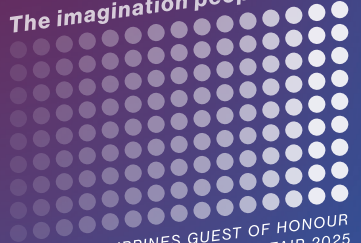


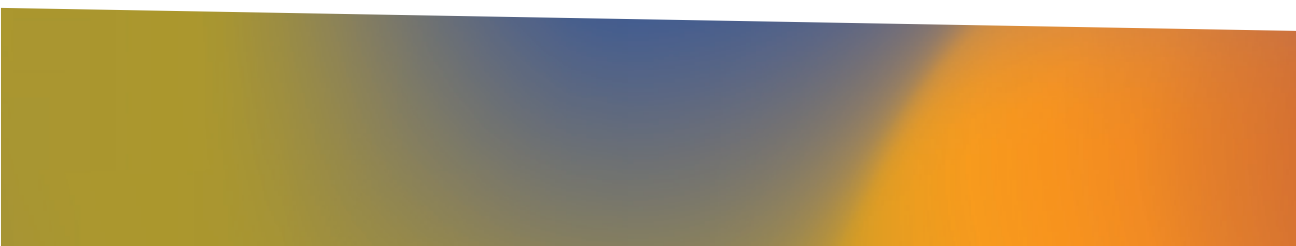
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**PHILIPPINES**  
GUEST OF HONOUR  
FRANKFURT BOOK FAIR 2025

*The imagination peoples the air*



PHILIPPINES GUEST OF HONOUR  
FRANKFURT BOOK FAIR 2025



<b>All sights set on Frankfurt</b>	00
<b>The imagination peoples the air</b>	06
<b>Visual Identity</b>	08
<b>Philippine Curators</b>	10
<b>Interagency Cooperation</b>	12
<b>Philippine Programs and Activities</b>	18
<b>Authors, Creatives, and Publishers of the Philippine Delegation</b>	28
<b>Philippine books at the Frankfurt Book Fair</b>	29
<b>Philippine Literary and Publishing Landscape 2024: An Overview</b>	30
<b>Extending the reach of the Filipino imagination: Literature in translation</b>	37
<b>Know more and connect with us</b>	40

The imagination peoples the air



PHILIPPINES GUEST OF HONOUR  
FRANKFURT BOOK FAIR 2025

**All sights  
set on  
Frankfurt**

**CALLED** “the first major artistic manifestation of Asian resistance to European colonialism,” Jose Rizal’s *Noli Me Tangere* tells the story of Crisostomo Ibarra and his life, intertwined with the Philippines’ struggle against the cruelty and corruption of the Spanish colonial government. In his book *Brains of the Nation*, National Artist Resil Mojares said that the publication of *Noli Me Tangere* in 1887 was “a pivotal moment in Philippine intellectual history” and that it was “radically seditious in having been written by a native in a manner that actualizes in Europe’s own discursive form, the capacity of the *Filipino* to comprehend, represent, and hence direct [their] own society.”

Rizal’s novels, *Noli Me Tangere* and its sequel *El Filibusterismo*, still hold sway in Philippine literature today. Their ideas of politics, nationalism, and social observation were so powerful that they were proscribed by the Spanish colonial government but circulated among the people. For his perceived subversions, Rizal was exiled and executed by the colonial government in 1896, yet his works have lit a fire inside Filipinos and their dissident consciousness.

Rizal’s friend Valentin Ventura wrote to Rizal from Paris, noting the effects that *Noli* has been having on the ground: “[your] campaign in the Philippines has not been completely in vain.”

Since the *Noli*, many iterations of the Filipino imagination have continued to animate Filipino literature, one that will be presented anew and amplified as the Philippines assumes its role as the Guest of Honour of the 2025 Frankfurter Buchmesse (FBM), globally known as the Frankfurt Book Fair, though the path is not one without challenges.





Delegates at the Philippine stand in 2015

## THE FIRST PARTICIPATION

The first-ever National Book Development Board (NBDB) participation in the FBM was in 1998. Forty-five publishers displayed 302 book titles under the theme Centennial of the Philippine Independence. The Philippine stand was eight square meters.

The Philippines continued to participate for two years until 2000, and it only resumed its participation in 2015. NBDB sent two delegates, then NBDB Chair Flor Marie Sta. Romana Cruz and Executive Director III Graciela Mendoza Cayton, who had gone on an exploratory visit the year before, in 2014.

Since there was no budget for designing the country stand, Karina Bolasco, then Director of Ateneo De Manila University Press and NBDB Board member, reached out to Senator Loren Legarda in 2015 as she knew the senator to be one who was committed to passionately supporting the arts and culture sector. The Senator helped by referring to an agency that could provide support to the participants. Since then, Senator Legarda has given the NBDB additional financial support for the Philippine participation in the FBM.

This also marked the beginning of the Philippines' campaign to become Guest of Honour.



The Philippine stand in 2019.

## THE ROAD TO BECOMING GUEST OF HONOUR

### 2015

Senator Legarda became the project visionary behind the country's bid for the Guest of Honour in 2015. Bolasco informed her of the FBM and its importance.

### 2017

Senator Legarda met with FBM officials led by Juergen Boos, President and CEO of the FBM, during their visit to Manila. In the same year, the Philippines submitted its Letter of Intent for Guest of Honour through then NBDB Chairperson Romana-Cruz.





The core team of the Philippines  
as Guest of Honour at the  
Frankfurt Book Fair 2023

#### **2019**

In another meeting with Boos in Frankfurt, Senator Legarda was accompanied by then Philippine Ambassador to Germany Theresa de Vega, Deputy Consul General Emil Fernandez, NBDB Chair Sta. Romana-Cruz, NBDB Board Member Bolasco, while the latter was accompanied by FBM Vice President Claudia Kaiser. Senator Legarda inquired about the requirements for bids for the Guest of Honour country.

#### **2020**

Senator Legarda again met with the FBMr officials in July 2020, at the height of the COVID-19 pandemic. Discussions focused on how the pandemic had affected the bids, but the Senator emphasized that the Philippines remained committed to complying with the requirements for becoming a Guest of Honour. It was during this meeting that the year to become Guest of Honour had to be delayed to 2025 due to the pandemic.

In June 2023, Senator Legarda met again with the FBM Officials. This time, Boos announced that the FBM Board had approved the proposal for the Philippines to become GoH in 2025. Administrative requirements were discussed again during this meeting.



On August 18, 2023, the official Memorandum of Agreement (MOA) with the Philippines as Guest of Honour at the Frankfurt Book Fair was signed in Davao City by FBM officials, headed by Juergen Boos, and the NBDB, led by Chair Dante Francis Ang II.

Once the Guest of Honour MOA was finalized, it became evident that executing this initiative would demand significant resources and coordination. The Philippine Pavilion in 2025 features a 2,000-square-meter pavilion, a strategically curated selection of books and authors, a dynamic cultural program, and a communications campaign designed to maximize global visibility.

In response, the National Commission for Culture and the Arts, NBDB, the Department of Foreign Affairs, and the Office of Hon. Senator Loren Legarda came together to form the Philippines as Guest of Honour committees, leveraging each agency's expertise and commitment. This collaboration ensures the Philippines' publishing industry, and its key players will be highlighted and given the international focus it has worked hard to attain.



