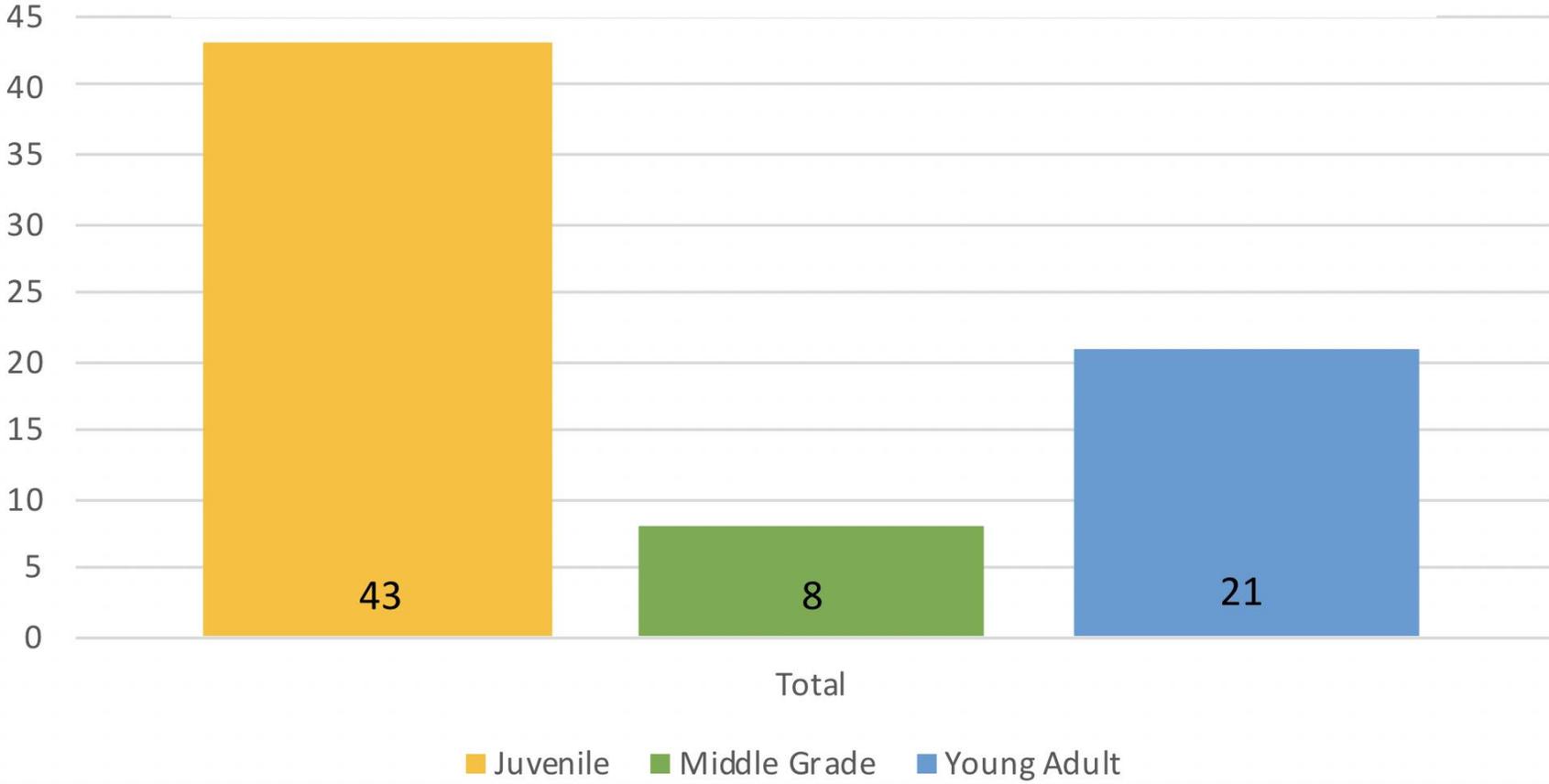
