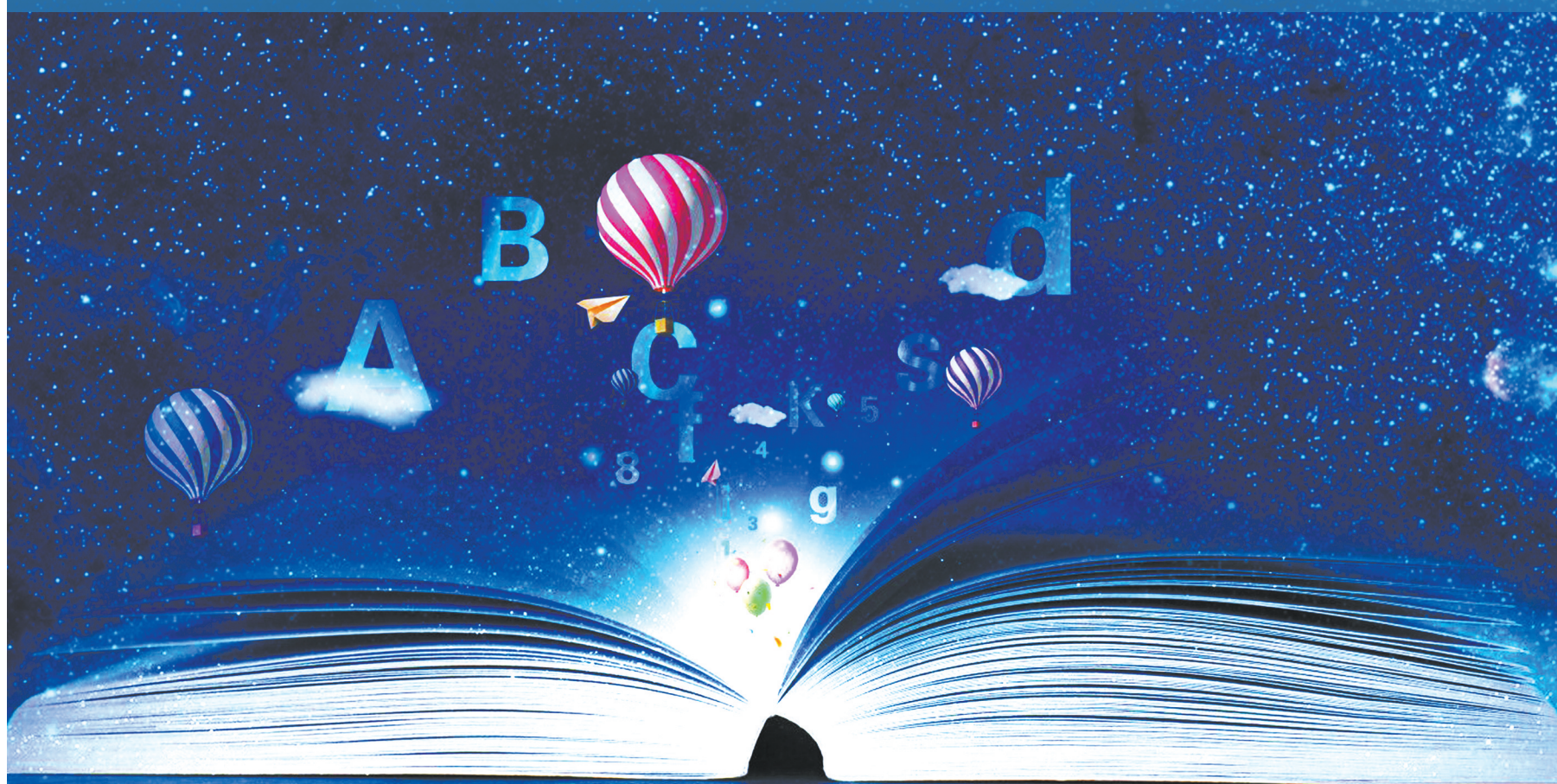


CHILDREN'S BOOK MARKET IN CHINA

ILLUMINATING CHILDREN'S HEARTS AND INSPIRING CREATIVITY

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2024 Children's Book Market in China

■ By Sun Jue

According to Beijing OpenBook data, in 2024, the overall book retail market's fixed price value decreased by 1.52% year-on-year, while the overall market fixed price value (excluding supplementary educational textbooks) saw a 4.83% year-on-year decline. The total fixed price value reached 112.9 billion yuan, recovering to 88% of the 2019 level. Certain essential sectors are experiencing growth, with significant increases in lifestyle and supplementary educational book categories. Among content e-commerce channels, children's and supplementary educational books combined account for nearly 70% of the total fixed price value. From the perspective of fixed price value composition across various book categories in 2024, children's books account for the largest share at 28.16%. Under the dual pressures of digital reading impact and a declining birth rate, the children's book market is undergoing structural transformation.

Science and Encyclopedia Books Grow the Fastest

In terms of sub-categories, children's literature, picture books, science and encyclopedias, and early childhood education books dominate the market, with science and encyclopedia books experiencing the fastest growth (a 12.5% year-on-year increase), becoming the core driver of market growth. In addition, children's books on traditional culture continue to gain popularity, driven by policy guidance and the increasing demand for family education. Data from Douyin (Chinese TikTok) live-streamed book sales shows that in 2024, live-streaming sales session of children's books grew by 220% year-on-year, and the cycle for creating bestsellers has shortened from 6 months in traditional channels to just 15 days.

Overall, among children's book categories, bestsellers on traditional e-commerce platforms are mainly well-known series and classic titles, such as the *Great China Treasure Hunt* series and the *Mi Xiao Quan* series. The market trends reflected on content e-commerce rankings are entirely different from those on physical store sales rankings. In terms of format, "Comics+" is the biggest trend. In terms of content, books related to life knowledge, such as refinement, safety, self-discipline, and social skills, is the most popular, followed by subject-specific books on math, physics, chemistry, and language, primarily targeted at parents who want their children to acquire knowledge through books.

Parents Focus More on Children's Science and Encyclopedia Education

In 2024, science and encyclopedia children's books continued their rapid growth trend in recent years. According to Beijing OpenBook data, the fixed price value of science and encyclopedia children's books rose from 18% in 2023 to 22% in the first half of 2024. This growth reflects the increasing importance that parents place on scientific literacy education, as well as the demand for quality education driven by the national "Double Reduction" policy. For example, *A Fantastic Adventure in Quantum Physics* explains the basic concepts of quantum mechanics in comic form, combined with AR interaction technology, allowing children to view experimental animations by scanning pages with their phones. After three months launched on the market, it sold over 500,000 copies, ranking in the TOP 3 of the science book charts.

In 2024, traditional culture children's books account-



ed for 15% of fixed price value, a year-on-year increase of 8%. According to data from Centrin Ecloud, these books have seen much higher growth in sales in second-tier cities and below compared to first-tier cities, reflecting the trend of traditional culture education penetrating lower-tier markets. For instance, *The Twenty-Four Solar Terms in Poetry* uses ancient Chinese poetry to introduce the solar terms, integrating folk customs and natural science knowledge, supported by hand-drawn illustrations and audio explanations. It sold over 800,000 copies in just half a year.

The market aged 0-6 grew by 9.3% year-on-year, with "interactive pop-up books" and "pen reading sets" standing out. Data from OpenBook shows that interactive children's books with smart features contributed over 30% of fixed price value, indicating the significant improvement in user experience enabled by technology. For example, *The Talking Dinosaur World*, a pop-up book developed in collaboration with an AI voice technology company, contains sensors that recognize page-flipping actions and play dinosaur knowledge explanations. During the 2024 "Children's Day" period, it sold over 100,000 copies in a single day. *The Little Scientist* pen reading set, which covers early childhood physics and chemistry experiments and uses a pen to guide children through simple experiments, topped within the e-commerce platform's children's book sales rankings in the first half of 2024.

Rise of Private Domain Traffic

According to data from Centrin Ecloud, in 2024, the online sales of children's books accounted for 65% of the total fixed price value, but the growth rate slowed to 5% (from 8% in 2023). Offline channels, on the other hand, achieved a recovery through scenario-based operations, with the year-on-year growth rate rebounding to 4%.

For online channels, live-streaming e-commerce and content-driven marketing have been the key growth drivers. Sales of children's books via live-streaming on platforms like Douyin and Kuaishou increased by 25% year-on-year, with top influencers using "parent-child reading together" scenario-based marketing to boost conversion rates. For example, a top influencer's special session for "World Book Day" in April 2024 saw children's book sales exceeding 50 million yuan in a single session.

For offline channels, bookstores have transformed into "parent-child cultural spaces". Chain bookstores like Xinhua Bookstore and SISYPHE have driven children's book sales by adding children's reading areas, craft workshops, and parent-child theaters, and other experience scenarios. In the first half of 2024, foot traffic in key city bookstores' children's book sections recovered to 90% of pre-epidemic levels, with some stores seeing children's book sales account-

ing for up to 40%.

In terms of private domain traffic, publishers have focused on operating their self-operated user communities and precise operation. Many publishers have built private user pools through WeChat and mini-programs, offering customized book lists, expert lectures, and other services. For example, the membership community of the children's book brand Qingdou Bookstore contributed 15% to its repurchase rate in 2024, significantly higher than public domain channels.

Consumers Are Less Prone to Impulsive Purchases

In 2024, children's book consumption showed two major trends. First, the trend toward more rational purchasing decisions became more apparent. Parents are increasingly focused on the "educational functionality" of books, such as the completeness of the knowledge system and recommendations from experts, while price sensitivity has risen. There are significant differences in product designs for various age groups, such as ages 3-6, 7-10, and 11-14. For example, parents of children aged 7-10 tend to prefer "bridge books" (books that combine illustrations with text to transition to purely text-based reading), while those with children aged 11 and above lean toward buying more advanced books in science fiction or history.

Competition based on homogeneity has intensified, with lots of follow-up publications of science and traditional culture books leading to content repetition. The rising costs of paper and printing have squeezed profit margins for some small and medium-sized publishers.

In 2024, publishing institutions have placed more emphasis on IP-driven operations, developing derivative products (such as animation and courses) around high-quality content to extend their life cycles. Moreover, publishers have become more proactive in embracing technology, exploring new forms such as AI-generated content and metaverse reading to enhance interactive experiences.

Multiple Trends for the Children's Book Market in 2025

The boundaries between "education" and "entertainment" in Chinese children's book publishing are gradually becoming blurred, with gamification learning and immersive reading experiences becoming mainstream. Both global and local strategies are being emphasized, with imported books focusing more on localization adaptations and Chinese original content accelerating its international expansion. The children's book market in 2024, driven by technological empowerment, policy guidance, and consumption upgrades, shows characteristics of diversified innovation and deep differentiation. In the children's book arena of 2024, simple content advantages can no longer create a competitive moat. From channel upheavals to ecological layouts of leading organizations, the industry is undergoing a fundamental shift from product competition to system competition. Publishing institutions that can integrate technology, data, and scenario-based solutions for children's growth will continue to lead the market in the future. The continued enthusiasm of the new generation of parents for educational investment and their stringent demands for quality content will drive the children's book market toward deeper specialization, intelligence, and service-oriented evolution. 

2025 03 19 Wednesday

ipweekly@163.com Editor Zhao Yixue Art Editor Yao Zhiying

Exploring Innovative Approaches for Reading Services

■ Ma Xingmin (General Manager of the China Children's Press & Publication Group)

□ Sun Jue

□ How will the China Children's Press & Publication Group (hereinafter referred to as "CCPPG") formulate new strategies, establish a competitive framework for the existing market, and explore opportunities for growth in emerging sectors?

■ At present, CCPPG has developed the following strategies to enhance its competitive position in the traditional publishing sector. Firstly, it is imperative to enhance the competitiveness of our core products and to develop exemplary children's literature that aligns with the demands of the new era, while also ensuring the high standards of thematic book publishing. Secondly, it is essential to enhance brand development to foster emotional connections between readers and publishers, thereby strengthening reader loyalty. Brands such as CCPPG's *Warriors: Cats*, *Greatness Needs to Be Understood* and *The Nine-Colored Deer Series* have established a strong reputation among readers, thereby creating a distinctive competitive advantage. The publications of CCPPG, including *China Youth Daily* and *Children's Illustrated Magazine*, have withstood the test of time, fostering the development of numerous generations of readers. Thirdly, the capabilities for self-operation and live streaming are enhanced. CCPPG has successfully mitigated the decline in revenue from its self-operated stores by implementing a comprehensive set of strategies. These strategies include conducting thorough research and development of new distribution channels, scientifically optimizing product offerings in stores, and meticulously crafting promotional policies.

Concurrently, in response to the intensifying competition within the market, CCPPG is proactively investigating avenues for transformation, shifting its focus from traditional publishing to reading services. Our objective is to develop a robust "Reading +" service system aimed at fostering children's literacy development in the contemporary era. This initiative is centered on enhancing children's growth literacy through the provision of high-quality specialized reading materials, exemplarily organized educational programs for young learners, superior social practice services, and advanced quality growth services. We strive to create a harmonious integration with school education, thereby offering comprehensive support for children's overall development. At present, CCPPG has effectively implemented reading growth initiatives in various regions nationwide. Notable projects include the "Big Reading" educational initiative in Beijing, the establishment of the "Heartfelt Family School" psychological education base, and the "Children's Traffic Safety" educational program.

Furthermore, as consumer preferences evolve, cultural and creative products are increasingly gaining popularity in the market, owing to their distinctive cultural significance and innovative designs. At present, CCPPG is in the process of implementing the new "Cultural and Creative +" business model. This initiative involves, on one hand, enhancing brand recognition through personalized gifts, and on the other hand, creating commercial cultural, and creative products to stimulate new market opportunities.

□ In your opinion, do you believe that the Chinese children's book market is experiencing challenges related to thematic clustering and reliance on IP? How does CCPPG reconcile the short-term and long-term development requirements of



both the market and the corporation in content development?

■ Our observations indicate that the Chinese children's book market is currently experiencing a phenomenon characterized by clustered themes and a reliance on IP. This has resulted in significant content homogenization, which complicates the decision-making process for readers faced with numerous similar titles. Such a trend is detrimental to the sustainable growth of the industry. The "Traffic IP + Children's Book" model, which capitalizes on the popularity of IP to garner substantial attention and capture market share in the short term, is subject to considerable variability and market risks over the long term. Original works serve as the cornerstone for publishers.

CCPPG has consistently emphasized the importance of harmonizing market demands with the company's short-term and long-term developmental objectives in content creation. In terms of IP collaboration, we adopt a balanced approach that is both open and prudent. Our selection of potential intellectual properties for partnership is guided by market demand and the preferences of our readership. We place a strong emphasis on content innovation to ensure that our work transcends mere imitation and trend-following. We engage in discussions with our IP partners to explore ways to seamlessly integrate IP with children's literature, thereby producing works that not only satisfy market needs but also exhibit distinct creativity.

From the standpoint of long-term developmental requirements, original publishing has consistently been the fundamental competitive advantage of CCPPG. Through the provision of creative platforms, the organization of author salons, and the establishment of incentive awards, we actively support original authors and encourage them to engage in bold innovation and to produce works characterized by distinctive styles and deep meanings, thereby ensuring sustained and stable development in a highly competitive market environment. Simultaneously, we engage in collaborative efforts with exceptional illustrators from both national and international backgrounds to foster innovation in the content of children's literature.