**THE** Guest of Honour spaces of the Philippines of the Frankfurt Book Fair will play out under the title *The imagination peoples the air*. It is lifted from Jose Rizal's novel *Noli Me Tangere*, written in Germany in 1887, specifically from the chapter on Sisa. The full line is: "The imagination peoples the air with specters," translated by Charles Derbyshire from the original Spanish. In the said section of the novel, the unhinged mother, Sisa, whose two sons, Crispin and Basilio, had gone missing and whom she would seek in desperation, one beaten, the other accused of theft. In the said section of the novel, the unhinged mother Sisa, would seek her two sons, Crispin and Basilio, the former beaten and accused of theft.

She later would die in the forest to be buried by Basilio. In the ominous episode, as she waited for them deep into the evening, her mind would wander and mutate, startled by the howling of a black dog. Rizal describes the condition of darkness as teeming, as the night is disposed to belief or conjuration, the period when the "imagination peoples the air with specters." These specters creep into the body: "Suddenly she felt her hair rise on her head and her eyes stared wildly; illusion or reality, she saw Crispin standing by the fireplace."

While Derbyshire translates "imaginación" as imagination, in the context of Sisa's life as a distraught but resolute woman, her belief in possibility may be more sharply seen as speculative rather than a fully formed object like an imagination. Thus, the Filipino term "hiwatig" becomes more apt because it considers premonition, instinct, presentiment, suspicion, and so on; it is more openly preternatural, and therefore more inter-species and mystical, than exclusively humanist.

The poetry here evokes the power of the book as the source of imagination and speculation. The noun "people" becomes a verb that signifies the habitation or the fleshing out of the atmosphere. Nature and history, ethos, and ecology come together beautifully in this ensemble. The keywords of imagination, people, and air allude to the elements of the writing and reading context: the producers and receivers of texts; the talent of the idiosyncratic individual who reads and writes, and the community gathered by the air emanating from and animating books. For Filipinos, at the heart of books is the promise of sharing, a collective aspiration to be present in the world of stories, ideas, myths, fantasies, and the future. The Guest of Honour pavilion will be the space, the climate for sharing: democratic, deliberative, daring, convivial, peopled by imagination, prompted to action by speculation.

*Pinupuno ang hangin ng hiwatig*

# Fantasie beseelt die Luft

The Philippines is excited and confident to stage its pavilion as Guest of Honour country at the Frankfurt Book Fair in 2025. The excitement stems from the premise that the book fair is not a travel or trade fair and therefore should not function as a marketing initiative that favors themes easily and readily captured by the populist mind accustomed to the shorthand of advertising. It instead aims to promote Philippine books, including their translations, with care, acuity, style, and intellectual dignity; and share with the world the robust history of writers and readers, the nation's literacy and literature, and the levels of sophistication that these have reached.

It is with this sensitive intelligence that the Philippines conceptualizes its Guest of Honour position without losing the joy and liveliness of the fair as a convergence of bookmakers, book lovers, and their broad public. It is this substantial Philippine air — metaphoric, elemental, metamorphic — that will be felt through the vital presence of people reading books together in the pavilion.

Central in this regard is the oral traditions of the Philippines that will complicate the primacy of the written culture. The pavilion will foreground both the literacy and orality in the Philippines, the literature of both voice and word.

Moreover, the Philippines is aware of the context of the Guest of Honour status. In this light, it offers a trajectory that will pursue the historical link between the Philippines and Germany. This trajectory, which is at once a genealogy and an urgency, is no less than Jose Rizal, National Hero, exceptional writer, reader, polymath, and inspiration of countless Filipinos, writing alongside him and reading him in times revolutionary and otherwise. Rizal's engagement with Germany and notable German figures is part of this framework, and so is Rizal's relationship with home and exile that forged international solidarity in the 19th through the 20th centuries in Southeast Asia, as well as the necessary resonance with the current Philippine diaspora. Such a context provides prospects for organizing exhibitions and related projects in Heidelberg, where Rizal studied; Berlin, where *Noli Me Tangere* was published; and Frankfurt, where the Book Fair will take place.

## **PATRICK FLORES**

Curator, Philippine Pavilion



THE visual identity represents the theme: *The imagination peoples the air* while conveying the act of ‘imagining’ as a graphic and geometric abstraction brought to life. To imagine is to form ideas, visions, and sensations until an image becomes concrete. The main logo visualizes this process: an ascending grid—as imagining lifts us up in the air, spiritually or mentally—that starts transparent from the left up until it becomes more solid.

Books are fueled by imagination, especially those that push the boundaries of Philippine literature, from the epics of extraordinary beings passed down via oral tradition to the retooling of pre-colonial myths for the modern audience. The logo “takes flight,” with the letters following this ascending angle as well, recalling the collective aspirations of the nation.

The 9 x 15 grid has 135 dots, which can also be seen as particles of imagination, falling into place from their amorphous state until they take a more substantial form.

The grid is inspired by three things: the process of letterpress printing in the 19<sup>th</sup> century, when the *Noli* was born; the halftone printing technique, which breaks images into dots to produce continuous imagery; and the pattern of dots that are present in the screens of many devices that we use today.

This printing inspiration theme is also present in the typefaces used for the Philippine Guest of Honour’s visual identity. Neue Haas Grotesk and Adobe Jenson Pro are approximations of the typefaces used in the first printing of the *Noli*. Neue Haas Grotesk is inspired by the famous 19<sup>th</sup>-century (1890s) typeface Akzidenz-

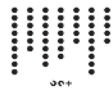
Grotesk, which was used around the 1890s. Meanwhile, the serif typeface Adobe Jenson combines Renaissance-era typefaces created by Nicolas Jenson and Ludovico degli Arrighi.

The colors used in the visual identity are also anchored by the theme’s literary source, using Rizal’s descriptions that conjure vivid colors of settings and characters. The *Noli* comes to life with passages such as “the sand was gold-dust and the stones,” or “the sky was blue and a fresh breeze,” or “the green rice-fields” to bring to life Rizal’s Philippines—all blending into a powerful work of literature.

Finally, the visual design of the Philippine Guest of Honour in FBM 2025 also includes glyphs, a more playful representation of imagination that can be decoded and used as hints into the richness of Philippine culture.

The glyphs are inspired by the *baybayin* script, the ancient writing system used by early Filipinos before the Spanish colonization. The glyphs here represent elements or objects found in the *Noli*, inspired by the invented writing system that one of the characters, the sage Pilosopo Tasio, uses for his writings for the future generation. He says, “But the generation that deciphers these characters will be an intelligent generation, it will understand and say, ‘Not all were asleep in the night of our ancestors!’”

The glyphs used here come from recognizable images—especially related to the theme. The imagination peoples the air—such as the profile of Sisa, the lightning that becomes a threat to her sons, the belfry that knells for the souls, and the howling dog that Sisa imagines.



Ba/Be-Bi/Bo-Bu/B  
Rain



Ka/Ke-Ki/Ko-Ku/K  
Christian cross



Da/De-Di/Do-Du/D  
Crescent moon



Ga/Ge-Gi/Go-Gu/G  
Howling dog



Ha/He-Hi/Ho-Hu/H  
Fire



La/Le-Li/Lo-Lu/L  
Clay pot



Ma/Me-Mi/Mo-Mu/M  
Belfry



Na/Ne-Ni/No-Nu/N  
Gecko



Nga/Nge-Ngi/Ngo-Ngu/Ng  
Sisa



Pa/Pe-Pi/Po-Pu/P  
Lightning

## PATRICK FLORES

Curator, Philippine Pavilion

Patrick Flores is the Chief Curator at the National Gallery Singapore (NGS). He is concurrently a professor at the University of the Philippines-Diliman. In 2015, he curated the Philippine Pavilion at the 56th Venice Art Biennale. In 2022, he was the curator of the Taiwan Pavilion at the Venice Biennale.