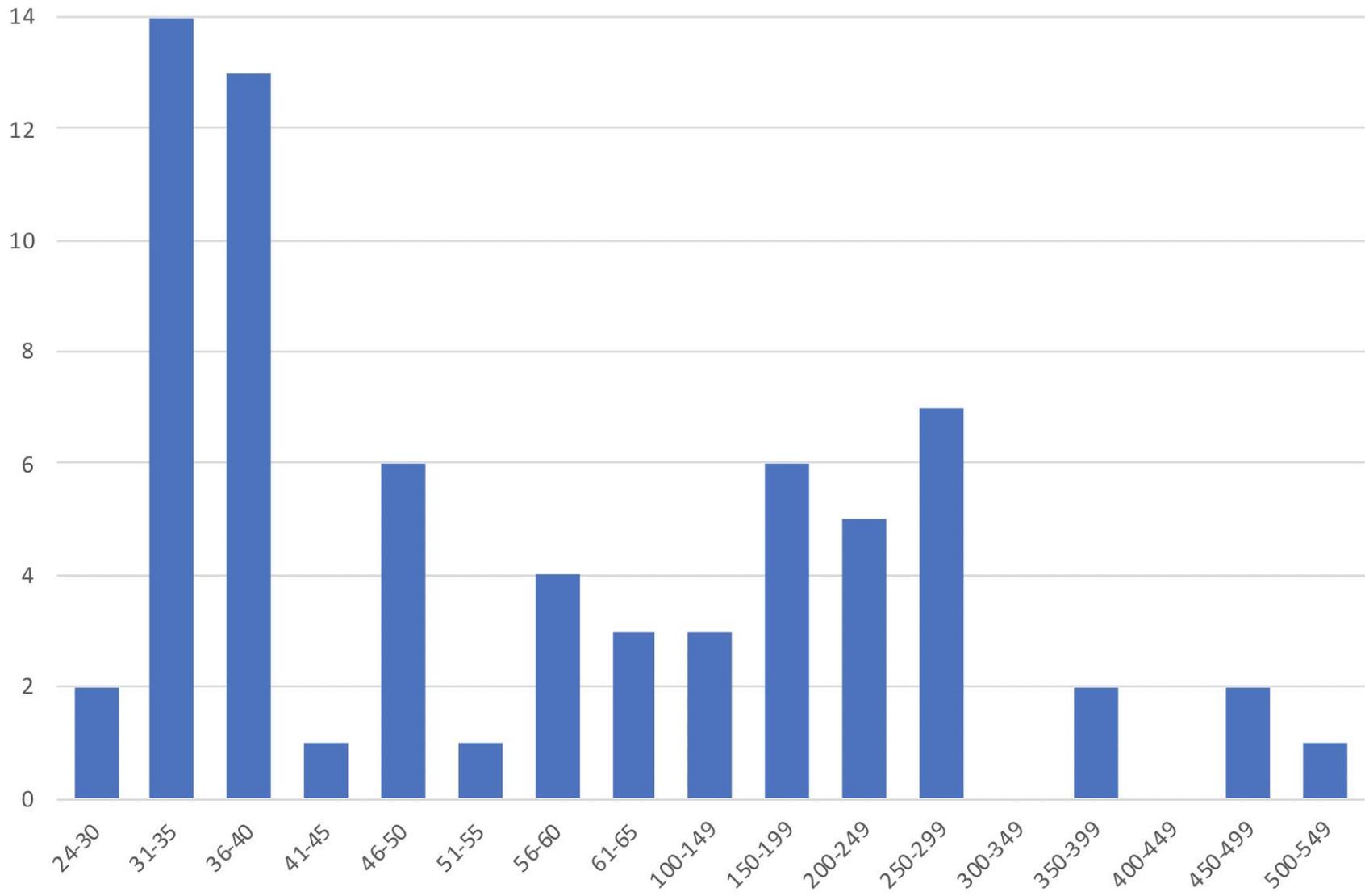