□ In 2025, the swift advancement of AI is expected to enhance the production of accessible children's literature, including template-driven picture books. Will this trend diminish the overall quality of the children's book market and further intensify the crisis of consumer trust? Can technology further enhance the potential of content?

■ In my opinion, the swift advancement of AI has a

multifaceted effect on the children's book market. On one hand, the proliferation of AI-generated children's books with low barriers to entry may result in challenges such as homogenization and the phenomenon of inferior quality content overshadowing superior works. Conversely, AI can function as a valuable resource for editors in conducting market research and data analysis, enabling a more precise understanding of reader preferences. Additionally, AI can support authors in their creative processes by offering inspiration and innovative ideas. Technology itself is neutral. The impact of its application is contingent upon the intentions and methodologies of the user. The critical aspect is to leverage AI to harness the potential of content creation, rather than depending solely on template-driven production.

AI is capable of generating materials and creative drafts; however, the essential elements of critical thinking and creativity provided by humans remain irreplaceable. We must adopt a quality-centric methodology, uphold the tenets of being "specialized, refined, unique, and innovative", prioritize the value of content, and preserve the fundamental characteristics of children's literature. Simultaneously, we must embrace new technologies to innovate the formats of these works, thereby producing high-quality children's books that are suitable for the contemporary era.

Ultimately, addressing the crisis of consumer trust necessitates the implementation of self-regulation within the industry and the development of established standards. Publishers must exercise stringent oversight over content quality to prevent an overdependence on AI, which could result in uniformity and substandard outputs. By leveraging technological advancements, we can enhance operational efficiency while simultaneously producing high-quality children's literature that integrates creativity with educational merit, thereby fostering sustainable growth within the industry.

□ Will there be an issue with elevated online traffic expenses in 2025? Will CCPPG progress towards the establishment of a closed-loop system of self-operated channels?

■ I believe that in 2025, the costs associated with online traffic are likely to continue to be elevated. As the e-commerce sector evolves and competition intensifies, the growth of users across various platforms has started to decelerate. Consequently, the scarcity of traffic resources is poised to become a central point of competition among enterprises, thereby complicating efforts to lower traffic costs.

In light of the recent decline in e-commerce traffic, the increasing uniformity among e-commerce platforms, and the prevalence of price wars as a primary competitive strategy, it is anticipated that children's publishers will place greater emphasis on developing self-operated systems and establishing private domain frameworks. Firstly, self-operated channels have the potential to minimize intermediary expenses, enhance price control, and promote sustainable market growth. Secondly, these channels enable rapid capital recovery, which can indirectly lead to reduced labor costs and diminished financial losses. Lastly, self-operated channels facilitate direct communication with readers, allowing for a swift assessment of market demands and the provision of more accurate and high-quality services. Therefore, the establishment of a self-sustaining network of operational channels is an essential trend for the advancement of children's book publishing companies. ■

Brand Product Lines Transformed into "Guardian Alliance"

■ Liu Kaijun (President of 21st Century Publishing Group)

□ Sun Jue

□ How will 21st Century Publishing Group (hereinafter referred to as "21st Century") formulate new strategies, establish a competitive framework for the existing market, and explore opportunities for growth in emerging sectors?

■ The consumer group of enlightening books for young children shows a downward trend year by year with the decline of new population growth. Although the core consumer group of this sector is shrinking, every child remains the "little sun" in their family, so their reading needs still deserve our attention. Publishers need to "pan for gold" in the existing markets so that every good book can be seen by readers. The layout of the sector for young children is mainly to revive high-quality product lines and expand IP's new products based on the existing markets. In recent years, we have been integrating high-quality products in the children's book sector, combining and integrating single award-winning picture books, picture books by famous authors and new writers' picture books through the branding operation of the "Century Picture Book Library", and marketing them through booklists. Meanwhile, we are simultaneously developing the reading pen "Century Duoduo" to provide new methods and experiences of reading print picture books. To provide consumers with multiple and three-dimensional reading services, the idea of branding runs through the whole process of product design, product line marketing and reader services.

□ Does 21st Century intend to find a profit breakthrough point between traditional and digital



publishing in 2025?

■ We have been exploring the profit breakthrough point between traditional and digital publishing. In 2025, we will realize the profit breakthrough in traditional and digital publishing through the animation of picture books, reading pens and VR/AR technologies. We will try to adapt high-quality picture books into animations and distribute them through video platforms or our own Apps to attract children and parents while developing derivatives to increase income; launch intelligent reading pens to provide interactive learning experiences combined with picture books to meet the need of education at home, and form a "hardware + content" profit model; we will apply VR/AR technologies to creating immersive reading experiences, such as transforming popular science or history books into virtual scenes to enhance user participation and attract young readers. These can not only increase the added

value of content, but also open up new market space through technology empowerment, thus realizing the deep integration of traditional publishing and digitalization and profit growth.

□ In the face of market challenges, what do you think are the countermeasures?

■ Faced with the uncertainty of the children's book market, the variability of channels and the ultimate demand of readers for "cost-effectiveness", first of all, we can focus on content and emphasize creativity. Don't let stereotyped content destroy children's imagination, but make each book become a unique "treasure". Second, we can improve our brand image by branding. Let brand product lines transform into a "guardian alliance" in the industry of children's books, which parents and children can identify at a glance and never hesitate to place orders. Third, we can develop diversified channels and strategies. Online, offline, and in live stream, short video and seeding post, where there is traffic, there should be our books. Fourth, we can increase interaction to change the situation of "reading alone". By attending book clubs, signing sessions, sharing sessions, and knowledge contests, children can meet authors in person, and become their "fans" while reading. Fifth, data analysis can enable us to reach the target audience precisely. By leveraging big data, we can better understand children, know what they like, plan in advance, and maintain their loyalty. Last, innovative marketing of books penetrates the audience. With interesting secondary creations, we can strike a deeper chord in the hearts of every parent and child. IP

Embracing New Reading Ecosystem

■ Li Wenbo (President of Tomorrow Publishing House)

With the deep integration of the digital economy and the cultural industry, a new reading ecology is constantly evolving, bringing unprecedented opportunities and challenges to the production and market operation of content for children. In 2025, Tomorrow Publishing House (hereinafter referred to as "TPH") will focus on promoting nine projects, seeking breakthroughs and high-quality development.

First, to promote the construction of a new supply chain, we will try to diversify the operation of copyright resources, content resources and channel resources, build a new supply chain, create a new pattern of products, brands and markets, form a new development model, and foster new quality productive forces.

Second, in the gathering and transformation of new resources, we will seize new content resources, publishing resources, author resources and celebrity resources, establish platforms and mechanisms for the creation, storage and transformation of resources, and strive to maximize the value of resources.

Third, to study the characteristics and forms of new products, we need to create differentiated new content products with advantages and uniqueness, while considering the diversified value of products. The new products focus on customer demands and follow market trends to meet personalized and diversified reading and aesthetic needs.

Fourth, for the reform of the editorial department,



we will strive to seek the new value of editing, build a flexible editorial organization and team, and establish a production center and a mechanism for new content products.

Fifth, to develop new markets, TPH plans to set up a user demand search and analysis team. In 2025, the marketing team should dig deep into the needs of readers in the process of reading and learning, and solve the problems of readers in real life. In addition, market development should not be limited to front-line departments, and all departments should have market awareness. In this way, market trends can be captured more accurately, operating costs can be reduced, and the enthusiasm and creativity of all departments can be stimulated, to jointly contribute to the realization of the company's strategic goals.

Sixth, to facilitate new integration, the publishing

house should enhance the ability to integrate into various new forms of cultural industries, enabling products and reading services to reach more consumers precisely and forming more channels and scenarios.

Seventh, we are determined to promote the new remuneration and incentive project. TPH should formulate a more positive salary strategy, improve the salary system, and carry out differentiated incentives, which is to make the value creators become the biggest beneficiaries, to motivate employees in production.

Eighth, to develop new brands, TPH will build a branded publishing platform. The goal is to create some sub-brands, further develop segmented markets, and thus meet the new requirements of customers.

Last, for the creation of new content, we are required to continuously improve our ability to create creative content, as excellent content is the key to impressing and retaining consumers.

In 2025, these projects will be implemented with the ultimate goal of improving quality and efficiency and seeking breakthroughs. These are not only a change in the traditional publishing model, but also a positive exploration of the future publishing ecology. While promoting our high-quality development, TPH will make efforts to provide children with more excellent spiritual nourishment by creating more competitive children's content brands and service brands, with impetus from innovation, a user-centered and market-oriented strategy, and deeper reform. IP

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ipweekly@163.com Editor Zhao Yixue Art Editor Yao Zhiying

How to Deal with Uncertainties in the Market?

■ Wang Yongbo (President of Phoenix Juvenile and Children's Publishing Ltd.)

In recent years, Phoenix Juvenile and Children's Publishing Ltd. has actively pursued thematic publishing through the medium of picture books, narrated contemporary stories, and produced a collection of high-quality literary works. In the future, we will continue our efforts in this field by adopting more innovative and influential initiatives, which will enhance children's understanding of contemporary societal values.

Transitioning from Traditional Print Products to Delivering High-Quality Reading Services

In terms of juvenile and children's publishing, professional competitiveness is multifaceted and extends beyond mere brand products; the robustness of service capabilities is of equal importance. Concurrently, professional competitiveness is also demonstrated through institutional innovation and the capacity to effectively integrate publishing resources. Over the past two years and in its future strategic planning, we have concentrated on developing a substantial segment dedicated to young children.

Furthermore, the publishing industry must not solely concentrate on production and distribution, but should also prioritize essential components such as readers, families, educational institutions, and children. While forging strong connections with these elements presents a considerable challenge for publishers, it is expected that this will become a critical area of development for the industry as a whole in the future. This is particularly relevant in juvenile and children's publishing, where the development of industry relationships, reading engagement, and service linkages will be essential.



Ongoing Advancements in Systematic Construction Beyond the Limits of Production Collaboration

In recent years, we have dedicated ourselves to systematic development grounded in specialized content, to achieve a comprehensive integration of resources. In 2025, we intend to advance the "Open Door Publishing" strategy, building upon this established foundation.

We intend to prioritize joint initiatives with institutions and collaborations between educational establishments and enterprises as key exploration directions. On the one hand, we will engage in a collaborative effort with the Jiangnan Culture International Communication Research Center at Suzhou University to develop high-quality content products focused on intangible cultural heritage, employing new media for comprehensive operations. On the other hand, we will partner with Beijing Language and Culture University to joint-

ly investigate academic research in the domains of international publishing and juvenile and children's international publishing.

In terms of popular science publishing, our product line will concentrate on significant technological advancements and contemporary trending subjects, thereby fostering the dissemination of scientific culture. Concurrently, educational publishing represents a significant area of expertise for us. Last year, we successfully finalized the editing and publication of art textbooks by the new curriculum standards. We will examine reading and educational resources from a novel perspective.

AI Technology Enabling the Development of Novel Industrial Paradigms

In the future, it will be essential to utilize emerging technologies, such as AI, to identify new avenues for development support. At present, the integration of reading materials and educational resources encounters difficulties due to the expansive technology ecosystem. In contrast, a structured and systematic approach to integration aligns with advancements in AI. Taking the juvenile and children's publishing market as an example, it contains a wealth of both tangible and intangible content resources. Leveraging advancements in technology, a diverse range of products can be developed to meet varying market demands, involving contributions from editors, writers, and authors, as well as the integration of various media and content presentation methods.

In the future, the implementation of composite resources to enhance stability will prove to be a beneficial strategy for the publishing industry.

Leveraging Original IP and Technology to Tackle Challenges

■ Lu Xiaoxin (Editor-in-Chief of Juvenile and Children's Publishing House)

□ Sun Jue

□ What strategies will the Shanghai Juvenile & Children's Publishing House implement to adapt to market shifts, enhance its competitive positioning, and explore new growth opportunities?

■ The vertical and platform e-commerce sectors, which previously experienced significant growth, are no longer thriving as they once did. Additionally, the growth rate of short video e-commerce is also experiencing a deceleration, accompanied by a reduction in traffic. In the future, the competitive players within the children's book publishing sector are expected to rapidly distinguish themselves, leading to a significant transformation of the industry landscape. Traditional juvenile & children's publishing house must move beyond conventional market paradigms, dismantle established practices, and consistently adjust its operational scope and limits to pursue new development in the current environment.

The achievements of *Ne Zha 2* and *Black Myth: Wukong* have sparked significant discussions regarding the emergence of cultural confidence and the innovative reinterpretation of traditional IP. The original classic IP serves as the cornerstone for our market establishment. We intend to fully capitalize on the distinctiveness and credibility of our brand content to enhance partnerships that leverage channel advantages. By utilizing authoritative content, we aim to distinguish ourselves from similar products in the marketplace. Furthermore, we will diversify product characteristics through various formats and explore new sales



channels by integrating audio, video, research studies, and offline theme park offerings.

Will advancements in AI technology further enhance the potential of content creation?

■ This inquiry reflects the individual's apprehensions regarding the professional ethics within the children's book publishing sector, as well as concerns related to a set of ethical standards that have emerged due to the rapid advancement of AI in China since the start of the year. Indeed, regardless of the concerns raised by the former or the apprehensions expressed by the latter, the ultimate resolution of these matters resides not in external, uncontrollable technologies or other external forces, but rather within humanity itself. I think that the inherent capabilities of AI have transcended

traditional forms of cognition, experience, and imagination. Due to the extensive and rapidly expanding nature of its database, it surpasses any individual in capability. Furthermore, its proficiency in learning and emulating "natural language" is advancing at a swift pace, which is likely to exacerbate the devaluation of knowledge. This development will undoubtedly present considerable challenges to the publishing industry, which is fundamentally dependent on knowledge and content resources. At this stage, it is crucial to leverage the advantages of technology while placing greater emphasis on the fundamental qualities of human creativity in order to attain significant advancements in creative content through technological support.

Given the challenges currently facing the children's book market, what strategies do you believe should be implemented?

■ I think that there are primarily four key directions to consider: Firstly, motivate the publishing and market sectors to explore and cultivate new media channels within their respective regions. Secondly, attain sales growth by leveraging opportunities within the private market across multiple provinces. Thirdly, establish a matrix of self-media accounts within the organization to facilitate significant advancements in development. Fourthly, consistently initiate both online and offline brand reading clubs, while also establishing reading promotion centers across various provinces.



中国少年儿童新闻出版总社
China Children's Press & Publication Group

Chinese Stories, Unique and Universal

Academicians Unlock China's Science and Technology



Chinese Society of Editors,
China Science Writers
Association

16 Volumes
Jan. 2023

Non-fiction,
Science and Technology

- A set of popular science books specially created for teenagers and children by many academicians.
- Covering the fields of medicine and health, information, environment, oil and gas, minerals, agriculture, transportation and so on.
- Learning about the important achievements of China's scientific and technological development.



Mine, All Mine

Zhao Maomao

Sept. 2022

Fiction, life education

- About the daily life of a heavily sick boy and his inner world with wild imagination and poetic language.
- Showing the author's observance and deep knowledge of children's psychology.
- Bits of pain and joy in the little boy's life are vividly depicted and are expressed in warm and slightly humorous tone.



Art Bird: World Classical Music Picture Book

Liu Minyu; [UK] Alison Guile,
[Russia] Veronike Akopyan

2 Volumes

Sept. 2024

Picture book, music

- For the Children's music enlightenment
- The Magic journey of the Arabian Nights*: A magic vinyl record taking Kaka to a magical adventure in the Arabian Nights, he sailed, became a king and made wishes to the Genie.
- Beethoven Who Can Do Magic*: The musical notes of nature converged on Beethoven's score from the woods, flowers, and all directions, finally became a wonderful pastoral song magically.