Flores was a Visiting Fellow at the National Gallery of Art in Washington, D.C. in 1999 and an Asian Public Intellectuals Fellow in 2004. Among his publications are *Painting History: Revisions in Philippine Colonial Art* (1999); *Remarkable Collection: Art, History, and the National Museum* (2006); and *Past Peripheral: Curation in Southeast Asia* (2008). He was a grantee of the Asian Cultural Council (2010); a member of the Advisory Board of the exhibition *The Global Contemporary: Art Worlds After 1989* (2011), organized by the Center for Art and Media in Karlsruhe; and a member of the Guggenheim Museum's Asian Art Council (2011). He co-edited the Southeast Asian issue with Joan Kee for *Third Text* (2011). On behalf of the Clark Institute and the Department of Art Studies of the University of the Philippines, Flores organized the conference, *Histories of Art History in Southeast Asia* in Manila.

He serves as the curator of the Philippine Pavilion for the country's role as Guest of Honour at the Frankfurt Book Fair 2025.



## MARIA KARINA A. BOLASCO

Head, Literary Program

Curator, Books

Karina Africa Bolasco dedicated four decades of her life to book publishing, first as Junior Editor, then as Assistant Publishing Manager for Textbooks at National Bookstore. After ten years, she co-founded Anvil Publishing which she ran for 26 years. In 2016, she moved to Ateneo de Manila University Press. Under her leadership, both presses won Publisher of the Year many times and for their books, over 300 National Book awards.

Active in literary organizations and industry associations, she also served as National Book Development Board Governor and Cultural Education Head at the National Commission for Culture and the Arts.

Karina was hailed as one of the Ten Outstanding Women in the Nation's Service (TOWNS) in 1995 for her work in book publishing and literacy development. In 2018, she was awarded a 6-month fellowship at the Center for Southeast Asian Studies (CSEAS) at the Kyoto University.

She wrote two children's books and contributed to anthologies, literary and professional, and represented the country in many international publishing congresses.

In 2013, she was given the Lifetime Achievement Award by the Manila Critics Circle and The Hildegard Award for Changemakers in Media.

She holds the roles of Head of the Literary Program and Curator of Books for the Philippines as Guest of Honour at the Frankfurt Book Fair 2025.







# **Inter-agency Cooperation:** Message from the Principals



**THE** National Commission for Culture and the Arts is honored to support the country's endeavor as the Guest of Honour at the 2025 Frankfurt Book Fair. As we set the stage for next year's task, the NCCA is working in conjunction with the rest of the country's development and cultural agencies to put together a program that will present how the country's heritage is intertwined with the stories written by Filipino writers and creators — how deep our roots go even before we entered our colonial period in 1521.

The cultural and literary program of *The imagination peoples the air* explores a breadth of creative practices, such as music, film, and visual arts, that give life to characters, places, and themes that populate our books.

Our theme comes from a passage in *Noli Me Tangere*, the first novel of our National Hero, Jose Rizal. His book, which catalyzed the Philippine revolt against Spain, has become the nexus of Philippine literature since it was published in Berlin in 1887. Many works after Rizal's incendiary novel bear its blueprint: a framework that questions and problematizes the idea of nation and the Filipino identity.

We hope that our program can foster cross-cultural dialogues, so fitting for a theme that comes from a book written by a Filipino polyglot who has been exiled, traveled the world, and immersed himself in so many cultures, much like the Filipino diaspora which contributes so much to the understanding of the world about our culture and heritage. Rizal's life is always a reminder of the work that unites Filipinos across all borders, celebrating his impact and living the ideals that Rizal has fought for so we can be free from the yoke of colonialism.

*The National Commission for Culture and the Arts (NCCA) is the Philippines' overall policy-making body, coordinating and grant-giving agency for the preservation, development, and promotion of Philippine arts and culture.*

**VICTORINO MANALO**  
Chairperson  
National Commission for Culture and the Arts

The imagination peoples the air

PHILIPPINES GUEST OF HONOUR  
FRANKFURT BOOK FAIR 2025

**JOINING** the publishing industry's largest trade fair, the Frankfurter Buchmesse, has always been a privilege for the Philippines, especially for us at the National Book Development Board, an agency tasked to create policies and shape the world of reading in the Philippines. By participating in the Frankfurter Buchmesse we not only open the wealth of our literary heritage for the world to see, but we also ensure our industry's competitiveness on the international stage.

Now, the Philippines is finally given the privilege of becoming the Guest of Honour of the Frankfurter Buchmesse, a singular opportunity to broaden the dialogue and network of the chosen country or linguistic region. Although many Filipino writers and creatives have been published and recognized all over the world, Philippine literature is still unfamiliar to many readers in Europe. Our turn as Guest of Honour is our chance to present Philippine literature and how it is deeply embedded in our cultural heritage as a nation.

The Philippines joined the FBM in 1998, beginning with an eight-square-meter booth carrying 302 book titles, with the NBDB shouldering some of the costs. We were present at the fair until 2000 and only came back in 2015, now with a 60-square-meter stand and the dream of becoming a Guest of Honour in our minds, thanks to Senator Loren Legarda's vision.

The road to the Guest of Honour role has been long in the making, and we are finally seeing the final stop to this journey as we preview our 2025 Guest of Honour participation in this year's Frankfurt Book Fair. The kick-off to our Guest of Honour initiatives calls attention to our objective of presenting our books that contain hundreds of years of imagination and history as lived by Filipinos around the world.

It is high time that the international publishing industry gets to know the Philippines at a more expansive level, proving that our archipelago of over 7,000 islands has plenty of stories to tell, stories that are as unique as they are universal.

*The National Book Development Board is a national agency created through Republic Act 8047, also known as the Book Publishing Industry Development Act, showing the government's commitment to the vital role of books in shaping our nation. NBDB is responsible for creating and carrying out a National Book Policy and a National Book Development Plan to help grow the book publishing industry.*





IT is with immense pride that we mark this historic moment as the Philippines takes center stage as the Guest of Honour at the prestigious Frankfurt Book Fair. This exceptional privilege not only shines a global spotlight on the richness of Philippine literature, culture, and heritage, but also underscores the meaningful and enduring ties between Philippines and Germany—a deep and symbolic connection rooted in the legacy of our national hero and foremost man of letters, Jose Rizal.

This shared history adds profound significance to our participation this year. As we welcome the opportunity to honor anew Rizal’s role in shaping national consciousness and identity, we are also inspired to showcase our nation’s vibrant literary tradition and contemporary narratives to a wider audience, in the hopes of fostering cultural exchange and meaningful collaborations.

This year, the Philippines proudly presents 70 authors, illustrators, and publishers, along with 700 titles, at what is known as the “world’s largest trade fair of books.” We are confident that their diverse voices and distinct creative vision will not only reflect the breadth and depth of the Filipino literary canon, but will also offer unique insights that will resonate with readers across the globe. By sharing our stories, we look forward to opening doors for future partnerships that strengthen cultural exchange and cooperation with Europe and the international community.

On behalf of the Department of Foreign Affairs, I congratulate all who have made this undertaking possible.

*Mabuhay!*

*The Department of Foreign Affairs is the primary agency responsible for Philippine policy through its foreign service posts and is the primary representative of the Philippine government overseas.*

**HON. ENRIQUE MANALO**  
Secretary  
Department of Foreign Affairs (DFA)

The imagination peoples the air

PHILIPPINES GUEST OF HONOUR  
FRANKFURT BOOK FAIR 2025

**EMBARKING** on a journey that is truly worthwhile has never been an easy endeavor. We knew this as soon as we began taking our steps towards becoming the Guest of Honour at the Frankfurt Book Fair. For 15 years, the Philippines had been absent from this prestigious event, missing from the international stage of the publishing industry. When we made our return in 2015, it sparked a bold question in my mind: Why not the Philippines? Why shouldn't our rich literary heritage and diverse voices be celebrated alongside the world's best?