Figure 4: Number of Pages in the Books for Young Readers Published in Translation in Australia



Appendices

Appendix A: Books for Young Readers Published in Translation in Australia, 1993–2020

	Title	Author	Year of Original Publication	Original Publisher	Original Language	Translator	Year of Australian Publication	Australian Publisher	Source of Translator	Genre/Summary	Page Count
1	Falling	Anne Provoost	1997	Houtekiet	Flemish	John Nieuwenhuizen	1997	Allen & Unwin	Australia	YA, post-WWII political conflicts, historical fiction	288
2	The Baboon King	Anton Quintana	1993	Wolters-Noordhoff BV	Flemish	John Nieuwenhuizen	1998	Allen & Unwin	Australia	coming-of-age, survival, adventure, living among animals	192
3	And What About Anna	Jan Simoen	1999	Querido's Uitgeverij BV	Flemish	John Nieuwenhuizen	2001	Allen & Unwin	Australia	YA, coming-of-age, family drama	254
4	Against the Odds	Marjolijn Hof	2006	Querido Kinderboek	Flemish	Johanna H Prins	2001	Allen & Unwin	Canada	juvenile fiction, survival, missing family member, war	144

5	Sleep Tight, Baboon Bear	Bette Westera	2001	Uitgeverij Hillen	Flemish	John Nieuwenhuizen	2001	Allen & Unwin	Australia	juvenile fiction, sleeping over at a different house	24
6	The Book of Everything	Guys Kuijer	2004	Querido's Uitgeverij BV	Flemish	John Nieuwenhuizen	2006	Allen & Unwin	Australia	coming-of-age, family problems, domestic violence	123
7	With a Sword in My Hand	Jean-Claude van Rijckeghem and Pat van Beirs	2009	Uitgeverij Manteau/S tandaard Uitgeverij, Antwerpen	Flemish	John Nieuwenhuizen	2010	Allen & Unwin	Australia	YA, 14th century historical fiction, romance	276
8	Mouse Mansion: Sam and Julia	Karina Shaanman	2011	Rubinstein Publishing	Flemish	in-house staff	2012	Allen & Unwin	Netherland s	juvenile fiction, adventure, mice, friendship	58

9	Mouse Mansion 2: Sam and Julia at the Theatre	Karina Shaanman	2011	Rubinstein Publishing	Flemish	in-house staff	2013	Allen & Unwin	Unknown	juvenile fiction, adventure, mice, friendship	65
10	Mouse Mansion 3: Sam and Julia at the Circus	Karina Shaanman	2011	Rubinstein Publishing	Flemish	in-house staff	2014	Allen & Unwin	Unknown	juvenile fiction, adventure, mice, friendship	65
11	Nine Open Arms	Benny Lindelauf	2004	Querido's Uitgeverij BV	Flemish	John Nieuwenhuizen	2014	Allen & Unwin	Australia	coming-of-age, family/sisters, "house with a past"	257
12	Monster Nanny	Tuutikki Tolonen	2015	Tammi Publishers	Finnish	Päfs Pitkanen	2020	Allen & Unwin	U.S.A.	juvenile fiction, fantasy, adventure, siblings	298

13	Ultimate Game	Christian Lehmann	1996	L'Ecole de Loisirs	French	William Rodarmor	1999	Allen & Unwin	U.S.A.	sci-fi, videogames, war-games, fantasy adventure, YA	168
14	The Killer's Tears	Anne-Laure Bondoux	2003	Bayard Editions Jeunesse	French	Y. Maudet	2007	Allen & Unwin	U.S.A.	YA, realistic fiction, mystery/crime	162
15	And Picasso Painted Guernica	Alain Serres	2007	Rue du Monde	French	Rosalind Price	2010	Allen & Unwin	Australia	non-fiction, art education, art history	52
16	Press Here	Hervé Tullet	2010	Bayard Editions Jeunesse	French	Hervé Tullet	2011	Allen & Unwin	Author	picture book, tactile book, sensations, colours	56
17	Mix It Up	Hervé Tullet	2014	Bayard Editions Jeunesse	French	Hervé Tullet	2014	Allen & Unwin	Author	picture book, mixing colours	32