Wawa the Wonder Bird

Cao Wenxuan

18 Volumes

Dec. 2016

Chapter book

- Interesting stories about a big and beautiful wonder bird, Wawa
- In the story, Wawa protects the town, punishes the bad guys, protects the chicken from the eagle, and bravely and intelligently takes revenge on the black cat for siskin. The language is vibrant and lively, full of humor and pleasure, which conforms to the features of children's book.



Black-and-white Bear Detective Agency

Dong Qi

15 Volumes

Feb. 2017

Fiction, detective

Black-and-white Bear, who looks like a panda but is actually not one, lives in Xihong City with his adoptive father, Old Raccoon. They run a detective agency together. In the process of finding his identity, Black-and-white Bear has cracked a series of suspense case...



The Marvelous Journey Through Time and Space

Xiao Ye, Gong Siming

4 Volumes

Sept. 2024

Fiction, fantasy, adventure

Bei Xingchen, a primary-school student, has a secret when night falls, he will become an agent shuttling between the mysterious time and space. However, no item is allowed to be taken during the time travels, so the agents can only rely on their knowledge and experiences. Facing various unknown creatures and phenomena, can Bei successfully pass the tests and challenges?



Chinese Character Museum

[UK] Jason Pym

Aug. 2024

Picture book, Chinese character,
culture

- This original picture book focuses on Chinese characters and spreads Chinese cultural knowledge in both ancient and modern times.
- Learning the origin and evolution of Chinese characters and the history and culture behind them by exploring 25 Chinese characters for animals.

Classic Literature Famous Artist Picture Book Series



Zhou Rui, Liu Jiyou, etc.

4 Volumes

Sept. 2024

Picture book, Chinese classics

- Carefully selecting the most representative plots from *Journey to the West* and *Water Margin*.
- Vividly bringing to life the classic stories and characters of Chinese classical literature through the meticulous technique of fine-brush heavy-color painting.



Across the River

Xue Tao;
[Russia] Anastasia Arkhipova

Jan. 2015

Picture book, human & nature,
gratitude

When an old bear wakes up in the middle of winter and finds a little bear snuggling next to him, he's a bit confused. However, he soon finds that the little bear can trek across the frozen river in search of tasty chestnuts for him. After each chestnut snack, the old bear falls back into a deep slumber. When spring finally rolls around, the old bear wakes once again. But where has the little bear gone?



Higher & Higher 1835: The King Awakens

Lin Qiwei's Studio

Feb. 2025

Comic, mecha, growth

In 2035, an accident occurs in the experiment! The tester Li Nian disappears in the explosion along with the 055 Mecha during the space-time dislocation. In 1835, Qi Hao Yu, a boy who is totally same as Li Nian, awakens from a dream. His group, the Dragon Warriors, is a resistance group against the colonial government. During a conflict, the leader Yuan Long died to protect Qi Hao Yu and gave him a mysterious jade pendant, telling him to search for the 055 Mecha...

The Investiture of the Gods (Comic edition) - Ne Zha makes trouble in the East Sea



Zhao Peng's Studio

4 Volumes

May. 2016

Comic, Chinese classics

- Do you want to know why Ne Zha makes trouble in the East Sea?
- Do you want to know what Yang Jian does in his seventy-three transformations?
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Marketing Channels of the Children's Book Market Evolved Over Time

■ By Sun Jue

2024 has been a year of dramatic restructuring in the marketing channels of the Chinese children's book market.

Against the background of changing consumption habits, technological innovations, intensified market competition, and the sales channels for children's books have shown a dual characteristic of "the rapid rise of new media" and "the deep transformation of traditional physical bookstores". According to Beijing OpenBook data, the overall market fixed price value of children's books grew by 8.5% year-on-year in 2024, with new media channels contributing more than 40%. Traditional physical bookstores achieved countercyclical growth through online transformation and scenario-based upgrades. While online channels remain dominant, offline channels have seen a rebound in growth due to their transformation into experience-based spaces (up 4.2% year-on-year), while the growth rate of online sales slowed from 8% in 2023 to 5%, indicating that the channel competition has entered a stage of optimization within a fixed market.

In 2024, analyzing by channel segmentation, traditional e-commerce platforms (JD.COM, Dangdang, etc.), live-streaming e-commerce platforms (Douyin, Kuaishou, Xiaohongshu, WeChat Channels), and vertical communities (mother and baby platforms, private domain traffic) formed a "three-pillar standing" structure for online sales. On the offline channel side, core touchpoints include Xinhua Bookstore, chain bookstores, independent children's bookstores, and campus surrounding bookstores.

Platforms like Douyin, Kuaishou, and Xiaohongshu have become new engines for children's book sales. Their sales share increased from 28% in 2023 to 40% in 2024, with top influencers regularly achieving sales of over one million yuan per live-stream session. Traditional physical bookstores are accelerating their transformations. By integrating "online stores + offline experiences", the share of online sales in physical bookstores rose to 25%. Some benchmark bookstores (such as Shanghai Zhongshuge and Nanjing Librairie Avant-Garde Bookstore) achieved both increased foot traffic and sales through the "bookstore + educational programs + cultural creative products" model. Publishers' self-operated channels have also begun to show results. Sales from publishers' self-operated stores (such as Douyin flagship stores and Tmall.com self-operated stores) increased from 5% to 12%, becoming an important platform for brand-building and data accumulation.

Slowing Growth of Traditional E-commerce

In 2024, traditional e-commerce platforms such as JD.COM and Dangdang accounted for 45% of online children's book sales, with growth speed slowing to 3%, falling below the industry average level for the first time. To address the traffic bottleneck, traditional e-commerce platforms are trying to break through with new strategies. For example, these platforms use precise recommendation algorithms to push personalized book lists based on user age and interests; they offer exclusive member benefits, such as JD.COM PLUS members' "buy one, get one more free" and "exclusive signed editions" for children's book zones; and they engage in cross-industry collaborations, such as Dangdang's partnership with the animated IP *Boonie Bears* to launch themed gift boxes, which led to a 30% increase in related book sales. Additionally, Dangdang's "graded reading plan", launched in collaboration with education experts, provides age-appropriate reading lists, paired with

evaluation tools and reading check-in rewards, attracting over 2 million users in the first half of 2024, generating 800 million yuan in sales.

New Media Channel Marketing Strategies

In 2024, the children's book market continues to be dominated by short videos and live-streaming. Children's book promotions quickly reach parents groups through fun short videos and live-streamed parent-child reading sessions. For example, Anhui Children's Publishing House launched *Mi Xiao Quan Comic History Stories* on Douyin, achieving over 1.2 million copies shipped in a single month through frequent live-streaming and collaborations with influencers.

Publishers are also using WeChat communities and membership systems to retain users. For example, Fujian Children's Publishing House established the "Mom Alliance" to improve repurchase rates through precisely targeted content pushes and interactive activities. Additionally, some publishing houses are focusing on self-broadcasting on new media, as external traffic costs continue to rise. Some publishers (such as Anhui Children's Publishing House with its Douyin account dual flagship store plan) are reducing dependence on third-party influencers. Content homogenization has prompted leading publishers to strengthen their differentiated content strategies, such as Jiangsu Phoenix Juvenile and Children's Publishing's collaboration with cultural celebrities to create a "deep interpretation + knowledge popularization" content matrix.

Mother and baby communities (such as Nicomama) and publishers' self-operated private domain traffic (through WeCom or Mini Programs) account for 15% of online sales, with repurchase rates as high as 35%, significantly outperforming public traffic. Publishers attract users to join their communities through free trials, expert lectures, and other methods, then convert the traffic through group buying and flash sales. Additionally, some publishers provide high-value services based on user needs, such as "reading ability diagnostics" and "one-on-one book selecting consultation". For example, CITIC Children's Books' "Mommy Accompanying Plan" provides daily reading check-ins and expert consultations via a WeCom community, with member annual consumption 2.3 times higher than that of regular users. Poplar Kid's Republic Picture Book Store's WeChat Mini Program launched an "AR Picture Book Experience" function, allowing users to scan codes to view dynamic stories, boosting Mini Program sales by 60% year-on-year.

Physical Bookstores Strengthen Reader Services

In 2024, while the survival of physical bookstores is still challenging, those that remain are actively seeking new development paths. The "bookstore +" model innovation in the children's book field has seen physical bookstores introduce elements like coffee, cultural creative products, and educational programs to create multifunctional cultural spaces.

For example, 21st Century Publishing House created the "Great China Treasure Hunt" themed park at a book fair, combining IP cultural products sales, with single-session sales exceeding one million yuan. Online-offline integration is another path many bookstores are exploring. For instance, Xinhua Bookstore Group has converted online traffic into offline experiences with their




"online order, in-store pick-up" service.

Bookstores are also collaborating with schools and libraries to organize reading activities. For example, Tomorrow Publishing House's "30 km Reading Circle" program activated the local market with "Tomorrow Reading Corners" and author lectures. Successful bookstore transformation cases show that average transaction values have increased by 30%-50%. However, small and medium-sized bookstores still face pressures from rent and operating costs. According to data from Centrin Ecloud, sales growth in children's books at physical bookstores was 5%, lower than that of online channels, but user stickiness was significantly higher than in purely e-commerce platforms.

Chain bookstores have upgraded from "hypermarkets" to "parent-child cultural spaces". Chain brands like Xinhua Bookstore and SISYPHE have achieved countercyclical growth through space transformations, with children's book sales growing by 6% year-on-year in 2024, and foot traffic recovering to 90% of pre-epidemic levels. Bookstore designs create immersive experiences by adding children's reading corners, handicraft workshops, and science popularization experiment zones to extend customer stay times. Bookstores also host weekly events such as "storytelling sessions" and "author meet-and-greets" to increase user engagement. For example, SISYPHE's "Children's Reading Growth Center" introduced an "AI book recommendation robot" in key city stores that uses facial recognition to recommend age-appropriate books, increasing the share of children's book sales to 40%.

Traditional channel operators are starting to shift toward becoming educational service providers. Shenzhen Reading Mi Bookstore launched the "Reading Guide" service, creating personalized book lists for members, increasing the average transaction value of individual to 268 yuan. Zhejiang Xinhua Bookstore Group's "Reading Corner Co-building Program" with kindergartens provides book configuration solutions, generating sustained service revenue, with a gross profit margin of 42%. Additionally, digital transformation in physical channels is beginning to show results. Shandong Jingguang Media discovered that parents' book selection demands peak during the two weeks before summer and winter vacations. In response, they launched a "holiday reading package" pre-sale service, which accounted for 40% of that month's sales. Some stores have introduced smart recommendation screens, which offer book lists based on children's age tests, achieving a 27% higher conversion rate compared to manual recommendations.

Channel Evolution Directions in 2025

By 2024, the competition in China's children's book sales channels has shifted from a "traffic battle" to a "value cultivation" phase. Whether it is the explosive growth of online scenario-based marketing or the resurgence of offline experience-based economies, the essence points to an operational logic centered around user demand. 

How Can Chinese Comics Become Closer to People's Lives?

■By Zhao Yixue

According to data from Maoyan Professional Edition, as of March 17th, the animated film *Ne Zha 2* has surpassed a total box office revenue of 15.128 billion yuan, ranking 5th among global film box office revenue and is the only non-Hollywood film in the top 5 list. The film's director, Jokele, creates a comic poster each time the box office revenue exceeds one hundred million, with each one being vivid, humorous, and almost like reading a side comic of *Ne Zha 2*. Over the past month, people have once again witnessed the powerful cultural renaissance of Chinese animation and comics in their creative transformation and innovative development.

The Glamorous Transformation of Chinese Comics

When discussing Chinese comics, one cannot overlook its long history. The concept of comics originated in the Northern Song Dynasty, when scholar and painter Huang Yidao used the term "Comics" in *Jingyu Shengji* to describe the agile and smart movements of waterbirds while fishing, likening it to painting on water.

From the late Qing Dynasty to the early Republic of China, comics, known as "allegorical paintings" or "satirical paintings", became important tools for opposing feudal superstitions, satirizing government corruption, exposing foreign invasion, and criticizing the corruption of the Qing government. These works were commonly found in publications such as *Current Affairs Pictorial* and *the Russian Alarming News*, including pieces like *Seeing through the Unawakened Dreams of the World* and *Complete Illustration of the Contemporary Situation*.

During the May Fourth Movement, ordinary people began to engage in the creation of comics, widely disseminating their works in the form of flyers, often with a strong revolutionary tone, such as *He Endures Suffering for the Nation—What Should We Do?* and *Com patriots, Do Not Let Japanese Aggressors Mock Us!* During this period, Lu Xun proposed that "satirical paintings should critique societal ills and guide social transformation." In May 1925, *Literature Weekly* serialized Feng Zikai's drawings and labeled them as comics, marking one of the earliest uses of the term "comics" in China.

During the Liberation War period, comics became a powerful weapon for the people in the liberated areas to fight against the enemy. A large number of political satirical artists and outstanding comic works emerged during this period, such as Hua Junwu's *Sharpen the Knife Before Killing*, Zhang Ding's *Changing of the Warlord Banners on the City Walls*, and Cai Ruohong's *Where Does Suffering Come From?* Additionally, a series of combat-themed comic propaganda materials arose from mass movements.

After the founding of the People's Republic of China, comic creation entered a new high tide. The rise of realistic comics, which primarily critiqued social issues and promoted positive energy, marked this era. The monthly magazine *Comics*, founded in the 1950s, played a crucial role in enhancing the artistic and ideological level of comics, with many comic artists such as Hua Junwu, Mi Gu, and Fang Cheng being very active and their works beloved by the public. Subsequently, the comic industry matured further, leading to the emergence of new styles like scientific comics and humorous comics, injecting new vitality into Chinese comics.

Entering the 21st century, the Chinese comic industry has entered a new stage characterized by diversification and digitalization. On one hand, influenced by Japanese manga styles, Chinese comics have begun to explore paths of localized innovation. On the other

hand, with the widespread adoption of the internet, numerous online comic platforms have emerged in China, providing a broader stage for the creation and dissemination of comics. Notable works such as Ao Youxiang's *Wu Long Yuan* and Xia Da's *Zi Bu Yu* have garnered widespread acclaim from both domestic and international readers for their unique artistic styles and profound thematic depth. These works not only showcase the diversity and creativity of Chinese comics but also reflect the trend of cultural pluralism in contemporary society.