Our country boasts a wealth of literary heritage, from oral traditions from the pre-colonial era to today's books that examine the post-colonial nation. We have an abundance of acclaimed writers, of heroes and heroines who have written about what it means to be Filipino. Their works have been translated into many languages around the world, published by leading presses worldwide, and even integrated into the curricula in many schools.

Consolidating all these achievements to the forefront as the Guest of Honour at the world's biggest publishing fair is a gargantuan feat, as one seeks to create cross-cultural dialogues that integrate the many threads of our culture. Becoming the Guest of Honour is our commitment to presenting Filipino genius and flair in the most esteemed stages of art and culture, just as we did when we brought back the Philippines into the important contemporary art platform, the Venice Biennale.



As we receive the prestigious Guest of Honour scroll at this year's Frankfurt Book Fair, we stand at the culmination of years of relentless effort, steadfast dedication, and an unshakable commitment to fulfilling our nation's mandate to elevate and promote Filipino arts and culture on the global stage. This moment is not only a recognition of our hard work but also highlights the rich cultural legacy we uphold and the bright future we are shaping for generations to come.

Yet, while this moment is undoubtedly a triumph, it is also crucial that government support remains strong. Global projects that amplify Filipino voices on the world stage need more than sporadic backing — they require sustainable, long-term programs. That's why I am committed to supporting and collaborating with like-minded partners in the government to ensure that the buttresses are steady, consistent, and unwavering.

We are finally launching *The imagination peoples the air* at this year's Frankfurter Buchmesse. It will be another long sojourn, but we are not alone. As Nick Joaquin once wrote, "Because it is so hard to keep the world going, there is always the temptation to abandon the effort altogether. For there is always the sowing and the harvesting, the building and the repairing, the falling down and the rising up again. Every day, everything has to be done all over again. In our world, it is always Monday morning."



# **Philippine Programs and Activities**



**THE** Philippines unveiled its theme, *The imagination peoples the air*, at the press conference on October 17. It will formally assume the Guest of Honour status from Italy during a handover ceremony on October 20.

Throughout the 2024 fair, the Philippines will present its vibrant literary and cultural scene, featuring over 70 Filipino authors, illustrators, and publishers. Many of these creatives will participate in talks across key stages, including the International, Art+, New Adult, and Asia stages.

Moreover, attendees can explore new and significant titles at the Philippine stand and other locations.

Additionally, after the fair, there will be a launching program titled *In the air* in Heidelberg and Wilhelmsfeld, a four-day event that officially signifies the Philippines' Guest of Honour role.



## **OCTOBER 16-20**

### **Literary Program with the Philippines in focus**

Various times and locations at the FBM

*See full guide below for details*

## **OCTOBER 16**

### **Happy Hour x Philippines**

17:00-18:00

Comics Business Centre, Hall 6.1 A92

## **OCTOBER 17**

### **Press Conference**

9:45 - 10:45

Frankfurt Pavilion, Agora

### **Philippine Reception**

17:00- 18:00

Philippine Stand, Hall 5.1 A76

## **OCTOBER 20**

### **Handover Ceremony**

16:00 - 17:00

Italian Pavilion

## **OCTOBER 24-27**

### **In the air: Launching Program**

Heidelberg & Wilhelmsfeld

Various times and locations

*See full guide below for details*

## LITERARY PROGRAM DURING FBM 2024 PHILIPPINE PARTICIPATION AT THE FRANKFURTER BUCHMESSE (FBM) 2024

Throughout the FBM 2024, the Philippines will present its vibrant literary and cultural scene, featuring over 70 Filipino authors, illustrators, and publishers. Most of them will deliver talks on FBM's International Stage, Art+ Stage, New Adult Stage and Asia Stage.

Moreover, attendees can explore new and significant titles at the Philippine stand and other locations.

STAGE	RESOURCE PERSON / MODERATOR	TOPIC / DESCRIPTION
<b>A. International Stage</b> Location: Halle 5.1		
1. Oct. 16 (Wednesday) 13:00-14:00	Resource Person: Patricia Evangelista  Moderator: Maria Karina Bolasco	<i>A Book Story: Some People Need Killing: An Account of Murder in My Country</i>  Released by Random House in October 2023, this book has topped bestseller lists, documenting the thousands of Filipinos killed by extrajudicial death squads during Rodrigo Duterte's presidency. Beyond reporting, it shares the stories of families left behind and the author's journey in bringing these stories to the world.



<p><b>2. Oct. 17</b> (Thursday) 12:00-13:00</p>	<p>Resource Persons: 1. Jose Dalisay, Jr. 2. Ambeth Ocampo</p> <p>Moderator: Angelo Lacuesta</p>	<p><i>When History Haunts Literature: A Conversation</i></p> <p>Jose Rizal's revolutionary novel <i>Noli Me Tangere</i> (1887) has long been a model for Filipino fiction. This conversation between a leading Rizal scholar and a multi-awarded fictionist explores the intersections of history and literature.</p>
<p><b>3. Oct. 18</b> (Friday) 11:00-12:00</p>	<p>Resource Person: Jaya Jacobo, PhD</p> <p>Moderator: Kristian Cordero</p>	<p><i>Trans Tropical: The Publics of Transfeminine Writing</i></p> <p>The speaker interrogates the challenges of gender politics and optics in international publishing.</p>

## B. ART+ Stage

Location: Halle 4.1

<p><b>1. Oct. 16</b> (Wednesday) 14:00-15:00</p>	<p>Resource Persons 1. Isabel Roxas 2. Frances Alvarez</p> <p>Moderator: Ani Almario</p>	<p><i>Paper Skin and Dotting Eyes: A Conversation on Nuance and Representation in Children's Books</i></p> <p>In an increasingly globalized world, diversity and representation have become central to children's literature, and creativity is facing new priorities.</p> <p>Two illustrators from the Philippines engage in a lively discussion on the issues confronting their work, and its implications for both their local markets and those that serve a global audience.</p>
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<p><b>2. Oct. 17</b> (Thursday) 14:00-15:00</p>	<p>Resource Persons 1. Patricia Evangelista 2. Zoë Beck</p> <p>Moderator: Dinah Roma</p>	<p><i>A Conversation Between Journalism and Fiction</i></p> <p>Many of the world's top fiction writers also have roots in journalism. The intense realities they report often shape and inspire fiction that provokes and challenges. A journalist, fiction writer, and translator discuss where journalism meets storytelling.</p>
<p><b>3. Oct. 18</b> (Friday) 14:00-15:00</p>	<p>Resource Person 1. Budjette Tan</p> <p>Moderator: Marina Garcia</p>	<p><i>The Art of Trese Anime: From Comics to Anime</i></p> <p>Advertising director, now creative director at LEGO (Denmark), shares the journey of comics art from his bestselling book <i>Trese</i> on to animé. The film, available in Filipino, English, and Japanese, became one of the top ten most viewed on Netflix.</p>



## C. New Adult Stage

Location: Halle 1.2

*With complimentary 30-minute slot in the signing area*

<p>1. Oct. 18 (Friday) 10:00-11:00</p>	<p>Resource Persons 1. Mina Esguerra 2. Anissa De Gomery</p> <p>Moderator: Gaston Rippinger</p>	<p><i>“Diversifying New Adult Romance”</i></p> <p>Two Asian young women behind FairyLoot and RomanceClass share their adventures in starting and growing creative business models now breaking into the literary world market. As writer and mentor, and as curator and book reseller, both explore the many new ways to diversify new adult romance.</p>
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### THE ASIA STAGE PROGRAM: HALL 5.1

At least thirty Filipino authors, creatives and publishers are also featured in Asia stage jointly hosted by FBM and Rex Publishing.