18	Let's Play	Hervé Tullet	2016	Bayard Editions Jeunesse	French	Hervé Tullet	2016	Allen & Unwin	Author	picture book, colours, shapes	60
19	Say Zoop	Hervé Tullet	2017	Bayard Editions Jeunesse	French	Hervé Tullet	2017	Allen & Unwin	Author	picture book, making noises	64
20	Erebos	Ursula Poznanski	2010	Loewe Verlag	German	Judith Pattison	2012	Allen & Unwin	Australia	YA, dystopia, video-games	486
21	Mimus	Lilli Thal	2003	Gerstenberg Verlag	German	John Brownjohn	2005	Allen & Unwin	U.K.	middle grade/YA, adventure, historical fantasy	394
22	Dark Hours	Gudrun Pausewang	2006	Ravensburger Buchverlag	German	John Brownjohn	2006	Allen & Unwin	U.K.	WWII, YA, family, siblings	198
23	Red Rage	Brigitte Blobel	2006	cbj Verlag	German	Rachel Ward	2007	Allen & Unwin	U.K.	YA, coming-of-age, teen angst, anger at family/world	254

24	The Island	Armin Greder	2002	sauerlande r verlag	German	Armin Greder	2007	Allen & Unwin	Author	juvenile fiction, racism, refugees	37
25	The City	Armin Greder	2009	Orecchio Acerbo	Italian	Armin Greder	2010	Allen & Unwin	Author	mother-son relationship, death, protection from the world	31
26	Mediterranean	Armin Greder	2017	Orecchio Acerbo	Italian	Brigid Maher	2018	Allen & Unwin	Unknown	juvenile fiction, shipwreck, refugees	35
27	Elephant Man	Marianela Di Fiore	2013	Cappelen Damm	Norwegian	Rosie Hedger	2016	Allen & Unwin	Canada	non-fiction, individuality, diversity	46
28	The Fly	Gustavo Rosemffet	2005	Abrapalabra	Spanish	Karen Coeman	2006	Allen & Unwin	Walker Books	juvenile fiction, fun, expectations	30
29	It's Useful to Have a Duck	Isol	2008	Fondo de cultura economica USA	Spanish	Isol	2009	Allen & Unwin	Author	two stories in one, juvenile fiction, points of view, duck and boy	32

30	Secret in the Fire	Henning Mankell	1995	Raben & Sjogren Bokforlag	Swedish	Anne Connie Stuksrud	2000	Allen & Unwin	Australia	political fiction, landmines, Mozambique	165
31	Playing with Fire	Henning Mankell	2001	Raben & Sjogren Bokforlag	Swedish	Anna Paterson	2002	Allen & Unwin	Unknown	political fiction, Mozambique, family, poverty	240
32	Fury in the Fire	Henning Mankell	2007	Raben & Sjogren Bokforlag	Swedish	Anna Paterson	2009	Allen & Unwin	Unknown	political fiction, Mozambique, family, poverty	168
33	X Changes	collaboration	Unknown	Unknown	Unknown	Unknown	2000	Allen & Unwin	Unknown	unknown	
34	Hugo	Yohann Devezy	Unknown	Unknown	French	In-house translation	2019	RedPaper Kite	Australia	diversity, juvenile fiction	40
35	Snoozette	Valentine Paradis	Unknown	Unknown	French	In-house translation	2019	RedPaper Kite	Australia	imagination, juvenile fiction, tea, sleepiness	39