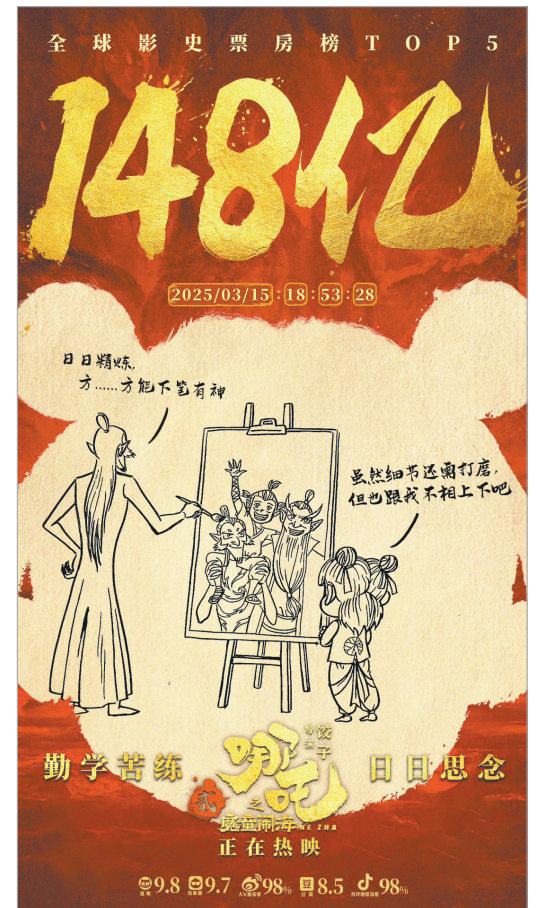
IP Becomes the Core Driving Force of the Comic Market

In recent years, driven by the pan-entertainment trend and influenced by the demand for upgraded entertainment experiences, the Chinese comic industry has entered a new stage of development. Industry insiders analyze: "In the next 10 years or even longer, comic works and related IPs will enter a golden period of development."

With a significant influx of technology and capital, the user base for animation and comics has experienced exponential growth, providing a substantial market foundation for the prosperity of the comic industry. In recent years, several film and television adaptations based on comic IPs have achieved remarkable success in the market, such as *Monkey King: Hero Is Back*, *Legend of Deification*, and *White Snake: Origin*. These successful cases not only ignite enthusiasm for "domestic production" among the public but also highlight the immense market appeal of comic IPs. Furthermore, the rise of new consumer forces has brought new development opportunities to the comic market. The younger generation, particularly those born after 1995, is gradually becoming the main consumer group of anime culture. They show a strong interest in "Two-Dimensional" culture and have a high level of acceptance and affection for comic works. This group of readers maintains a high loyalty to the comic industry and its IPs, willing to make purchases, thus driving rapid development in the comic market.

Currently, the cultural and entertainment industry is evolving toward integration and interaction, with an IP-centric approach to the entire industry chain becoming a prevailing trend in the recent development of the entertainment industry. As another source of IP incubation following online literature, the importance of the comic industry is becoming increasingly prominent. Throughout the development of the comic industry, audiences in different eras have diverse needs and preferences; therefore, finding the right "point" that aligns with social development and contemporary trends is crucial for content creation. Works like *The King's Avatar*, *Fox Spirit Matchmaker*, and *Qin's Moon* attract a large fan base due to their unique content and forms. For these new-generation audiences, diverse and innovative content forms are of greater importance.

In the process of developing the comic industry, it



The comic poster of *Ne Zha 2* with a total box office of over 14.8 billion yuan.

has become increasingly challenging to go alone. Successful comic works often require efforts and contributions from multiple parties, leading the comic industry to gradually move toward diversification and branding. Comic companies and platforms are integrating creative resources to launch more competitive products. Additionally, the diversified industrial layout showcases significant advantages, with derivative products becoming the main growth point for revenue in the comic industry. As the most profitable segment of the industry, derivative products increasingly emphasize the establishment of an IP-centric pan-entertainment industry chain. Major companies that once relied on derivative products are now highlighting the concept of a "pan-entertainment ecosystem", with platforms like Alibaba, Baidu, and Tencent sequentially entering the derivative product market.

Taking *The King's Avatar* as an example, its IP development strategy gradually covers a full industry chain from the two-dimensional to the three-dimensional, including physical books, audiobooks, comics, animations, games, live-action dramas, and movies. The influence of this comprehensive content form continues to be released, enriching the commercialization scenarios of IPs, fostering collaboration across industries, greatly enhancing market vitality, and continuously expanding the commercial space for comic IP development.

Therefore, the vigorous development of the Chinese comic market is not only reflected in its enormous market potential and revenue-generating capabilities, but also in its continuously innovative and diversified industrial layout. From *Monkey King: Hero Is Back* to *Ne Zha 2*, we have witnessed the rise and progress of the Chinese animation and comic market. In the future, the Chinese comic market will continue to innovate, bringing more exciting works and reading experiences to readers and audiences. **IP**

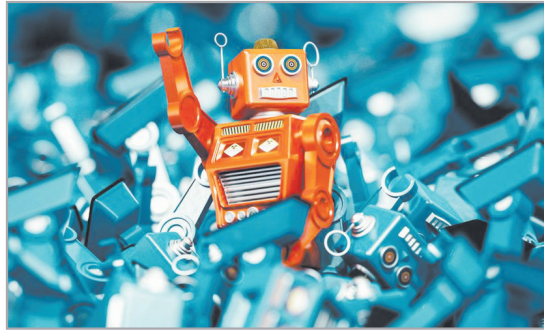
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ipweekly@163.com Editor Xu Weiyl Art Editor Peng Qingwei

The Various Possibilities of AI in Children's Publishing

■By Xu Weiyl

Currently, China's children's publishing industry has shifted from an incremental market to a saturated market, with much intense internal competition. There is an increasing call for deep industry transformation and upgrading. With the rapid development of artificial intelligence (AI) technology, Chinese children's publishing institutions have increasingly applied AI in recent years, actively adopting the "AI + Publishing" strategy as a new approach to explore new paths for business development.



AI Assists Content Creation

At present, AI technology has had a profound impact on the production of publishing content. Many Chinese publishing enterprises are actively using AI applications in various aspects, involving personalized text, image content generation, and proofreading.

Fujian Children's Publishing House started using AI technology in content production in 2023. Initially, the AI-generated science popularization work *Bear* was published in their low-age-grade magazine *Mimi Pictorial*. The creation took nearly two months, with 500+ draft images, from which 5 images were selected. Wei Song, deputy director of the Cultural Industry Division of the Publishing House, explained, "In 2023, AI applications were still not very 'smart'. We needed to patiently input keywords repeatedly and use Photoshop image editing software for post-processing to meet publishing standards."

In 2024, *Forest Pictorial* became an important milestone in the publisher's AI publishing journey. The book contained 400 AI-generated images, created over nearly four months, and started to develop toward batch production. Wei Song introduced that after the book's publication, it received widespread attention, with sales surpassing 50,000 copies in over six months. This success further solidified the publisher's commitment to deepening its engagement with AI technology. At the beginning of 2024, Fujian Children's Publishing House established the "AI Application and Art Editing Studio", which has since created over 20 types of images, including covers and illustrations, for various books.

Children's Fun Publishing Company's graded reading picture book *Little Steps Daily Recite* includes 384 illustrations, all created through a combination of AI drawing and manual adjustments. Liu Yuyi, chief editor of Children's Fun Publishing, explained that editors input specific instructions into the AI tool based on the theme and content, which generated the initial illustration drafts. The illustrations were then optimized using the AI tool, and illustrators meticulously refined the details, ultimately completing the illustrations.

Dolphin Press has also explored the use of AI tools in illustrations. "We need to add a large number of illustrations to the completed book text. Gradually, AI-generated drawing software has matured, and it can generate various stylistically consistent illustrations based on input models and requirements, which the art editors can further modify, saving a lot of time in basic drawing and coloring", said Geng Jing, deputy director of the Social Activities Department at Dolphin Press.

It is understood that 21st Century Publishing House is collaborating with Langwise Media to explore AI illustration applications in book publishing and has teamed up with Zhejiang University and Shenzhen Quicktalk Technology Company to develop the "Smart Interactive Reading Platform" project, which converts high-quality books into smart content and provides a companion

reading robot to readers through their self-developed "Reader Service" platform.

AI Helps Children's Publishing Companies Cut Costs and Improve Efficiency

Through the collaborative work of AI and human proofreading, Dolphin Press has achieved near-zero error detection in the proofreading process. The Dark Horse Proofreading software plays a core supporting role. Dolphin Press uses this software to quickly complete grammar and spelling checks and deeply analyze sentence logic, article coherence, and stylistic differences, significantly improving proofreading efficiency and accuracy. Geng Jing explained that Dolphin Press currently follows a collaborative model between industry, academia, and research, partnering with technology companies for joint AI development. Using AI machine learning algorithms, the Dolphin Press can analyze vast amounts of market and industry data, gain insights into readers' potential needs, and generate user profiles based on readers' reading histories and preference, providing children's book planners and editors with popular topics of interest to readers.

Children's Fun Publishing Company also uses intelligent proofreading software like Dark Horse Proofreading and Founder Proofreading software during the review process to check for sensitive content, logical issues, and graphical errors, generating complete proofreading reports. Editors refer to the proofreading reports for further revisions and eliminate similar issues in the manuscript, effectively improving overall manuscript quality. In content production, AI has played a more apparent role in cost reduction and efficiency improvement. Liu Yuyi explained that, the most direct benefit of AI is to shorten the publishing process, reduce production costs, and increase publishing efficiency. "For example, in the graded reading picture book *Little Steps Daily Recite*, if the illustrations were drawn manually, it would require at least four illustrators working for four months. With AI technology, the initial draft generation time is drastically reduced. After manual adjustments, the total time for completing the illustrations is nearly halved, saving 68% in costs and significantly improving publishing efficiency."

Beijing Viewshare Technology Company provides illustration services to several publishing institutions. Its founder, Liang Hong, said that AI illustration has reduced the complex cost of manual illustration by over 80%, with the highest efficiency improvement for illustration types is in standardized illustrations, such as illustrations used in vocabulary books, dictionaries, or simple illustrations without complex scenes, actions, or expressions. The company's design team consists of just 10 people but can produce 10,000 illustrations per month. Compared to original manual illustrators, their efficiency has improved by 10 - 30 times. Currently, the

company has collaborated with Children's Fun Publishing Company for picture book illustration design, with Jilin Science & Technology Publishing House for children's science popularization books, and with China Children's Press & Publication Group for journal internal page designs.

Fujian Children's Publishing House mainly uses drawing tools like Stable Diffusion and D.Design, with writing tools like Doubao and Kimi. Wei Song explained that the initial purpose of adopting AI applications was to cut costs and improve efficiency. As a children's publisher, images are heavily used in their books. In practice, AI illustrations have largely replaced illustrations that originally required manual composition and hand-drawing, achieving cost savings.

Other Applications of AI Tools in Children's Publishing

Children's Fun Publishing Company has developed a range of multimedia books with rich product forms centered around high-quality content. Liu Yuyi introduced that the book *Disney Classic Animated English Movie Stories* is equipped with an AI learning assistant created through a collaboration between Children's Fun and a technology company. Readers can open the learning assistant to not only access various learning materials that accompany the book but also interact with the assistant by chatting and asking questions.

Additionally, the Children's Publishing House has collaborated with a technology company to launch *Searching for Pinocchio*. Readers can simply scan the QR code in the book to interact with "AI Nobel", a digital persona specifically created for the book using AIGC technology.

The *My First AI Good Friend*, published by Sanhuan Publishing House, uses illustrations to popularize AI knowledge, along with an AI-powered mini-program that accompanies the book. Users can scan a QR code to access a WeChat mini-program to interact via voice with "Dora Beta", a 3D cartoon AI robot.

Challenges Facing AI Applications

Industry experts believe that children's publishing institutions are currently facing several challenges when using AI tools.

First, the database of AI tools is insufficient. The construction of resource libraries is a major issue in the development of AI technology. When generating images, technical tools rely on learning from accumulated resources. If the resource library lacks relevant content, AI-generated images will have problems. For many science popularization books, although AI can quickly provide vast amounts of information, the content often lacks accuracy.

Second, ethical and data security concerns need to be paid close attention. When AI systems can make independent decisions, it is essential to ensure that they align with human values and ethical standards. Additionally, there is a need to consider how to address potential inequalities and discrimination AI might bring to society.

Third, the competence of editorial staff needs further improvement. Current AI tools have many limitations, so effectively managing AI requires the intelligence of the editorial team. The publishing industry must explore new applications of AI technology in children's publishing sector and jointly cultivate a new generation of editor talents. ■

Chinese Publishing Enterprises Going Global

■ By Xu Weiyl

In recent years, the global children's book market has shifted from an incremental market to a saturated market, influenced by multiple factors such as the COVID-19 epidemic, changes in international relation situations, rising living costs, and transformations in marketing channels. Since 2024, the themes of children's book publishing have become increasingly rich and diverse, with marketing methods also becoming more flexible and varied. Notably, during the 2024 Bologna Children's Book Fair in Italy, international publishers focused on profound works that depicted themes such as immigrant cultures, diverse groups, war, disease, and sustainable development. They also showcased innovative practices of precise marketing using social media, reflecting the development of a diverse and mutually prosperous international children's book industry.

In this context, Chinese children's books have embraced unprecedented opportunities to go global. During the 2024

Beijing International Book Fair (BIBF), 1,600 exhibitors from 71 countries and regions reached more than 2,100 copyright trade agreements, with children's books ranking first in export categories. Relevant data indicates that children's books have become the largest subcategory in China's book retail market, accounting for approximately 27% of the market share. China has also surpassed the United States to become the largest children's book market in the world.


Wu Shulin, Board Chairman of the Publishers Association of China, stated that China attaches great importance to international exchanges and cooperation in children's publishing. While actively learning from the outstanding achievements of foreign children's publishing, China continues to strengthen the production and overseas promotion of children's books as part of its "going global" strategy. Currently, the Chinese children's book publishing industry should better utilize new technologies, such as

artificial intelligence, to seize development opportunities and contribute to the advancement of global civilization.

Karine Pansa, former President of the International Publishers Association, called for fostering children's reading habits, noting that this is not only the responsibility of parents but also of the industry and society. The International Publishers Association will continue to support international cooperation in children's publishing, providing more high-quality books to young readers worldwide.

However, in the process of Chinese children's books going global, it is still facing several challenges. First, cultural differences present a significant challenge for the Chinese children's book industry. There are notable differences in cultural backgrounds, aesthetic habits, and values between different countries and regions. This requires Chinese children's books to place greater emphasis on international perspectives and cross-cultural communication in

both content creation and presentation. Second, as international competition intensifies, Chinese children's books need to improve the quality of their works while strengthening international cooperation, seeking suitable overseas partners and channels, and collectively promoting Chinese children's books to the world.

Moreover, there are certain deficiencies in areas such as copyright protection, market promotion, and brand building. How to strengthen copyright protection to safeguard the legal rights of Chinese children's books in international markets; how to effectively promote Chinese children's books and enhance their visibility and influence in overseas markets; how to create internationally influential children's book brands to improve the competitiveness of Chinese children's books in the global market... These are all issues that need to be addressed for Chinese children's books to succeed on the international market stage. 

Telling China's Story to the Children across the Globe

■ Liu Zongyuan, Chief Editor of Jiangsu Phoenix Juvenile and Children's Publishing House

In recent years, Jiangsu Phoenix Juvenile and Children's Publishing House (hereinafter referred to as "PJCP") has focused on the overall strategy of "enhancing the building of international communication capabilities, telling China's story well, presenting a real, multi-dimensional, and comprehensive China, and increasing China's cultural soft power". The PJCP has concentrated on creating picture books with an international perspective, specifically designed for children's viewpoints. Through these "small entry points", they have successfully shared China's story and spread China's voice to young readers worldwide. Due to their remarkable achievements, Phoenix Juvenile and Children's Publishing has repeatedly won national honors.

The *Children's Hearts to the Party • A Century of Glory* series by PJCP reflects the broader context through small entry points and portrays the images of little heroes and Young Pioneers. After its publication, the series' rights were sold to six countries, including the United Kingdom, Kyrgyzstan, Iran, and Turkey, and it was published in multiple languages, including English, Kyrgyz, Persian, and Arabic.