Rex Book Store Inc., one of the Philippines' top educational publishers and bookstore chains, has co-sponsored the Asia Stage at the 2024 Frankfurter Buchmesse. This platform will host discussions on key trends, topics, and insights shaping the region and the world. Philippine publishers, authors, and creatives will actively contribute to these conversations, lending their voices to the dialogue.

Full information here: <https://www.buchmesse.de/en/highlights/professional-programme/stages/asia-stage>

## THE ASIA STAGE PROGRAM: HALL 5.1

OCTOBER 16 (WEDNESDAY)	
10:00 - 11:00	The Journey of Rex Education and the Philippine Book Publishing Industry
11:00 - 12:00	Rex Education Opening Toast & Reception
12:00 - 13:00	What Asia Reads: A Deep Dive into Trends
13:00 - 14:00	Guest Of Honor: An Asian Conversation
14:00 - 15:00	Overview Of Book Markets in Asia
15:00 - 16:00	Books And Government in Asia: Whose Narrative Is It Anyway?
16:00 - 17:00	Cross Interactions Between Asia and The West
OCTOBER 17 (THURSDAY)	
10:00 - 10:45	Asia's Bestsellers Showcase
11:30 - 12:30	Copyright And Open Access in Asia
14:00 - 15:00	Ai And Education
15:00 - 16:00	Educational Publishing and The International Student Assessment (Pisa) Ratings
16:00 - 17:00	Asia: A Vibrant Literary Market
OCTOBER 18 (FRIDAY)	
10:00 - 11:00	Knowledge Publishing in Asia



11:00 - 12:00	How Free Is Academic Publishing in Asia?
13:00 - 14:00	Women And Publishing in Asia
14:00 - 15:00	Freedom To Publish, Freedom to Read: Banned Books in Asia
15:00 - 16:00	Translations: A One-Way Street?
16:00 - 17:00	A Conversation: Young And Indie Publishers in Asia

### OCTOBER 19 (SATURDAY)

10:00-11:00	Dragon's Haunting: Fantasy And Speculative Fiction From Asia
11:00-12:00	Science Fiction In Asia
13:00 - 14:00	Children's Book Art And World Issues
14:00 - 15:00	Spirituality? Still A Topic?
15:00 - 16:00	Queering The Text: Queer Literature And Storytelling In Southeast Asia
16:00 - 17:00	Laughing Back: Humor & Satire in Asian Lit

### OCTOBER 20 (SUNDAY)

10:00-11:00	Young, Bold, And Asian: Writers on The Rise
11:00-12:00	Diversity In Asian Comics
13:00 - 14:00	Can Fiction Change the World?
14:00 - 15:00	How Do Books Engender Films?
15:00 -16:00	Performance

# IN THE AIR: LAUNCHING PROGRAM IN HEIDELBERG AND WILHELMSFELD

The Philippines will extend its cultural programming beyond the fairgrounds in Frankfurt through a dynamic four-day launching program titled In the air that will be held in Heidelberg and Wilhelmsfeld from October 24-27.

in partnership with:  
 National Commission for Culture and the Arts (NCCA) Talking Heads e.V.  
 National Book Development Board (NBDB) Völkermuseum - Heidelberg  
 Department of Foreign Affairs (DFA) Verlag das Wunderhorn  
 Office of Senator Loren Legarda Municipality of Wilhelmsfeld

## in the air

LAUNCHING PROGRAM  
 PHILIPPINES as GUEST OF HONOUR  
 at the FRANKFURT BOOK FAIR 2025

24 - 27 October 2024

<div style="background-color: white; border-radius: 50%; width: 40px; height: 40px; margin: 0 auto; display: flex; align-items: center; justify-content: center;">24</div> <p><b>October</b> Thursday</p>	<div style="background-color: #2e8b57; color: white; padding: 5px; border-radius: 10px; font-weight: bold;">6:00 – 8:00 pm</div> <p><b>Filipino and German Writers Fellowship Readings and Reception</b> Palais Prinz Carl Heidelberg</p>		
<div style="background-color: white; border-radius: 50%; width: 40px; height: 40px; margin: 0 auto; display: flex; align-items: center; justify-content: center;">25</div> <p><b>October</b> Friday</p>	<div style="background-color: #1e66b5; color: white; padding: 5px; border-radius: 10px; font-weight: bold;">3:00 - 5:00 pm</div> <p><b>Lakboy Rizal: A Walk Through History</b> A walking tour led by Filipino historian Ambeth Ocampo Heidelberg</p>	<div style="background-color: #1e66b5; color: white; padding: 5px; border-radius: 10px; font-weight: bold;">7:00 - 9:00 pm</div> <p><b>Talking Heads #4: Art and Science Show with Jonas Grethlein and Miljohn Ruperto</b> Völkermuseum - Heidelberg to reserve a seat, email: info@talkingheads.live</p>	
<div style="background-color: white; border-radius: 50%; width: 40px; height: 40px; margin: 0 auto; display: flex; align-items: center; justify-content: center;">26</div> <p><b>October</b> Saturday</p>	<div style="background-color: #e91e63; color: white; padding: 5px; border-radius: 10px; font-weight: bold;">10:00 am - 12:00 nn</div> <p><b>Lakboy Rizal: A Walk Through History</b> A walking tour led by Filipino historian Ambeth Ocampo Heidelberg</p>	<div style="background-color: #e91e63; color: white; padding: 5px; border-radius: 10px; font-weight: bold;">3:00 - 5:00 pm</div> <p><b>In the Air: Launching Program Philippines as Guest of Honour at the Frankfurt Book Fair 2025</b> 3:00 – 5:00 pm Völkermuseum - Heidelberg</p>	
<div style="background-color: white; border-radius: 50%; width: 40px; height: 40px; margin: 0 auto; display: flex; align-items: center; justify-content: center;">27</div> <p><b>October</b> Sunday</p>	<div style="background-color: #e91e63; color: white; padding: 5px; border-radius: 10px; font-weight: bold;">10:00 am - 4:00 pm</div> <p><b>Pumpon ng Gunita (Bouquet of Reminiscences)</b> Wilhelmsfeld</p> <p>A two-part program consisting of performance-tableau, talks and conversations on Jose Rizal, with Filipino music and poetry.</p> <p>Lebendes Bild (10:00 am – 12:00 pm) Tertulia (2:00 – 4:00 pm)</p>	<div style="background-color: #e91e63; color: white; padding: 5px; border-radius: 10px; font-weight: bold;">11:00 am - 1:00 pm</div> <p><b>With Specters Artists' Talk by Joscha Steffens and Stephanie Miso</b> Völkermuseum - Heidelberg</p>	<div style="background-color: #e91e63; color: white; padding: 5px; border-radius: 10px; font-weight: bold;">7:00 - 8:30 pm</div> <p><b>Kalanganan Let us gather and sing!</b> A concert featuring the world-renowned The Philippine Madrigal Singers and Waway Saway and the Talaandig Republic Evangelische Kapellengemeinde, Heidelberg</p>

**All Activities are FREE. Limited slots only.**

To participate, email: [philippinesgohfbm2025@gmail.com](mailto:philippinesgohfbm2025@gmail.com) or register: <https://bit.ly/intheair2024>  
@phlgentf2025

# The authors, creatives, and publishers of the Philippine delegation



This year's Philippine delegation includes 70 authors, creatives, and industry leaders, all with a unique perspective on storytelling. Each of them represents a spectrum of Philippine publishing, which runs from university presses that publish trade books and textbooks to indie publishers that carry groundbreaking texts that challenge literary conventions to comics creators who keep the visual medium alive on every page.