36	Plastic: Past, Present, and Future	Eun-ju Kim	Unknown	Unknown	Korean	Joungmin Lee Comfort	2019	Scribbles	Australia	non-fiction, plastic use, recycling	36
37	My Donkey Benjamin	Hans Limmer	2008	Lennart Osbeck	German	Elke Wakefield	2016	Scribbles	Unknown	juvenile fiction, friends, animals, children	48
38	My Pig Paulina	Hans Limmer	2015	Tulipan Verlag	German	Elke Wakefield	2016	Scribbles	Unknown	juvenile fiction, friends, animals, children	60
39	Little Mouse Helps Out	Riikka Jäntti	2016	Tammi Publishers	Finnish	Lola Rogers	2017	Scribbles	Australia	juvenile fiction, mice, helping out	40
40	Little Mouse	Riikka Jäntti	2015	Tammi Publishers	Finnish	Lotta Dufva	2016	Scribbles	Finland	juvenile fiction, mice, growing up	48
41	Little Mouse's Christmas	Riikka Jäntti	2017	Tammi Publishers	Finnish	Lola Rogers	2017	Scribbles	Australia	juvenile fiction, mice, Christmas	48

42	Little Mouse's Holiday	Riikka Jääntti	2018	Tammi Publishers	Finnish	Lola Rogers	2019	Scribbles	Australia	juvenile fiction, mice, countryside holidays	48
43	Lunch at Number 10 Pomegranate Street: A Collection of Recipes to Share	Delicita Sala	Unknown	Unknown	Italian	In-house	2019	Scribbles	Australia	juvenile non-fiction, recipes	40
44	A Winter's Promise	Christelle Dabos	2013	Gallimard Jeunesse	French	Hildegarde Serle	2018	Text Publishing Company	Europa Editions	middle grade/YA, magic, fantasy, adventure	496
45	The Missing of Clairede lune	Christelle Dabos	2015	Gallimard Jeunesse	French	Hildegarde Serle	2018	Text Publishing Company	Europa Editions	middle grade/YA, magic fiction, fantasy, adventure	511
46	The Memory of Babel	Christelle Dabos	2017	Gallimard Jeunesse	French	Hildegarde Serle	2020	Text Publishing Company	Europa Editions	fantasy, middle grade/YA (13+) adventure, book 3	464

47	The Watcher in the Shadows	Carlos Ruiz Zafon	1995	Edebé	Spanish	Lucia Graves	2013	Text Publishing Company	Unknown	mystery, adventure, friendship, 14+	240
48	The Beach at Night	Elena Ferrante	2007	Edizione E/O	Italian	Ann Goldstein	2016	Text Publishing Company	Europa Editions	imagination friendship, picture book	40
49	Emil and Karl	Yankev Glatshiteyn	1940	Unknown	Yiddish	Jeffrey Shandler	2008	Text Publishing Company	Unknown	Holocaust, friendship, survival, middle grade/YA	208
50	Max	Sarah Cohen-Scali	2012	Gallimard Jeunesse	French	Penny Hueston	2016	Text Publishing Company	In-house	Holocaust, moral choices, friendship	464
51	The Prince of Mist	Carlos Ruiz Zafon	1993	Editorial Planeta	Spanish	Lucia Graves	2010	Text Publishing Company	Unknown	good and evil, friendship, 13+	208
52	I'm Not Scared	Noccolo Ammaniti	2001	Giulio Einaudi Editore	Italian	Jonathan Hunt	2003	Text Publishing Company	Unknown	fear, family secrets, mystery, 15+	224