PJCP collaborated with the CPC History Publishing House to publish an original series of early childhood science popularization books titled *Children's Hearts Build Dreams • A Beautiful*

ful New Era. These books, from a child's perspective, use nearly a thousand high-definition images to showcase the achievements of China's ecological civilization construction from multiple dimensions and comprehensive angles. The copyright has been sold to Sri Lanka and Cambodia, helping PJCP accumulate new experience in overseas communication of themed publications and contributing "tangible" and "warm" Chinese wisdom and Chinese solutions toward global green development.

Our Mountains of Gold and Silver • Me and Nature series vividly tells young readers the green stories of China, guiding them to establish a correct view of ecological civilization. The book series' copyright has been sold to five countries, including the United Kingdom, Kyrgyzstan, and Russia, etc. One book from this series, *The Village Has Changed*, has been sold to 12 countries, including Italy, Vietnam, and Nepal, etc. During the London Book Fair 2024, PJCP held a new book launch event for the English version of *The Village Has Changed* under the theme "Sharing the 'Beautiful China' Story with the World". The event was attended by the book's British publisher, English translator, and many overseas readers, receiving widespread media coverage both domestically and internationally. During this year's Bologna Chil-

dren's Book Fair, our publishing house held a multilingual book launch for *The Village Has Changed*. Publishers and experts from both China and abroad provided an in-depth interpretation of this eco-themed picture book from various perspectives, including the book's publishing purpose, creative features, and emotional expression. The event received widespread praise from both domestic and international readers.

Building on the success of these books, PJCP published the original picture book series *The Shining Kids* this year, themed around "Chinese sportsmanship". The series selects representative sports such as fencing, volleyball, gymnastics, diving, football, and marathon, using sincere and warm text and delicate and vivid illustrations to portray the resilient and striving spirit of contemporary young people. During Shanghai International Children's Book Fair in 2024, the series was sold to several non-Chinese-speaking countries, including India, Vietnam, Sri Lanka, and Mongolia.

In the context of the rapid development of new technologies such as artificial intelligence, the publishing industry faces both opportunities and challenges. This is also true for children's book publishers. I believe that one important challenge facing for children's book publishers in overseas cooperation



Liu Zongyuan

is how to leverage these technologies to enhance the effectiveness of international copyright distribution and meet the diverse needs of overseas readers.

In the future, PJCP will explore the role of digitalization in promoting the international dissemination of children's books. For example, how to leverage overseas professional platforms and new technologies such as artificial intelligence to enhance the children's reading experience; how to utilize e-commerce platforms, online libraries, and other diversified channels to strengthen exchanges with well-known overseas companies; and how to use digital tools to enhance the cultural connotations and appeal of China's stories.

(Continued on P11)

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ipweekly@163.com Editor Xu Weiye Art Editor Peng Qingwei

(Continued from P10)

Promote the Depth and Practicality of International Cooperation

■ By Ma Shanshan, Vice President of Beijing Children's Publishing House

In recent years, Beijing Children's Publishing House (hereinafter referred to as "BCPH") has introduced a batch of classic popular science works and award-winning picture books, while also solidly published an impressive collection of excellent children's literature, children's science, and general knowledge works.

BCPH is dedicated to the publication and promotion of outstanding children's literature and consistently strives to produce high-quality original works. *The Yaya the Rat Trilogy*, including books like *Wawushan Mountain Mulberry*, *Lu Xun Reconsidered: Beyond the Icon*, and *Looking at China Along the Silk Road*, has been successfully translated into multiple languages. Among these, *Wawushan Mountain Mulberry* tells the story of rural siblings Mi Tieqiao and Mi Lihua, who, despite facing adversity, work hard to study and live resiliently. The English


edition of this book has already been successfully signed with the UK-based New Classic Press.

Additionally, BCPH continues to deeply develop derivative works based on existing works and maintains strong partnerships with copyright holders. For example, the *Horrible Science* series launched its Chinese language comic book edition in 2024 and is expected to complete its full set by 2025, at that time, the big family of this series will reach 150 volumes. *The Hal and Roger Hunt* series has already published four sequels. *The Ferries Contemporary World Children Literature Award Book* series, which includes titles like *Animal Expedition*, *Not Bad For A Bad Lad*, and *I Can Jump Puddles*, has been renewed twice. Many works in the *Starry World Curated Picture Books* series, such as *The Scarecrow and the Crow* and *The Book-Eating Monster*, have entered their re-

newal period.

In my view, when it comes to foreign cooperation in children's publishing, publishers need to adopt a calm mindset and a practical, hands-on approach, focusing on meticulous planning and effective communication.

In the future, BCPH will take two approaches to further promote the depth and practicality of its international cooperation in children's publishing. First, it will strategically recommend original high-quality works to overseas publishing institutions and agencies. By conducting in-depth research into international market demands and trends, understanding the reading preferences and cultural backgrounds of readers in different countries and regions, BCPH will recommend outstanding original works that not only reflect Chinese characteristics but also transcend cultural boundaries. Through this approach, the aim is to showcase the

unique charm of Chinese children's literature and children's books, while also promoting cultural exchange and integration between China and other countries, allowing China's original high-quality works to shine on the international stage. Second, it will plan a series of collaborative publishing projects at the right time. Based on mutual interests and needs, these projects will focus on resource sharing and complementary advantages to create influential and outstanding publications with international reach. BCPH will work closely with international publishing institutions, engaging in in-depth communication and collaboration across various stages, including topic selection, content creation, editing, and market promotion, to ensure the smooth implementation of projects and the high-quality presentation of works, thus further advancing practical and in-depth international publishing cooperation. 

Expanding Copyright Output in Multiple Approaches

■ Wang Yi, Director of the Copyright Management Department, Juvenile & Children's Publishing House

Since its establishment in 1952, the Juvenile & Children's Publishing House (hereinafter referred to as "JCPH") has consistently been at the forefront of children's book publishing in China, dedicated to promoting international exchanges and cooperation in children's books.

After decades of unremitting effort, JCPH has achieved remarkable success in copyright output. As of August 2024, JCPH has exported over 2,700 book copyrights worldwide, including in Hong Kong, Macau, and Taiwan of China, as well as other regions. These books span literature, history, popular science, education, and other fields, many of which have been translated into multiple languages. JCPH's copyright output has expanded from its initial focus on Hong Kong, Macau, and Taiwan to include countries and regions across Asia, Africa, Europe, and the Americas. With the support of the Belt and Road Initiative, JCPH's books have successfully entered countries such as Malaysia, Singapore, Thailand, Vietnam, and Russia, broadening the depth and scope of cultural exchanges.

In recent years, JCPH has kept pace with the times, expanding its copyright output formats from traditional print books to include e-books, audiobooks, stage plays, films and televisions, Apps, character and trademark usage, ex-

hibitions, toys, and more fields. This has diversified the output of cultural products and further enhanced the international influence and competitiveness of Chinese children's books.

First, with the support of the Belt and Road Initiative, the copyright of original books has been successfully exported to multiple countries. Under the Belt and Road Initiative, JCPH has exported copyrights for 16 original books to countries and regions such as Russia, the UAE, Singapore, and Kazakhstan, accounting for 64% of the total print book copyright output.

Second, outstanding works of children's literature have been frequently produced, with many copyrights successfully exported. JCPH has focused on the field of children's literature, concentrating on exporting 11 major works. The output of these translated versions has enriched the international children's literature market and further promoted the global spread of Chinese children's literature stories.

Third, international cooperation has deepened, and the international recognition of Chinese children's literature and picture books has steadily increased. JCPH has excelled in maintaining and deepening international cooperation, successfully renewing the Arabic licensing agreements for *The Postman of Bro Town* and *Heart of Drawing Fables: A*


Collection of Picture Books of Chinese Ancient Fables, ensuring that these beloved works continue to thrive in Arabic-speaking countries and regions, while enhancing the international recognition and appeal of Chinese children's literature and picture book art.

Despite the prominent highlights and rich achievements, JCPH still faces some issues in external cooperation in children's book publishing. First, the reserve of high-quality original book content is still insufficient, and there is a lack of a continuous supply of book products that are "both critically acclaimed and commercially successful". Second, there are still certain difficulties in exporting JCPH's books to developed countries in Europe and the US, and the current methods of export are relatively limited to one, with a lack of overseas publishing and distribution resources. Third, the funding support and capacity for copyright output are insufficient. For example, national-level translation funding support has reduced funding support standards in recent years, making it more difficult to export books with large volumes of text.

In the future, JCPH will take approaches from various aspects to deepen and solidify external cooperation in children's publishing. Our publishing house will focus on global publishing



Wang Yi

cooperation, particularly with the "Belt and Road" countries. Our publishing house will focus on the following areas. First, expand the scope of copyright output beyond just print books, with an increased focus on international promotion of e-books, audiobooks, stage plays, film and television products, Apps, and derivative products and many other diversified cultural products. Second, strengthen the construction of international cooperation platforms, deepening international cooperation and exchange through the joint creation of publishing institutions, participation in international book fairs, and establishment of overseas branches. Third, optimize product content, combining international market demands with the development of children's publications with Chinese characteristics and international perspectives. 



International Promotion and Book Donation Ceremony for Graded Chinese Reading



The Pride of an Original Brand: Xiaoyang Shangshan Goes Global from China

In the realm of children's educational publishing, a pioneering force from China is making a powerful ascent: Xiaoyang Shangshan! *Xiaoyang Shangshan* children's Chinese Graded Readers (hereinafter referred to as *Xiaoyang Shangshan*), as the first fully original Chinese graded reading series for children, carries the vital mission of promoting local culture and empowering children's independent reading. Since its debut, it has garnered widespread attention from both industry insiders and the public.

This series, led by Sun Bei, a leading figure in Chinese graded reading, is the result of a collaboration between *Xiaoyang Shangshan* Cultural and Creative Co., Ltd. (a subsidiary of Hollobooks) and Children's Fun Publishing Co., Ltd.. Designed for children aged 3–9 during their critical literacy and reading development phase, the series offers a comprehensive learning system that combines printed books with digital resources, interactive exercises, and auxiliary tools to help children master Chinese reading effortlessly. The series is planned to span 14 levels with nearly 200 volumes. Levels 1–6 have been launched successively over the past five years, each new release receiving over whelming praise from parents and children alike.

When Levels 1 and 2 debuted in October 2020, *Xiaoyang Shangshan* swiftly topped bestseller lists on major e-commerce platforms such as JD, Dangdang, Tmall, and Douyin, becoming a phenomenal success. Authoritative media outlets, including China Education Television and Xinhua Net, hailed its exceptional quality and far-reaching influence. Parents and influencers alike have been captivated by the series' engaging stories, exquisite illustrations, and tangible educational benefits, turning them into ardent advocates. Countless children, empowered by the joy and confidence of independent readings, eagerly anticipated higher levels, making "When will Level 3 of *Xiaoyang Shangshan* be released?" a trending topic.



Published books



Workbooks and activity books



Braille and Rural Revitalization Editions



New book launch event



Stage play



Puppet show



Training camp

In 2022, Children's Fun Publishing Co., Ltd. and the *Xiaoyang Shangshan* team collaborated with the Taofen Foundation to launch the *Xiaoyang Shangshan* (Rural Revitalization Edition), ensuring that children living in rural areas could access premium educational resources. In 2023, partnering with China Braille Press, they introduced the *Xiaoyang Shangshan* (Large-Print Braille Edition), opening doors to knowledge for visually impaired children. The same year marked a milestone in internationalization: 12 volumes from Levels 4 and 5 were adapted into English picture books for the U.S. market.

The accompanying *Xiaoyang Shangshan* Mini Program has also achieved remarkable success. Within three years of its launch, user numbers surpassed 1 million, earning it a 2023 Digital Reading Recommendation Award from the China Audio-Video and Digital Publishing Association. The synergy between printed books and digital tools has propelled *Xiaoyang Shangshan* to the forefront of children's publishing, establishing it as a benchmark for "dual efficacy" (social and economic impact) and "print-digital integration."

Starting in 2024, the original Chinese editions of *Xiaoyang Shangshan* have become available on Tiktok and Temu, reaching over 50 countries. In 2025, the series was selected by the Center for Language Education and Cooperation for recommendation to Confucius Institutes worldwide.

Time: April 1, 2025, 10:45–11:10
Location: China Official Pavilion Stage Area

Publishers, agents, booksellers, and professionals in copyright and IP-related fields worldwide are cordially invited!



2025 03 19 Wednesday

ipweekly@163.com Editor Xu Weiye Art Editor Peng Qingwei



International Tour Exhibition of Panda Honorary Picture Books from China

Welcome into the world of Chinese picture books, let's see each other!

Sponsored by

■China Picture Book Creation Research Center of Beijing Normal University ■Children's Fun Publishing Research Institute ■Lifetree Culture Promotion Center

China is a great country of literature and art, with a long tradition of narrative through images and words. From ancient times to contemporary times, narrative paintings, embroidered novels, comic strips and children's picture story books have enlightened generations of Chinese children's reading with constantly updated ways of combining images and words. At the beginning of the 21st century, with the development of economy and society and the enhancement of international communication, the modern picture book concept of image-text collaboration and interactive enhancement entered China along with the introduction of high-quality picture books from around the world, enriching the Chinese people's understanding of children's image-text reading materials and inspiring new directions for development.

After twenty years of persistent learning, accumulation, exploration and innovation, Chinese picture book creation and publication have now taken shape and style: about 2000 new original picture books are published annually, and the works are becoming more mature and distinctive in terms of literary, artistic, childlike and modern expression of Chinese culture. Works, writers, illustrators, researchers are going to the world, adding a unique Chinese color to the world picture book garden.

After establishment of China Picture Book Creation Research Center of Beijing Normal University in 2015, it joined forces with the creation, publication and research circles to initiate the "Annual TOP10 Chinese Original Picture Books Selection" to chronicle the industry's progress. Over its decade-long tenure, this selection has witnessed China's quantum leap in original picture books.



Photos of the Panda Exhibition at the 29th BIB in Slovakia (September 2023)



"Annual Top 10 Picture Books Selection in China" (2023) & the "International Tour Exhibition of Panda Honorary Picture Books from China"

The "Annual Top 10 Picture Books Selection in China" is dedicated to showcasing highly produced original picture books. Having been released since 2015, it prioritizes artistic merit, upholding principles of professionalism, fairness, and transparency to guarantee the credibility and representativeness of the featured works.

Collaboratively launched by the China Picture Book Creation Research Center at Beijing Normal University, the Children's Fun Publishing Research Institute, and the Lifetree Culture Promotion Center, the "Annual Top 10 Picture Books Selection in China" & the "International Tour Exhibition of Panda Honorary Picture Books from China", which showcases the 10 exceptional Chinese picture books chosen for 2023. This exhibition endeavor to disseminate the accomplishments of Chinese picture book creation, broaden global perspectives on these works, and foster international collaboration in the realm of picture books.

At the 2023 IBBY World Congress, we cordially invite you to embark on a journey of discovery through these original Chinese picture books.



Photos of the Panda Exhibition at the IBBY 39th International Congress in Italy (August 2024)

Recognizing this vibrant momentum, China Picture Book Creation Research Center of Beijing Normal University, Children's Fun Publishing Research Institute and Lifetree Culture Promotion Center jointly launched the "International Tour Exhibition of Panda Honorary Picture Books from China" (hereafter referred to as the "Panda Exhibition") under the framework of the "Annual TOP10 Chinese Original Picture Books Selection" in June 2023. Focusing on annual TOP10 works, the sponsors organized exhibitions at major global children's book communication platforms, alongside copyright negotiations, creative dialogues, and publishing forums, driving international dissemination and collaborative exchanges through multifaceted efforts.