Their works invite global audiences to engage in meaningful conversations and explore how the Philippines is vividly portrayed through the written word, transforming words into powerful gateways to new worlds.

Scan the QR code to know more about the Philippine delegates!

Guests can find 700 Filipino titles at the various stands within the fair. Aside from the Philippine stand there will also be four other stands materializing a preview of how large the display of the Philippine Pavilion will be in 2025.

<b>The Philippines</b>	<b>Kids Section</b>	<b>Comics and Graphic Novels</b>	<b>Academic and Textbook Publishing</b>	<b>New Adult</b>
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## LOCATION

Hall 5.1 A76	Hall 3.0 D155	Hall 6.1 A69	Hall 4.0 B28	Hall 1.2 G14
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# Philippine books at the Frankfurt Book Fair

In 2024, the Philippines will present 700 titles that span the stories of our 7,641 islands.

Scan the QR code to access the catalog. [books.gov.ph/catalogs/](https://books.gov.ph/catalogs/)

Or pick up a copy of the catalog in our stand (Hall 5.1 A76) or ask our press team.



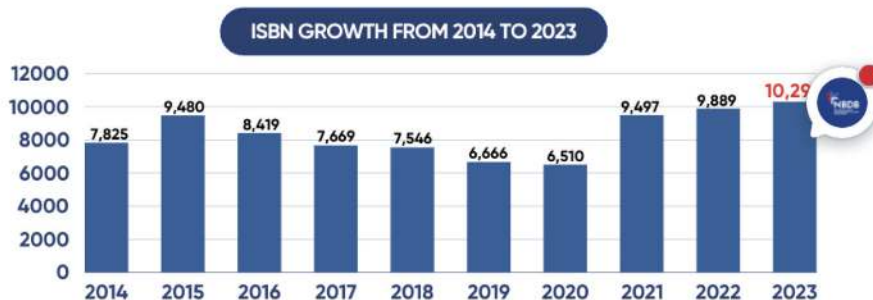
**PHILIPPINE** literature, shaped by centuries of colonial history and cultural exchange, remains a powerful medium of expression. Its extensive scope from oral traditions to modern formats — spanning speculative fiction, climate fiction, graphic novels, and comics — reflects the nation’s diverse heritage. The interplay of indigenous Southeast Asian roots, European colonial legacies, American education, and a history of migration has created a distinctive voice that resonates across generations.

As National Artist for Literature Bienvenido Lumbera observed, the country’s literary development is defined by a continuous tension between cultural assertion and external influences. This dynamic, combined with the contributions of a vast Filipino diaspora, continues to enrich and redefine the nation’s cultural landscape.

The Philippines, currently populated by 109 million people belonging to 135 ethnolinguistic groups and speaking 183 languages, counts human capital as one of the driving forces behind its growing influence in global industries, from creative sectors to logistics and services.

The Filipino experience is distinctive and diverse, made even more so by a huge diasporic population. This exposure to the cultures and lifeways of other countries has enriched the already vibrant local culture even more, as mirrored in the rich narratives of the various regions in a dense, and teeming archipelago.

### Fast Facts on the Philippine Publishing



Data from the National Library of the Philippines

The Philippine book publishing industry concluded 2023 with an extraordinary milestone, issuing 10,297 ISBNs — the highest in the last decade. This surge in book production mirrors the country's robust trade performance in the creative sector. From 2020 to 2023, the total trade value steadily increased from US\$30.06 million to a remarkable US\$ 45.7 million, underscoring the Philippines' expanding ability to export its rich culture and narratives to the global stage. With trade already reaching US\$ 40.08 million by the second quarter of 2024, the Philippines is poised to further broaden its reach and influence, solidifying its position as the emerging content capital of Southeast Asia.

## PHILIPPINE LITERARY LANDSCAPE

The Philippine book market, like any other in the world, is diverse. Readers tend to prefer a specific genre among the many: fiction, non-fiction, poetry, romance, and new adult, children's books and young adult, graphic novels, and comics. Each genre has sub-categories to show the wide range of choices. Fiction has expanded to speculative, noir, and climate fiction. New and young adult genres now include climate change concerns and gendered series, a growing list among publishers.

There are leaders in every genre, as most publishers see the wisdom in niche publishing, focusing on certain markets.

There is also a huge divide between imported books, mostly from the United States and the United Kingdom, and locally written, locally published books. The biggest bookstore chains in the country carry imported books and local books at a 24:1 ratio, a consequence of a trade law enforced by the United States before the Philippines was granted its independence. The law stipulated our book market as an extension of the US market.

Education, with 29 million students in both the public (27.6 million) and private (1.4 million) sectors, remains the biggest buyer and user of textbooks and supplementary children's books. The Department of Education just opened its doors to graphic novels and comics, those which are mythical, folkloric, and historical. When in School Year 2012-2013, the Mother Tongue-Based Multi-Lingual Education was passed into law and adopted by the public schools, it provided the impetus for the organization of regional publishers around 19 major languages. Publishers began to retrieve and recover the people's stories, area by area, stories long suppressed by English

as the primary medium of instruction. This is a work in progress, for while acclaimed as a landmark law, it has also been severely critiqued for slow and faulty implementation.

There are no literary agents in the Philippines. Publishers are usually designated to represent their authors in rights transactions.

The Filipino literary landscape is vibrant with book launches, readings and signings, writing workshops, literary contests and book awards, fairs, and festivals. Indie presses are making a mark for themselves and winning awards and prizes for their books.

The Palanca Prize, in its 74th year, remains the most prestigious literary prize for any work. The Manila Critics Circle has been annually recognizing the best books for 43 years. Two writers' organizations, PEN Philippines, which is 67 years old, and the writers' union, UMPIL (Unyon ng mga Manunulat sa Pilipinas), which just celebrated its 50th year, continue to hold annual congresses.

The 62-year-old Silliman Writers Workshop is the longest-running university-based workshop in Asia today. Five other top universities also regularly host such summer workshops. The Manila International Book Fair is in its 45th year. These are long-held beloved literary traditions, the backbone of literature, the pillars of literary creativity. Simply put, they cover the entire literary cycle: writing, community, readership, review, and recognition.

## **ROMANCE AND NEW ADULT**

Today, there are four distinct forms of romance novels in the Philippines: pocketbook romances, traditionally published romance novels, platform-produced love stories, and self-published English-language romance books. Together, they represent a diversely emergent romance fiction industry in the Philippines.

Pocketbook romances, usually written in Filipino, are printed as paperbacks measuring 17 by 10.5 centimeters with an extent of 128 pages and sold from PhP20 to PhP40 (US\$.35 -US\$.71) per copy when it hit the market in the 1980s. They are available not just in bookshops but also in convenience stores and supermarkets to a primary readership of women from low-middle and high-lower classes. These novels unsurprisingly focus on a central love story and are unabashedly melodramatic and steadfastly formulaic in nature.

In recent years, global digital writing and reading platforms such as Wattpad and others have leveraged its large Filipino user base to develop partnerships with local publishers. These platform-produced love stories are currently being picked up by traditional publishers for local publication and distribution. Young to new adult readers are currently fascinated with these romances, with book signings seeing hours-



long lines during major book fairs such as the Philippine Book Festival and the Manila International Book Fair.

In recent years, major national production companies began adapting these stories into films and television series. For instance, it was Wattpad that first saw the University Series by Gwyneth Saludes before it was published and then adapted into a hit television series.