53	The Midnight Palace	Carlos Ruiz Zafon	1997	Editorial Planeta	Spanish	Lucia Graves	2011	Text Publishing Company	Unknown	good and evil, honour, adventure, 13+	288
54	Brown Bear Can't Sleep	Yijun Cai	Unknown	Unknown	Chinese	Unknown	2018	Starfish Bay Publishing	Unknown	juvenile fiction, bear, hibernation	40
55	Have You Seen Mr. Robinson?	Arwen Huang	Unknown	Unknown	Taiwanese	Unknown	2019	Starfish Bay Publishing	Unknown	juvenile fiction, friends, meeting new people	40
56	I Need a Plan!	Federica Muia	Unknown	Unknown	Italian	Unknown	2019	Starfish Bay Publishing	Unknown	juvenile fiction, friends, animals	32
57	The Flying Light	Yuanhao Yang	Unknown	Unknown	Chinese	Unknown	2019	Starfish Bay Publishing	Unknown	juvenile fiction, friends, animals, children	32
58	Footprints in the Clouds	Zhiwei Xing	Unknown	Unknown	Taiwanese	Unknown	2019	Starfish Bay Publishing	Unknown	juvenile fiction, friends, adventure	40

59	Mine!	Federica Muia	Unknown	Unknown	Italian	Unknown	2020	Starfish Bay Publishing	Unknown	juvenile fiction, animals, hoarding, sharing	32
60	Bake Babushka	Celine Dupont	Unknown	Unknown	French	Unknown	2015	Berbay Publishing	Unknown	juvenile fiction, dolls, love, baking	40
61	What Will I Do When I Grow Up?	Margherita Borin	Unknown	Unknown	Italian	Unknown	2019	Berbay Publishing	Unknown	juvenile fiction, jobs, growing up	44
62	The Blue Bench	Albert Asensio	2016	Babulinka Books	Spanish	Unknown	2019	Berbay Publishing	Unknown	juvenile fiction, passing time, growing up, love	40
63	365 Real-Life Super Heroes	Valentina Camerini	2019	De Agostini Planeta libri	Italian	Moreno Giovannoni	2020	Piccolo Nero	Australia	juvenile non-fiction, jobs, growing up	360

64	Greta's Story: The Schoolgirl Who Went on Strike to Save the Planet	Valentina Camerini	2019	De Agostini Planeta libri	Italian	Moreno Giovannoni	2019	Piccolo Nero	Australia	juvenile non- fiction, saving the planet, climate change	144
65	The Two Acrobats, 2nd ed.	Jeanne Ryckmans	1998	Seuil Jeunesse	French	Simon Leys	2015	Piccolo Nero	Australia	juvenile fiction, acrobats, circus	32
66	The epic race	Marie Dolrleans	2017	les incorruptib les	French	Philippine McDonald	2018	Wilkins Farago	Australia	juvenile fiction, horses, racing, animals	32
67	The Bureau of Weights and Measures	Anne-Gaelle Balpe	2016	Milan Editions	French	Unknown	2017	Wilkins Farago	Unknown	juvenile fiction, measurements, emotions	32

68	My Father the Great Pirate	Davide Cali	2013	orecchio Acerbo	Italian	Unknown	2014	Wilkins Farago	Unknown	juvenile fiction, pirates, adventures	48
69	What Is This Thing Called Love?	Davide Cali	2011	Sarbacane	French	Unknown	2011	Wilkins Farago	Unknown	juvenile fiction, love, Q&A	32
70	Why	Lila Prap	2003	Mladinska knjiga	Slovenian	Lili Potpara	2006	Wilkins Farago	Unknown	juvenile fiction, zebra, Q&A	32
71	Santa's Suit	Davide Cali	2005	Éditions Sarbacane	French	Unknown	2008	Wilkins Farago	Unknown	juvenile fiction, Santa Claus, comic-style	32
72	Sam and His Dad	Serge Bloch	1998	Bayard Éditions Jeunesse	French	Unknown	2011	Wilkins Farago	Unknown	juvenile fiction, family	40
73	Piano Piano	Davide Cali	2005	Éditions Sarbacane	French	Randi Rivers	2008	Wilkins Farago	Unknown	juvenile fiction, piano, practice, family	28