The first two stops of the Panda Exhibition were successfully held at the 29th Biennial of Illustration Bratislava in Slovakia (September 2023) and the IBBY 39th International Congress in Italy (August 2024), sparking enthusiastic responses and achieving remarkable results in international communication and cooperation.

Marking the 10th anniversary of the "Annual TOP10 Original Picture Books Selection" in 2025, the touring exhibition will present "A Decade of Excellence: Chinese Picture Book Masterpieces" across prestigious international platforms including the Bologna Children's Book Fair, Biennial of Illustration Bratislava in October, and in Copenhagen Denmark in October. Through face-to-face dialogues with global creators and readers, we aim to foster deeper cross-cultural understanding.

We cordially invite publishing professionals worldwide to join us in this journey of mutual discovery through Chinese picture books. Let's see each other, as we collectively enrich the global literary landscape.

Creating Picture Books Using Film Language

■ By Zhao Yixue

In recent years, the "adorable pet" IPs have maintained an undeniably prominent position in both domestic and international markets due to their unique charm and broad audience base. In August of last year, the picture book series *Muttropolis*, co-created by director Lu Qiang of the animated film *Back to the Sea*, creative producer of the documentary *Nanjing Rocker*, director and art director Phoenix Chen, and Italian conceptual artist Daniel Men-do, was published by Jieli Publishing House. Recently, one of the authors, Lu Qiang, shared his thoughts and experiences on picture book creation, IP development, and derivative product creation in an interview.

According to Lu Qiang, the creative inspiration for the *Muttropolis* series came from a simple yet sincere viewpoint: "A dog is mankind's best friend." This statement not only reflects the deep emotional bond between dogs and humans but also embodies the beautiful spirit the series seeks to convey to both young and older readers. Unlike existing dog-themed IPs on the market, this series of picture books does not merely showcase the cuteness and loyalty of dogs, but delves deeper into the essence of the question that why dogs are considered man's best friend. By constructing a secret world that operates according to dog logic, the series of picture books tells the adventure story of a boy who accidentally enters this world. It presents readers with an imaginative fantasy world while deeply exploring the true meaning of friendship.

Lu Qiang stated, "This is my first time as a picture



Lu Qiang

book author, and it has been a completely new experience." He believes that, whether in picture books or movies, both of them essentially tell stories through visuals. In the filmmaking process, directors have many storytelling tools at their disposal, such as camera, editing and animation, etc. Moreover, Lu Qiang added, "A director is like a precise machine that needs to collaborate with hundreds of artists, which subtly reduces the individualistic style."

In contrast to the director's role, picture book creation places greater emphasis on visual storytelling and guidance. Lu Qiang stated, "In the creation of the picture book series *Muttropolis*, we tried to leverage the advantages of film language, combined with highly dramatic lighting and color treatments, as well as me-

ticulously designed graphic composition scenes. This was intended to guide readers to experience a visual journey akin to watching a movie as they turn the pages." Due to the relatively small number of creators involved in picture book creation, this process grants artists greater freedom in terms of personal style and artistic expression. Lu Qiang stated, "Movies involve large teams working through different processes to achieve a unified style, while picture books reflect the individual aesthetic preferences and artistic style of the artist."

In recent years, many books have gradually expanded into film, television, and trendy toy products, and the *Muttropolis* IP is no exception. Lu Qiang believes, "This is the standard model of a mature film and television industry or IP operation: high-quality content is pushed to the market in various forms, gradually building the IP to maximize its commercial value." Regarding the release of the *Muttropolis* IP, he said, "Books are the source of high-quality content. We developed the content to the high standards of top-tier films, publishing the books before the movie's release, and producing toys, games, and children's drama, along with organizing various offline interactive events. The *Muttropolis* theme film will also be released soon for both children and adults, and the series' sequel is already in development. In addition to the mysterious dog world, more new worldviews will be introduced, which will be presented in both picture book and animated forms." ■

Showcasing the Profound and Lively Chinese Culture to the World

■ By Zhao Yixue

In recent years, an increasing number of picture books focusing on Chinese traditional culture have been reaching the global stage. Chinese emerging original picture book author Wu Jing, with her creative concepts and colorful designs, has built bridges that connect the ancient and modern worlds and facilitate communication between China and the world. Her representative works, *Golden Bird*, *Silk Road*, and *Four Seasons of Blessing* based on Chinese traditional festivals, are not only popular domestically but have also stepped onto the international stage. Recently, Wu Jing was interviewed to give a deep discussion on her creative journey, sources of inspiration, and future writing plans.

According to Wu Jing's introduction, the inspiration for her picture book creations stems from her curiosity and awe towards the deep-rooted Chinese civilization. For example, the creation of *Silk Road* was sparked by a lecture she attended at the Chengdu Museum about the Southern Silk Road. This lecture acted as a key, unlocking the door to the story of silk, and allowing her to present this ancient history in the form of a picture book to the world. She mentioned, "From then on, museums have become an important place for me to find inspiration and answers for my creations."

Throughout her writing process, Wu Jing has always worked to break down the barriers between traditional culture and the modern world, showcasing China's new image and development. In *Four Seasons of Blessing: Spring Festival*, she presents a harmonious coexistence of traditional and contemporary scenes, and explains, "This book is not a guide to folk customs, but through a dialogue between the past and the present, shows the joy of Chinese festivals, allowing readers to truly en-



Wu Jing

gage and create." At the same time, she cleverly combines traditional woodblock New Year paintings with pop art, using contemporary aesthetics to revitalize traditional symbols. She believes that these images are not only reproductions of history but also an inheritance of the "going global" spirit.

The widespread recognition of Wu Jing's works by both domestic and international readers and judges, can be attributed to her commitment to her creative direction and innovation. In her point of view, these awards are both encouragement and validation, saying, "International award's recognition of my work has strengthened my creative direction. I will continue to focus on the 'cultural codes' embedded in the stories, using picture books as a medium to show the profound and lively aspects of Chinese culture to the world."

When asked how to help people from different cultural backgrounds deeply understand traditional Chinese culture, Wu Jing shared her unique perspective. She be-

lieves that the vitality of traditional culture lies in its ability to resonate emotionally with contemporary people. The service of art to content is crucial, as visual innovation can help reduce cultural barriers and enhance readability. Furthermore, she is actively exploring new paths for cross-media collaboration and international communication. Her collaboration with MarColor to launch children's clothing of *Four Seasons of Blessing: Spring Festival* was a valuable attempt, to bring traditional culture into people's daily lives in a more fashionable way. To this, Wu Jing commented, "Cross-industry collaboration is not about catering to the market but about allowing traditional culture to 'live' in the present in diverse forms." Furthermore, the *Four Seasons of Blessing* series will soon release an English version, allowing China's intangible cultural heritage to be presented to children worldwide more diversely and fashionably. *Silk Road* and *Four Seasons of Blessing: Dragon Boat Festival* will be included in the second volume of the Development Project of Original Picture Books of International Chinese Courses for Children aimed at ASEAN countries, further expanding the channels for cultural traditional output.

Currently, Wu Jing is working diligently on the new addition to the *Four Seasons of Blessing* series, *Four Seasons of Blessing: Qingming*, which is scheduled to be released before the Qingming Festival this year. This book will continue the "treasure hunt" style of reading, showcasing Qingming customs and regional characteristic activities, allowing readers to appreciate exquisite illustrations while experiencing the charm and vitality of traditional Chinese culture. ■

(Photo credit: Xie Minggang)

2025 03 19 Wednesday

ipweekly@163.com Editor Xu Weiye Art Editor Peng Qingwei

China Shanghai International Children's Book Fair Expands Its "Friend Circle"

□ Xu Weiye

■ Donna Chai (Chai Chengwei), General Manager of Ronbo BolognaFiere Shanghai Ltd.

The China Shanghai International Children's Book Fair (CCBF), hosted by Ronbo BolognaFiere Shanghai Ltd. with support from the BolognaFiere S.p.A., has been held for 11 years so far. As a leading fair for children's book publishing and children's content for ages 0-16 in the Asia & Pacific region, CCBF not only gathers global professional resources to promote industry exchanges and copyright transactions, but also offers a creative and culturally rich reading carnival for children and families.

After more than a decade of development, the international characteristics and brand influence of CCBF have become increasingly prominent, establishing it as a key platform that draws attention and recognition from China's children's book publishing industry. In 2024, CCBF hosted 497 international and domestic exhibitors from 32 countries and regions, covering an exhibition area of 25,000 square meters. Over 20,000 new children's books from both domestic and international publishers

were on display, with more than 350 professional exchange and reading promotion events held during the exhibition.

International publishers have highly praised CCBF. Karine Pansa, former President of the International Publishers Association (IPA), attended CCBF for the first time in 2024. She said, "One of the highlights of the Shanghai International Children's Book Fair is the rights area, which serves as a bridge for copyright exchanges between different markets. This is not only an important platform for fostering connections and promoting cooperations but also provides more excellent stories with the opportunity to reach readers worldwide." Karine Pansa believes that outstanding children's book fairs bring together numerous international publishers and showcase diversity and richness, not only in China, but also globally.

Ahn Hye-jin, Associate Director of the Publication Industry Promotion Agency of Korea, shared that in 2024, they introduced Korean books through

a joint exhibition booth at CCBF, showcasing the outstanding works of 10 Korean publishers in the booth. The book fair was exceptionally lively, with various audiences, publishers, and illustrators showing keen interest in Korean books. Ahn expressed hope for continued exchanges through books in the future.

Paul, Project Manager of NuiNui Publishing House in Italy, was very satisfied with his first visit to CCBF in 2024. He said, "we not only met excellent partners but also established many new connections and received many surprises. Initially, we expected to only communicate with Chinese publishers, but the actual experience far exceeded our expectations. Particularly noteworthy was the organization of the exhibition, all of which was orderly and nearly perfect."

Donna Chai, General Manager of Ronbo BolognaFiere Shanghai Ltd., stated that currently, the global geopolitical situation is quite complex, and publishers should use cultural means,



Donna Chai

such as children's literature, to connect with one another. Every year during CCBF, many professional seminars, forums, and lectures on industry trends, challenges, and hot topics are held. We hope that the children's book fair platform can offer more opportunities for cross-industry collaboration. Moreover, CCBF continues to attract more cross-sector exhibitors, allowing participants to engage with businesses from other fields, providing more opportunities for cross-industry collaboration for children's book publishers, facilitating new business expansion, and contributing to the positive development of children's book publishing.

□ Can you introduce the development of the China Shanghai International Children's Book Fair (CCBF) since its inception? What are the highlights and changes after partnering with the Bologna Children's Book Fair (BCBF) in 2018?

■ When talking about the development history of CCBF, I think it's like a growth story that has evolved from "local exploration" to an "international stage". Initially, we focused mainly on domestic original children's books, aiming to open a window for China's excellent stories. Today, CCBF has grown into the most influential children's book event in the Asia & Pacific region. Since establishing a strategic partnership with the Bologna Children's Book Fair (BCBF) in 2018, the scope of CCBF has truly expanded. I have summarized three major highlights:

First, accelerated internationaliza-

tion. The most intuitive change is the increase in overseas exhibitors. In 2017, CCBF had only 66 overseas exhibitors, but in 2018, this number doubled to 132 exhibitors from 25 countries and regions. By 2024, the number of international exhibitors further grew to 180, covering 32 countries and regions, indicating an increasing level of globalization.

In addition to the growth of exhibitors, our international guest lineup has also expanded. From 2018 to 2024, CCBF welcomed many prominent international illustrators and authors, including American Chinese illustrator and author Ed Young, who has won the Caldecott Medal three times; The winner of the Hans Christian Andersen Award for Author, Eiko Kadono, the winners of the Hans Christian Andersen Award for Illustration, Lisbeth Zwerger and Suzy Lee, as well as the Caldecott Medal winner David Shan-

non, and the dual winners of the Caldecott Gold and Silver Medals, Jon Klassen, among others.

Furthermore, the influence of the Golden Pinwheel Young Illustrators Competition continues to grow. In 2017, fewer than 30 countries and regions participated, but by 2024, this number increased to 72. This not only demonstrates the growing international recognition of the competition but also highlights CCBF's active role in nurturing creative talents globally.

Second, content upgraded to a higher standard. We have introduced international curatorial experience and rich global resources to create the "Children Plus" themed projects. Every year, we select outstanding international works around a new theme, and through exhibitions, lectures, seminars, and other diverse formats, we encourage the industry to re-examine the potential and value of this field from different perspectives.

tives.

Looking back at the past few years' themes, each one has closely aligned with industry trends. In 2019, we focused on "Art, Architecture and Design", exploring how aesthetics are integrated into children's books. In 2020, we focused on "Toddlers First Book", exploring the enlightenment value of early childhood reading. In 2022, we explored the theme "Books and Seeds", thinking about how children's books convey concepts of environment and life. In 2023, we launched the "Nonfiction Picturebooks" theme, bringing high-quality knowledge-based children's books into the sight of more readers. In 2024, our theme is "Fashion-Themed Picture Books", exploring the cross-disciplinary potential between children's books and fashion art.

Third, a fully integrated ecosystem. In the past, people viewed children's book fairs simply as a place for rights trading, but now CCBF has connected five core areas including copyright trading, channel distribution, content creation, derivative services, and reading promotion, truly linking the upstream and downstream of the industry chain. For example, at the 2024 fair, on-site book sales fixed price value exceeded RMB 20 million yuan, and over 1,200 copyright transactions reached intentions. The commercial value and influence of the fair are constantly growing.

(Continued on P16)



2024 China Shanghai International Children's Book Fair

(Continued from P15)

At the same time, we are exploring more possibilities. CCBF not only focus on children's book publishing but also expand into related industries such as digital content, IP licensing, children's education and training, and children's lifestyle. We hope to build a "Children's Book Publishing +" platform to involve more industries and jointly promote the development of the children's cultural industry.

For the illustrator community, we have specially created events like the Golden Pinwheel Young Illustrators Competition, the Illustrators Survival Corner, and the Illustrators Avenue. Many young creators have found opportunities to showcase their work through these platforms, some have secured publishing partnerships, and others have been discovered by commercial brands. This is exactly what we aim to achieve — to give outstanding creative talents visibility and more development space.

Of course, CCBF is not only an industry event but also a reading carnival for children and parents. During the fair, we will organize a variety of activities such as book recommendations and reading promotions, author meet-and-greets, interactive experiences, exhibitions and showcases, and stage performances, allowing everyone to experience the joy of reading up close. Moreover, this reading promotion is not limited to the fair site; through our "Connecting the City" activities, we bring the atmosphere of reading to cities nationwide. Last year, more than 70 reading spaces and children's lifestyle venues participated, allowing more children to develop a love for reading in their daily lives.

□ In order to leverage its role in connecting Chinese and overseas publishing, what measures and approaches does the Shanghai International Children's Book Fair adopt to facilitate connections and communication between overseas publishers and Chinese publishing institutions?

■ Actually, to enable meaningful communication "dialogues" between Chinese and foreign publishers, simply creating a platform is not enough; two key challenges need to be addressed: precise matchmaking and deep collaboration.