On the other hand, self-published English romance books are also on the rise. Filipino romance writers collective #RomanceClass has engaged in the production and development of self-published romance books on diverse themes and topics such as body positivity and LGBTQIA+. These are published digitally globally alongside local print editions with several entertainment media texts, including audiobooks, podcasts, web series, and its biannual live reading events.

## CHILDREN'S BOOKS

The Philippine children's book sector is an essential part of the country's publishing industry, producing an average of 100 to 150 titles annually. It has grown into a robust institution, driven by dedicated authors, illustrators, and publishers, all working to engage young Filipino readers.

At the core of many Philippine children's books are stories that instill a deep sense of self, community, and national identity in young readers. These stories often reflect the Filipino experience and emphasize values such as peace and a sense of country. Beyond the light-hearted and humorous elements typical of children's literature, many books in this sector also tackle difficult topics, including war, famine, death, grief, and even the country's historical tragedies. The inclusion of such topics ensures that children's books remain relevant and reflective of real life.

In recent years, for instance, Philippine children's literature has embraced more inclusive themes including books featuring LGBTQIA+ families and stories that challenge traditional norms. The sector's focus on giving protagonists a sense of agency and promoting inclusivity ensures that these books resonate with a modern audience while retaining quintessential Filipino humor and values.

A major milestone for the sector was its recent participation in the Bologna Children's Book Fair (BCBF) in April 2024, marking the Philippines' debut at the

world's largest fair for children's content. Led by the NBDB, in partnership with the Philippine Board on Books for Young People (PBBY), it was an opportunity to showcase the creativity and talent of Filipino authors and illustrators on a global stage. The Philippines was also the Country of Focus at the Asian Festival for Children's Content, further solidifying its role in the global children's book industry. As the most widely translated genre, children's literature offers an ideal entry point for Philippine books to gain worldwide recognition.

## **GRAPHIC NOVELS AND COMICS**

The Philippine comics and graphic novels sector has seen significant growth over the past decade, driven partly by a renewed interest in Philippine mythology and fantasy, and by community-driven initiatives that engage creators and fans of sequential art alike. Publishers have played a key role in this resurgence. An example is 19th Avenida that published *Trese*, the popular graphic novel series that became the first Filipino anime adaptation on Netflix, boosting the visibility of local comics on the global stage.

The strength of the comics scene in the Philippines lies in its deeply connected community of creators, fans, and publishers. Events like Komiket's Philippine International Comics Festival and community-driven art markets fuel the sector's growth, providing a platform for emerging talents.

Self-published authors and online platforms have also made significant contributions, allowing creators to share their work directly with readers. In terms of content, Philippine graphic novels often explore themes rooted in folklore and mythology, colonial history, slice-of-life stories, and even high fantasy. There also are progressive narratives that represent LGBTQIA+ and anthologies that address difficult issues.

Artistically, Filipino comics take in both Western and Asian influences which in turn creates unique and diverse visual styles that appeal to both local and international readers.

The international comics community has taken notice of this burgeoning sector. After the NBDB began including Filipino comics in the Frankfurt Book Fair lineup in 2021, the immense response validated the global demand for Philippine content.

This momentum led to successful participation in other major events such as the London Book Fair, the Lakes International Comic Art Festival, and the Angoulême Rights Market. Over 200 publishing leads and numerous animation opportunities have emerged, with ten titles already being translated for international markets in Germany, the Netherlands, Myanmar, Russia, and the UK.

One of the biggest challenges for the sector today is expanding readership to support its many creators. Although there is a wealth of talent, attracting a larger audience is essential for the sector's long-term success.

## **PHILIPPINE CRIME FICTION**

There are at least seven major publishing houses doing crime fiction. Among the commercial publishers include PsiCom, Precious Pages, Summit Books, and Anvil Publishing. University presses such as Ateneo de Manila University Press and University of the Philippines Press also publish crime fiction. Other crime fiction books are self- and independently published.

Crime fiction in the Philippines differs from what is usually published in the EU and the US. The EU and US books oftentimes focus on solving the crime with the police or investigators as protagonists in the story. In the Philippines, crime fiction takes the point of view of the victims, with the aggressors coming from the authorities or the police institutions. Crime fiction in the Philippines also intertwines with political situations in the country. It often ties itself with larger themes of corruption, poverty, and justice in the Philippines.

## **BOOK CROSSOVERS TO THEATRE, FILM AND TELEVISION**

Filipino literature has made significant strides in crossing over to various media, captivating wider audiences through theater, television, and film. The Netflix adaptation of *Trese*, based on the graphic novel by Budjette Tan and Kajo Baldisimo, brought Filipino supernatural folklore to the global stage, gaining international acclaim.

Other notable adaptations include film versions of national hero Jose Rizal's *El Filibusterismo* and *Noli Me Tangere*, and Nick Joaquin's works, such as *Tatarin* and *A Portrait of the Artist as Filipino*. In theater, works like Carlo Vergara's *Zsazsa Zaturannah* and Severino Reyes' *Tatlong Kuwento ni Lola Basyang* have been brought to life, as well as children's books like *Sandosengang Sapatos* and *Isang Harding Papel*. Classic contemporary novels like *Dekada '70*, *Maynila sa Mga Kuko ng Liwanag*, and *Smaller and Smaller Circles* have also been adapted for film.

## **BOOK FAIRS AND FESTIVALS**

The Philippines hosts several vibrant book festivals and fairs, promoting a love for reading and celebrating the local publishing industry. The Manila International Book Fair (MIBF), which began in 1980 and is the longest-running book fair in the country, attracts thousands of readers, publishers, and authors annually. It features book launches, signings, workshops, and discounted titles, providing a platform for both local and international publishers.

Other notable events include the Philippine Book Fair, which tours multiple cities, and the Iloilo Mega Book Fair, which promotes regional authors and publishers. The Bikol Book Festival and the Cebu Art Book Fair highlight local literary and artistic talent, while the Mindanao Book Fair and Dumaguete Literary Festival serve as important cultural gatherings for authors, readers, and literary enthusiasts in Visayas and Mindanao.

**TRANSLATION** has been an important tool in the Philippines, where works span three main categories: 1. Local publications translated into English and in different Philippine languages; 2. Books originally published in the Philippines that have been translated into foreign languages 3. Foreign publications translated into Filipino or other Philippine languages.

With over 180 local languages, the Philippines can claim that despite its colonial history, which privileged the colonial languages, the Filipinos have been linguistically resilient and adaptable. The survival of these languages is ensured by the works of translation and its publications.

Among the most translated works from the Philippines are Jose Rizal's *Noli Me Tangere* (1887) and *El Filibusterismo* (1891), which have been translated into ten different languages and have new English editions released by Penguin Classics. These late 19<sup>th</sup>-century novels continue to resonate with readers, particularly those interested in postcolonial literature.

### **CONTEMPORARY AND UNIVERSAL CONCERNS OF PHILIPPINE LITERATURE**

Political ideologies, social systems, and the issue of the diaspora are some of the contemporary concerns that Filipino authors wrestle within their works, such as in Jose Dalisay's *Soledad's Sister*, one of the most prominent Filipino novels to be showcased at the Frankfurt Book Fair. Dalisay's first novel, *Killing Time in a Warm Place*, released in 1992, has also been picked up for translation into German by Transit Verlag, just in time for the Philippines' participation as the Guest of Honour at the Frankfurt Book Fair in 2025.