In terms of exhibition design, we have put considerable effort into creating featured zones, including the "BOP-Bologna Prize Lounge", the "Strega Prize Lounge", the "Asia Pacific New Entry Lounge", the "Belt and Road Lounge", and the "Rights Centre". These zones gather international outstanding children's book publishing resources. At the same time, we have established an efficient communication platform that combines an online busi-

ness matchmaking system and offline meetings to promote the two-way circulation of rights between China and foreign countries. In recent years, an increasing number of Chinese original children's books have successfully entered overseas markets through the CCBF platform, and Chinese publishing institutions can introduce high-quality international children's books more conveniently, thus promoting global collaboration in the children's book industry.

Additionally, in 2024, we launched a significant action — partnering with the Children's Reading Materials Working Committee of the Publishers Association of China and the Chinese Board on Books for Young People (CBBY) to launch the annual branded event, the "International Children's Book Publishers Dialogue Forum". This event brought together prominent industry figures, including the then-President of the International Publishers Association (IPA), Karine Pansa, and the Executive Director of IBBY, Carolina Ballester, as well as publishers from around the world, to contribute to global children's publishing and the promotion of children's reading. In the future, this project will continue to deepen and aims to become the "IBBY World Congress" in Shanghai, further solidifying the CCBF's core position in international children's book publishing exchanges.

□ How do you view the current development status and trends in the international children's book publishing industry? Which sectors and categories are showing growth or potential for the future?

■ I believe the current children's book market is like a polyhedron, with each side reflecting new opportunities: diversification, digitization, and globalization are all advancing simultaneously.

In terms of content, Children's books that focus on diversity, inclusion, and social issues are increasingly favored by readers. International publishers are also continuously exploring localization adaptations to better meet the demands of different markets.

In terms of technology, artificial intelligence is no longer a "gimmick", but is truly infiltrating every aspect of publishing. Digital publishing, interactive reading, and the audiobook market are all experiencing rapid growth.

In terms of growth track, I see three main directions. The demand for non-fiction and STEM educational books continues to rise, especially those covering topics like AI, programming, and sustainable development; children's books focused on environmental protection and sustainability are becoming a new hotspot; comics and graphic novels are growing rapidly in



2024 China Shanghai International Children's Book Fair

the youth market, with strong demand in international markets.

Overall, the international children's book market is developing in a more open, technological, and integrated direction. The cooperation models between Chinese and foreign children's book publishing institutions are also continuously innovating, moving from copyright trading to deeper strategic cooperation, such as joint planning, simultaneous publishing, and the full industry chain development of IP.

□ What areas will you focus on at the 2025 Bologna Children's Book Fair? In the future, what deepened cooperation will the Shanghai Children's Book Fair make with the Bologna Children's Book Fair?

■ This year, we are bringing three "task packages" to the Bologna Children's Book Fair.

First, we will focus on innovative trends in the Asian market. We plan to examine the mature experiences of countries like Japan and South Korea in IP development and explore how to integrate these successful experiences to the CCBF platform.

Second, we will promote the internationalization of Chinese original children's books. This is always our core agenda. We plan to further expand overseas copyright export channels and enhance international publishers' understanding and recognition of the Chinese children's book market.

Third, we will focus on emerging publishing technologies. With the technological innovation in the publishing industry, we will prioritize examining the development of AI applications, interactive children's books, cross-media storytelling, and other new publishing technologies.

Additionally, we will closely examine the BCBF TV/Film Rights Centre and the newly launched Games Business Centre, which was introduced in collaboration with the Frankfurt Book Fair this year, to explore whether these models are suitable for implementation at the CCBF.

In the future, the CCBF and the Bologna Children's Book Fair (BCBF) will cooperate more "multi-dimensionally". In addition to joint curating exhibition, we also plan to launch more initiatives for the international promotion of publishers, illustrators, and creative talents, and establish a closer international publishing resource-



ing mechanism, jointly promoting the deep integration of the global children's book publishing industry.

□ What highlights and innovations can we expect at the 2025 Shanghai International Children's Book Fair? For future, what are the plans for the Shanghai Children's Book Fair in facilitating exchange and communication between Chinese and international publications?

■ Looking ahead to 2025, the CCBF will undergo a comprehensive upgrade centered around three key themes: "precision", "cross-industry integration" and "globalization", presenting a series of new highlights and innovations.

First, international publisher exchange and communication. We will restart and upgrade the Shanghai Visiting International Publishers project (SHVIP). We will continue to host the "International Children's Book Publishers Dialogue Forum" and "International Publishing and Editing Workshop", inviting more global publishing decision-makers to participate in forums and business activities, deepening communication and collaboration among children's book publishers worldwide.

Second, exhibition area optimization and upgrade. Based on the current structure, the CCBF will add new specialized zones, including an "Education Zone", "Artificial Intelligence and IP Zone", "Bookstore Zone", and "Collective Zone", to more precisely meet the diverse needs of the children's book industry and provide more targeted exhibition and communication platforms for all participants.

Third, innovative thematic curation for exhibitions. We are exploring new models such as a "Comics and Graphic Novels" special exhibition, focusing on the latest global trends in children's book creativity and publishing, offering the industry forward-looking content insights.

In the future, the CCBF will continue to play its role as a bridge in the international children's book publishing field, be committed to building an efficient global platform for publisher collaboration, not only helping Chinese children's books "go global" but also promoting the better entry of outstanding international children's books into the Chinese market, thus injecting new vitality into the entire industry. IP

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International Publishers Discuss the Development of the Children's Book Market

■ Xu Weiyl

As children's book publishing becomes increasingly diversified, international publishing institutions are placing greater emphasis on the creative transformation of culture, leveraging new technologies to innovate copyright output formats, gaining deeper insights into local conditions in overseas markets, and enhancing face-to-face dialogues with international peers.



Ding Rui

Leveraging AI Technology to Cultivate Children's Reading Skills

Ding Rui, Managing Director of Oxford University Press (China), believes that Chinese publishing institutions have significantly improved the quality of their books in recent years. The influx of many "new players" has brought vitality to children's book publishing. "Many publishers' books are beautifully designed. Additionally, they have impressed me by innovating the way book content is presented using new technologies and formats," he said.

Over the past several years, Oxford University Press (hereafter "Oxford") has successfully achieved digital transformation in China, recruited talent from diverse fields, and established partnerships with leading domestic internet technology providers. This has allowed Oxford's high-quality content to better meet the needs of Chinese learners.

In recent years, Oxford has been focusing on developing the *Oxford Talks* series in China, which aims to stimulate learners' interest in reading and learning through a fun and educational approach, while also cultivating essential future skills for young readers. This series not only showcases Oxford's deep expertise in the field of learning but also reflects its forward-thinking approach to children's reading.

Ding Rui explained that, in the era of AI, cultivating children's reading skills includes not only traditional reading comprehension and vocabulary acquisition, but also the development of dialectical thinking, creative thinking, and emotional expression. "Reading" is not just limited to books or words; it also encompasses "experience" — the reading experience form should not be confined to print books, but also include multimedia digital formats, bridging "seeing", "hearing", and "speaking", creating an immersive reading experience.

Ding Rui believes that digital transformation and the arrival of the AI era present opportunities for publishers, as it not only increases book publishing speed but also enriches the ways in which readers receive content. "Now, with the 'Oxford Talks' education system, AI technology allows us to serve users in more scenarios. For example, AI can mimic the voice of parents to tell children bedtime stories or provide multi-scenario reading support through story machines."



Kiran Gautam

Finding Long-Term Partners at Children's Book Fairs

Kiran Gautam, President of Nepal Contemporary Publishing Company, hopes to connect with more like-minded publishers and institutions through attending international book fairs. "I don't want to just make economic layer deals or engage in superficial co-operation with other publishing institutions. Instead, I hope to find like-minded partners with whom we can explore new ways to promote high-quality stories to the

world through a series of publishing projects and joint translations."

In the past few years, Kiran Gautam has played a significant role in the translation, publishing, and distribution of over 300 books, helping build a literary bridge between China and Nepal, which he is very proud of. He said, "My mission has always been clear — to showcase the charm of multiculturalism through words, and I will continue to stay passionate in this process, collaborating with Chinese publishers to co-create a wonderful vision."

For many years, Kiran Gautam has been committed to China-Nepal cultural exchange. He runs a small but beautiful "Belt and Road" bookstore in the center of Kathmandu and has been involved in writing Chinese-Nepali picture books and translating classic Chinese works such as *I Love Mama*, *I Love Papa*. He has always adhered to a commitment to quality and authenticity.

He has established collaborative relationships with many authors, illustrators, and publishing colleagues, with his work footprints spanning China, India, Europe, and other regions. He has also co-founded the "Belt and Road" Publishers Club with Zhang Mingzhou, Chairman of the Life Tree Cultural Promotion Center and former Head of the International Board on Books for Young People (IBBY). The aim of the club is to build an efficient and pragmatic communication platform to promote deep cooperation among the publishing communities of "Belt and Road" countries.

"Whether its honor or the number of books published, these are not my goals", Kiran Gautam said. He hoped that through cooperation, we can deepen the connection between the publishing industries of China and Nepal, and enhance the cultural influence of both sides.



Simon de Jocas

Looking Forward to Bringing Good Chinese Books to Canada

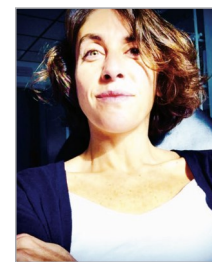
Simon de Jocas, President of Les 400 Coups in Canada, visited China for the first time in 2024 to attend the Shanghai International Children's Book Fair. He said, "I have met and exchanged ideas with many Chinese publishers who have purchased the rights to our books. This is an exploratory journey, and if I have the opportunity to find a suitable book, bring it back to Canada, and translate it into French, it would be an unforgettable experience."

Les 400 Coups is one of Canada's leading children's book publishers, known for its "boldness" and "innovation". Simon de Jocas served as a teacher for 11 years and has a unique understanding of children's education. Afterward, he worked for several educational publishers and acquired Les 400 Coups in 2013. Additionally, he has served as a judge for international illustration awards and will start his term as an executive committee member of the International Publishers Association (IPA) in January 2025.

When discussing children's reading, Simon de Jocas noted that children's reading interests are diverse, mak-

ing it hard to determine exactly what books they like. However, many Canadian publishers are dedicated to publishing books on Chinese themes to help Canadian children understand Chinese culture and historical stories. "We can publish books that simply make them smile, as well as books that introduce them to both cultures, encouraging them to think more deeply about the world."

Simon de Jocas also believes that children's book publishers have a great social responsibility when publishing books for children. Issues such as the environment, peace, justice, and safeguarding the rights of minorities are common challenges faced by society today, and publishers can use books to inspire children in these areas. "More and more publishers are also offering entertainment-based books, focusing on the enjoyment of the story to make children laugh. Sometimes, a joyful story can brighten a child's day."



Gaia Stock

Bright Prospects for Collaboration in the Juvenile Literature Market

Italy's Edizioni EL, a publisher with nearly 40 years of history, has published over a thousand children's books so far.

Gaia Stock, Head of Edizioni EL, stated that, currently, Edizioni EL has established partnerships with more than 20 Chinese publishers, and she will select various types of books from the publisher's catalog to introduce to young Chinese readers. "For many years, through direct or indirect collaborations, we have published a series of outstanding Italian children's books in China, including works by one of our most famous children's authors, Gianni Rodari, as well as works by dozens of contemporary Italian children's writers, most of which have already been published in China."

Gaia Stock introduced that, in recent years, there has been a significant increase in the demand for children's picture books and early childhood books among Italian readers. Gaia Stock believes that China has a large number of talented authors and illustrators who have created numerous engaging stories that bring joy to young readers, while these works are also highly educational. She hopes to have the opportunity to introduce these books to Italian readers. Additionally, she mentioned that, at present, the demand for Italian youth literature is also steadily increasing. "However, for us, before expanding into this field, we need to spend more time conducting research. This is also the direction of our efforts."

Gaia Stock also believes that the COVID-19 epidemic and its subsequent effects have brought both opportunities and challenges to international children's book publishing. "From a personal perspective, on the one hand, global picture books are in a period of prosperity, but on the other hand, juvenile literature faces a significant challenge in attracting the new generation of readers, not just in Italy, but globally. However, the juvenile literature market also has some bright spots, such as our growing interest in fantasy literature and romance literature." ■

Noteworthy Chinese Children's Literature Writers

In today's world, where global narratives are intertwined, Chinese children's literature is showcasing its unique charm with vigorous creativity. In recent years, a number of outstanding creators have emerged within the Chinese children's book community. They have made significant achievements in the field of children's literature, driving the development and innovation of Chinese children's books. These creators focus on various aspects of children's literature, responding to global issues shared by young people with sincere stories. Their vibrant voices are not only contemporary annotations of China's cultural heritage but also an indispensable piece of the global children's literature puzzle.



Xue Tao

Born in 1971 in Changtu County, Liaoning Province, Xue Tao's representative works include *The Girl Flying with the Dandelion*, *September Is Frozen*, and *The Lonely Major*, etc. He has won several domestic and international awards, including the Wenjin Book Award, the Russian Image of the Book Award, and Iran's Flying Turtle Award. Many of his works have been translated into languages such as Japanese, Korean, English, and French and published overseas.

Since 1995, Xue Tao has focused on children's literature, publishing numerous short and medium-form children's novels, such as *The Empty Redwood Box* and *The Writer and the Thief*. He said: My creations are always based on the memories of my hometown. These elements are a certain atmosphere that fills the sky of my hometown, and more importantly, they are the specific qualities nurtured by the land of my hometown. In his works, there is always an enduring shadow of his hometown. As a wanderer of his homeland, he also devotes his heart and soul to giving back to his hometown through his creations.

In December last year, Xue Tao and Lu Bai's *The Half Tree Stump* was published by Zhejiang Juvenile and Children's Publishing House. Xue Tao created this work based on his real-life experience of following his father into the mountains to chop firewood as a child during winter. The book, told from a child's perspective, uses a story full of meaning and illustrations brimming with childlike fun to narrate a thought-provoking father-son firewood-chopping journey. In his creative handwriting notes, he wrote: "In the story, the father's act of leaving behind half tree stump is a gesture of noble sentiment. From this action, we can also read simple wisdom, the kindness of embracing life, and the compassion for all living things."



Sun Rui

Sun Rui is a renowned children's literature writer and screenwriter. He has served as the executive chief editor of literary magazines and has had a significant influence in the field of children's literature through his extensive creative and educational activities. His works include the original long-form literary series *The Youth Space Agency*, *No. 9 Knight Street*, and *The Adventures of the Golden Beetle*. He has also contributed to the scripts of animated series such as *New Big Head Son and Little Head Dad*, *Cotton Candy and Cloud Mom*, *The Daily Life of ViViCat*, and *Pet Hotel*.

He has been the lead instructor for space science and wilderness survival summer camps. His works not only enrich the themes of children's literature but also spark children's interest in reading and their spirit of scientific

exploration through an entertaining and educational approach. He has participated in various science lectures and reading clubs at schools, focusing on fields such as aerospace, cultural relics, and reading.

During the Cairo International Book Fair 2024 in Egypt, Sun Rui's work *No. 9 Knight Street: The Secret Code Battle* (Arabic version) won the "Best Children's Literature Translation Award" from the Egyptian Publishers Association and the Egyptian Ministry of Culture. Sun Rui expressed that while children from different cultural backgrounds may view the world differently, their values are generally similar — courage, kindness, tolerance, perseverance, solving problems with wisdom, and believing that one can change the world through their own efforts — these things have never changed.