Other contemporary Filipino works translated into German include F. Sionil Jose's *Gagamba* (tr. Markus Ruckstuhl), Kristine Ong Muslim's collection *The Drone Outside* (tr. Christian Veit Eschenfelder), Erin Entrada Kelly's *Hello, Universe* (tr. Birgitt Kollmann), Bujette Tan and Kajo Baldesimo's *Trese* graphic novels (tr. Jens R. Nielsen), Daryll Delgado's *Remains* (tr. Gabriele Haefs), and Luna Sicat Cleto's *Bago Mo Ako Ipalaot* (tr. Annette Hug).

Outside of the Philippines, there have been publishers who are now eager to release works of Filipinos in translation. Filipino works have also been translated into other languages, such as Czech (*Kuřata v hadí kleci*, an anthology of Filipino stories, various translators), Dutch (*Schemering* by F. Sionil Jose, tr. Gerard Arp), French (*La soeur de Soledad* by Jose Dalisay, tr. Jean-Pierre Aoustin), and Spanish (*Pasando el rato en un país cálido* by Jose Dalisay, tr. Marta Alcaraz).

## **TRANSLATION SUBSIDY PROGRAM FOR FOREIGN PUBLISHERS**

As the Philippines gears up as the Guest of Honour country at the 77th Frankfurter Buchmesse in 2025, the PhilGoH2025 – an interagency collaboration between the National Book Development Board (NBDB), the National Commission on Culture and the Arts (NCCA), the Department of Foreign Affairs (DFA), and the Office of Senate Loren Legarda – enhances the program for the subsidy to foreign publishers to translate Philippine books to **foreign languages**.

The Translation Subsidy Program, which includes a separate Program for Philippine publishers is a central component of the Philippine participation as Guest of Honour at the Frankfurter Buchmesse in 2025.

The goals of this program are: (1) to introduce a significant number of Philippine books to international publishing markets; (2) to further cultural exchange between our diaspora communities and their host countries, and; (3) to make Philippine books globally competitive as the country positions itself as an emerging content capital in Southeast Asia.

The National Book Development Board, the Philippines' lead agency for the development of the book publishing industry and promotion of Filipino authorship, spearheads the implementation of this Translation Subsidy Program. In 2024, three (3) subsidy cycles will be initiated to provide more opportunities for foreign publishers to discover Philippine titles and introduce them to their local markets.

Eligible are foreign publishers who have bought translation rights of a published book from Philippine publishers. Foreign publishers may be micro, small, medium, and large enterprises/business entities duly registered outside of the Philippines and are legally engaged in an economic activity.

The work to be translated must be published in the Philippines and written in any Philippine language. It must not already have a translation in the language the applicant is applying for.

Eligibility will be based on

- 1) Relevance/Importance of the work to be translated
- 2) Feasibility/Production Schedule
- 3) Production Scale/Distribution
- 4) Applicant's experience in translation projects and rights negotiations

The grant will be opening anew in 2025, while the current 2024 Translation Grant is already in its third cycle and is accepting applications until November 30, 2024. The grantees will be announced on December 30, 2024.

<b>The 2025 Translation Subsidy</b>		
	First Cycle	Second Cycle
Call for applications	April 1 to May 31	August 1 to November 30
Deadline	May 31, 23:59 PST	November 30, 23:59 p.m. PST
Announcement of grantees	June 30, 2025	December 30, 2025



Scan the QR code for more details on how to apply, visit NBDB Translation Guidelines [QR code] email address: [subsidies@books.gov.ph](mailto:subsidies@books.gov.ph)

## **KNOW MORE AND CONNECT WITH US**

[philippinesfrankfurt2025.com](http://philippinesfrankfurt2025.com)

National Commission for Culture and the Arts: [ncca.gov.ph](http://ncca.gov.ph)  
National Book Development Board: [books.gov.ph](http://books.gov.ph)  
Department of Foreign Affairs: [dfa.gov.ph](http://dfa.gov.ph)  
Office of Senator Loren Legarda: [lorenlegarda.com.ph](http://lorenlegarda.com.ph)

## **PRESS CONTACT**

ARTEFAKT Kulturkonzepte  
Alexander Flöth, Elisabeth Friedrich, Damaris Schmitz, Celia Solf  
E-Mail: [Philippines@artefakt-berlin.de](mailto:Philippines@artefakt-berlin.de)  
Phone: 0049 (0)30 44010720  
Press download: [www.artefakt-berlin.de](http://www.artefakt-berlin.de).



## BEHIND THE SCENES

The Philippines' role as Guest of Honour (PhlGoH) at the Frankfurt Book Fair 2025 is a landmark international initiative. Spearheaded by key institutions of the Philippines – the National Commission for Culture and the Arts (NCCA), National Book Development Board (NBDB), Department of Foreign Affairs (DFA), and the Office of Senator Loren Legarda (OSL). The overall direction is led by the Hon. Senator Loren Legarda, visionary and project principal and her entire Office.

A committee-based organizational structure was established in 2023 composed of key leaders of the cooperating agencies and from the private sector. Overall management, crafting, and operationalization of the plan are being led by the PhlGoH core committee, with Phl GoH Directors Aurea Brigino (NCCA) and Charisse Aquino-Tugade (NBDB Executive Director). The composition of the structure and the PhlGoH Project teams are as follows:

### Translation Committee

Responsible for planning, selection, and management of the Translation Subsidy Program for Foreign Publishers and ensure many Filipino titles are translated into German and other languages

**Heads:** Flor Marie Sta. Romana Cruz and Kristian Cordero

**Members:** Maria Christina Pangan-Cagalingan, Mitchelle Jesallyn Balladares, and Joriza Novio

### Industry Development Committee

Focused on fostering business-to-business opportunities and engaging with authors, publishers, and investors.

**Heads:** Charisse Aquino-Tugade and Nida Ramirez

**Members:** Atty. Andrea Pasion-Flores, Paolo Herras, Barbel Becker, Arvin Sia, Catherine Orda, Virgie Nicodemus, Mhy San Miguel, Janine Binbing, and Shelle Arriola

### Creatives and Publishers Engagement Committee

Ensures the widest participation of Filipino creatives at FBM 2024 and 2025. The Committee is responsible for the building capacities of the sector

**Head:** Ani Almario

**Members:** Charmaine Capuchino and Vincent Paolo Naval

### Philippine Pavilion Committee

Overall in charge of the concept, plan, research, design and mounting of the Philippine Pavilion as Guest of Honour in 2025

**Curator, Philippine Pavilion:** Patrick Flores

**Book Curator:** Karina Bolasco

**Head Designer:** Stanley Ruiz

**Members:** Mapee Singson, Aurea Brigino, Stephanie Yebra, Camille Martinez

**Literary Program Committee**

Plans and coordinates the Literary Program for 2024 and 2025.

**Head:** Karina Bolasco

**Members:** Camille Martinez, Mark Cabrera, Loen Vitto, Mikka Cabangon

**Cultural Program Committee**

Plans and manages the expansive Cultural Program for 2024-2025, including multi-site exhibition and performances

**Heads:** Aurea Brigino and Patrick Flores

**Artistic team:** Jose Estrella (Director), Sir Anril P. Tiatco, and Jem

**Members:** Patrick Flores, Anthony John Balisi, Loen Vitto, Mapee Singson, Mark Cabrera, Mikka Cabangon, Aires John I. Sansaet, Ma. Cristina O. Santiago, Addie Pobre

**Committee on Communications**

Responsible for the integrated marketing communications campaign

**Members:** Karen Capino (Communications Manager), Aurea Brigino, and Charisse Aquino-Tugade, Mark Cabrera, and Aires John I. Sansaet

The imagination peoples the air



PHILIPPINES GUEST OF HONOUR  
FRANKFURT BOOK FAIR 2025