Liu Hao

Liu Hao is an illustrator and picture book author. He once got further study at the Central Academy of Fine Arts, the Chinese Academy of Oil Painting, and the Chinese National Academy of Art. His works have been selected for the 15th Anniversary

of Macao's Return to China Art Exhibition, and several of his oil paintings have been collected by art enthusiasts and institutions in China and abroad. His picture books, including *The Grassland Wrestler*, *Camille with the Parasol*, *Sunflowers Chasing Light*, *The Giant Stone*, and *The Jungle Wonderful Dream*, have all been published simultaneously in Europe.

In 2019, Liu Hao began his picture book creation journey. He created the art enlightenment picture book *Camille with the Parasol*, which is an interpretation of the love story between Monet and his wife Camille. He said that he particularly liked Monet's works, such as *Water Lilies*, *Impression*, *Sunrise*, and *View of Argenteuil*, but the painting that moved Liu Hao the most was *Woman with a Parasol*, in which Monet depicts his wife and child standing on a grass slope, seemingly waiting for the return of her husband. "The moment I saw this painting, I was deeply attracted by it. It was warm."

Liu Hao believes that as a creator, a work must originate from one's own feelings. Only what deeply moves oneself or what one loves can become the inspiration and driving force for creation. Liu Hao consistently uses real stories to interpret great works, hoping to offer children a different perspective on these artistic works and artists.



Tong Yan

Born in 1980s in Hebei, Tong Yan has loved literature since childhood. From the time he published his first article in *Youth Times* at the age of 10, he has published over a thousand works, including fairy tales, novels, essays, and fables, in various

mainstream Chinese literary journals. He has consistently kept a diary since childhood, filling over 20 volumes,

with a total word count of over one million. During university, he created a reading list for himself, covering literature, philosophy, economics, clinical medicine, plants, and animals.

His writing style is unique, with fresh and beautiful language, and it possesses high literary and artistic value. His representative works include the novels *The Lyrebirds*, *Three Wishes of the Yellow Oriole*, the fairy tale collection *The Little Jujube Tree and Grandpa*, and the popular science picture book series *The Autumn of the Little Du Pear* and *The White Flower Tree and the Pink Flower Tree*. Among these, *The Lyrebirds* became one of the most highly regarded and popular long-form fairy tales in China in 2013, telling the story of a beautiful pair of lyrebirds separated by humans, with one bird (Qin Ming) overcoming many obstacles to find its companion (Song Xiao).

Tong Yan's creations have not only contributed many excellent paper-based works to the publishing industry but have also provided beautiful and rich material for the film and television industry. He said: "Reading can expand a person's knowledge, broaden their horizons, and improve their cultivation. It also cultivates character and is beneficial for enhancing one's ability to analyze and solve problems."



Wang Luqi

Born in 1990, Wang Luqi's representative works include *Armed Horseback Figure*, *Give Me a Sun*, and *Fourteen is Beautiful*. Early in her writing career, she set a goal for herself: to complete a trilogy before the age of 35, with themes focusing on minor sexual abuse, school violence, and child trafficking.

Writing realistic themes, especially those with sensitive subjects, is not easy. After finishing *Fourteen is Beautiful*, many publishers avoided it actively, and friends expressed their confusion, saying, "Why are you writing such sensitive things?" One editor even scolded her, saying she would never allow her daughter to read such books. Even finding someone willing to write a foreword was difficult.

Yet Wang Luqi persisted in writing. "Some news or stories stay with you after seeing and you just can't let go," she said. She wanted to write these stories while she was still young, still sharp enough to pick up a pen like a knife, to write about these issues, even if they might not win awards or become bestsellers.

In addition to works reflecting real-world issues, she has created many children's novels inspired by real-world Chinese national athletes, such as *The Light-Chasing Youth*, works related to colored pottery like *Armed Horseback Figure*, theme of Dunhuang in *The Painted Dunhuang*, and theme of Kunqu opera in *The Young Man in the Brocade Robe*. Behind these creations are extensive field research, interviews with people, and the collection of relevant materials, which is Wang Luqi's preferred method and path for creation.

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**Tang Sulan**

Born in 1965 in Ningxiang City, Hunan Province, her representative works include *Story of the Stupid Wolf*, *The Spirits in the Loft*, *A Red Shoe*, etc. The *Tang Sulan Picture Book Series* has been licensed to 13 countries and regions, including Australia, the UK, and Singapore. Long-form works like *Story of the Stupid Wolf*, *A Lian*, and *The Secret of Sweet Strawberries* have been translated into English, Korean, Sinhalese, and Nepali and published abroad.

Tang Sulan draws inspiration from traditional culture and folk stories, capturing the essence of humanity in her childhood rural memories and current urban life. She navigates across various realm gardens of children's literature, including fairy tales, picture books, novels, and dramas. She has said: "Writing, for me, is a record of my life and a manifestation of my creative desire." As a university teacher, she teaches herself while teaching others. She loves the role of a teacher, which allows her to constantly absorb new knowledge and stay connected with young, vibrant minds. She states: "Although I have many roles, reading and writing have always been the core of my life."

Last April, Tang Sulan's *The Silk Embroidered Tiger Boy* was published by Hunan Juvenile & Children's Publishing House. This book is a children's novel that uses the national-level intangible cultural heritage "Hunan Embroidery" as its theme. It tells the intertwined story of a disabled boy, Ziyi's growth journey and the inheritance and innovation of Hunan Embroidery techniques, connecting the tracks of destinies of several generations of Hunan Embroidery practitioners. When discussing the inspiration for the book, she said, "Once, I took my students to Guizhou for an artistic exploration trip, and three boys who were making batik sparked my thoughts. Could there be boys involved in such a delicate craft as Hunan Embroidery as well? During my later research, I found Jiang Tongwan, a Hunan Embroidery inheritor with a unique personal growth experience."

**Bei Mao**

Born in 1982 in Harbin, Heilongjiang Province, his representative work is *Mi Xiao Quan School Experience*, which has been loved by a wide readership, with sales exceeding ten million copies.

Bei Mao has been passionate about literature since childhood. He began reading novels at the age of 3 and started writing his novels at the age of 13. His creative inspiration comes from his observations and experiences in life. While working in Beijing, he happened to read a diary written by an elementary school student, which sparked the inspiration for his work *Mi Xiao Quan School Experience*. Reflecting on the creative process, he said, "The first book is the hardest to write because the ideas and style require deep thought. But once I wrote the first word, the following words flowed easily." In his view, character development is crucial in storytelling. If the characters resonate with children, the work is already halfway to success. As for the many readers who have commented that the story has

a strong visual sense, Bei Mao believes it might be related to his long experience in writing animation scripts, which naturally brings a cinematic feel to his writing.

In December last year, Bei Mao's *Mi Xiao Quan Comic History Stories 7: The Warring States' Wind and Clouds* was published by Anhui Children's Publishing House. In this book, Mi Xiao Quan and his friends travel through history, transforming into historical figures, leading young readers to experience ancient Chinese civilization and making historical figures and events come to life. It is reported that Bei Mao and his team spent five years creating the *Mi Xiao Quan Comic History Stories* series. Bei Mao, with his consistent humorous style, not only imparts historical knowledge but also cleverly embeds jokes in his illustrations, allowing children to learn Chinese history in a relaxed and enjoyable atmosphere.

**Yang Peng**

Pen name Xue Hai, born in 1972 in Longyan City, Fujian Province. His representative works include *Dad in My Pocket*, *The Three Musketeers of the Campus*, and *The Fantastic Adventures of the King of Fantasy*, with several of his works translated into English, Japanese, and Korean.

Yang Peng is one of the few children's book and science fiction writers in the industry with IP practical experience. He founded the Yang Peng Studio in 2001, pioneering cross-industry collaborations and achieving great success in various fields of the children's IP industry, such as animation, stage plays, comics, radio dramas, and children's films, accumulating resources across the entire industry chain. Chinese science fiction writer Liu Cixin has praised him, "He has supported the sky of children's science fiction, and his achievements are admirable and praiseworthy." Chinese children's literature writer Zheng Yujian believes that Yang Peng is "genuine, unpretentious, his writing reflects his character, and sincerity is conveyed between the lines."

In November last year, Yang Peng's *I Fell into a Fairy Tale*, part of the *Yang Peng's King of Fantasy* series, was published by the 21st Century Publishing House. The book tells the story of Sun Xiaokong, who rescue his father Sun Dakong from the clutches of the Mouse King Dididada, teams up with "Cosmic Heroine" Aya to enter different fairy tale worlds and go on a series of adventurous events with the characters in those worlds. He explained the inspiration for the series, "I hope that through these imaginative stories, I can inspire children's imagination and creativity, letting them feel the wonder and beauty of fairy tales world in the process of reading."

**Jiu Er**

Born in Northeast China, her representative works include *My Little Sister's Giant Pumpkin*, *Don't Jump Rope with the Frog*, and *The Elk of the Ewenki*, with some works exported to countries and regions such as France, the United States, Germany, and Russia.

In 2012, after more than 10 years working in sculp-

ture design, Jiu Er made a career switch to picture book creation, producing her first picture book *My Little Sister's Giant Pumpkin*. From that point on, she could not stop and became fully immersed in the art of storytelling. One story after another, ranging from fantasy themes to realistic topics, emerged from her pen. These works not only gained popularity among young readers in China but also received rave reviews in countries such as France, the United States, and Germany, making her the first Chinese female illustrator to be included in the International Board on Books for Young People Honor List.

In June last year, Jiu Er's *My Home* was published by Dandelion Children's Book House. Based on the author's childhood life in the countryside of Northeast China, the book tells the story of an ordinary family working, playing, and living on the black soil of Northeast China. When discussing the book, she stated, "Children nowadays have a relatively simple concept of home, with family members being fewer, but when we were young, we often lived in big families, with not only relatives but also dogs, cats, pigs, and horses. I wanted to present this lively and warm home and, at the same time, help children living in cities understand the process of food production — from sowing to harvesting — showing the preciousness of land and food."

**Hei Mi**

Born in Chaozhou City, Guangdong Province, her representative works include *Braids* and *The Never-Enough Pallas's Cat*, and she has participated in the Traveling Exhibition in Japan "Picture Books

with BIB: 50 years and Beyond" in Japan, the Bologna Children's Book Fair, and the Tehran International Book Fair Chinese Original Illustration Exhibition, among others.

Since 2013, Hei Mi has been creating picture books with various techniques, including copperplate, woodblock, watercolor, and sketching. Her style is delicate and fully intuitive, often drawing inspiration from daily life and using allegorical image narratives to express her understanding and perception of the world. She says that she has always adhered to the creative original aspiration of "drawing the feelings deep in my heart about the world", adding, "My creative inspiration is closely related to life. I really like to pay attention to the surrounding environment and I'm easily attracted by these very ordinary things. Then I will first draw and record them. After that, I will slowly look for the element that touches me within them, string them together little by little, and discover the story hidden inside."

In October last year, Hei Mi and Wang Jiaming's *The Taste of the Moon* and *The Secret of the Stars* were published by Daylight Publishing House. The book tells the story of Hoolu cat and the little black bird discovering small miracles happening in their everyday lives. Picture book author Jiu Er commented on the book: "The seemingly simple story and illustrations, however, possess a unique and distinct temperament, presenting a fresh and vivid imagination unconventionally, leading readers into the world of nature to experience it. This is the power of art and literature!"

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**Zhao Ling**

Zhao Ling began publishing her works at the age of 13. At 18, she won the first prize in the adult group of a prestigious Chinese essay competition. She has published works over one million words, including the long-form novels *The Moon of Young Zhou Xiaozhou*, *If Stars Blossom on Trees*, *The Dream We Had that Year*, and *the Days When Father Became a Star*.

As a child, Zhao Ling's mother's bookshelf served as her own bookshelf. The textbooks from her university years became some of Zhao Ling's favorite books. She read extensively across Chinese contemporary literature, classical literature, and foreign literature, one by one, often revisiting certain pieces. She said: "As a teenager, I often went to the library and read almost all the Chinese contemporary and foreign literature works available at the time. This provided me with rich spiritual nourishment and greatly helped my future writing."

The Brave Boy Who Rides the Waves is a children's novel written by Zhao Ling and was first published in 2020. Set against the grand background of the development of China's Navy, the novel tells the inspirational story of a boy named Qin Haixin, who overcomes his fear of the sea, endures hardships during sailing training, and grows into a world champion sailor.

Zhao Ling stated that today's society is one of "shallow reading", where children are at a crucial stage in developing their interest in reading. Outstanding children's literature can cultivate their refined tastes. Reading with depth can still be enjoyable, and this enjoyment is not only the momentary pleasure given by the text, but also the process of exploration and reflection.

**Lu Xinyuan**

In 2021, she graduated from the Cambridge School of Visual & Performing Arts with a degree in Children's Book Illustration. Prior to that, she studied Product Design and Design Strategy at Tsinghua University. Her representative works include *Here, There, Insect Artist*, and *Dive, Dive into the Night Sea*, etc. She has won multiple prestigious awards, including the Bologna Illustrators Exhibition Award and the New York Times' the Best Children's Book Award.

Lu Xinyuan's creative style is lively and straightforward. She enjoys exploring various possibilities in her work, including painting techniques, interactive book pages, and thematic expression. She hopes to expand children's perception and helps them see the diverse world through her works. For her, creating is like playing, and in the process she discovers many unexpected surprises along the way.

In May of last year, her book *Insect Artist* was published by Nanjing University Press. This book is a natural science popularization and art enlightenment picture book specifically created for young chil-

dren. It introduces the beautiful patterns that insects create on leaves while they move through nature, as well as the remarkable survival wisdom of these insects. She said, "During the creative process, I consulted a lot of materials and learned many things. Through interactive designs like digging holes, folding pages, and walking through mazes, I cleverly showcased the artistic creations of these insects and the natural scientific principles behind them, allowing children to read while enjoying fun games." For her future creations, she hopes to enhance children's curiosity and inspire their desire for exploration through game-based reading, helping young readers realize that with eyes to discover beauty, art is all around us.

**Tang Tang**

Born in 1977 in Wuyi County, Zhejiang Province. Her representative works include *Can I Hide in Your Heart*, *Please, Don't Go Beyond Five Centimeters*, *The Water Spirit Kakasha*, and *Green Pearl*, etc. Nearly 30 of her works have been translated into English, French, Japanese, and other languages, and published in over 10 countries.

As a children's literature writer rooted in local culture, Tang Tang draws inspiration from Zhejiang's folk literature. She grew up in the countryside of Zhejiang Province since she was a child. Her unrestrained childhood has shaped her simple and free writing style. The fields, rivers and trees in her hometown have become her continuous source of inspiration. In her opinion, life experiences can be naturally transformed into her creations. She said, "Because you grow up on this land, a large part of your breath and thoughts come from the nourishment that this land gives you."

In December last year, Tang Tang and Da Mianbao's *The Little Fish and the Big River* were published by Zhejiang Juvenile and Children's Publishing House. The book tells the story of a little fish stranded on the riverbank, with its life entering a countdown. During the final eight days, he meets a water cabbage, a bird, a frog, and an ant, experiencing the kindness of humanity, the unpredictability of fate, and ultimately growing beyond death with an elevated spirit. She said: "This writing process was a self-dialogue about courage. After finishing *The Little Fish and the Big River*, I clearly felt that I had gone through a new growth. I wrote the story, and the story nourished me, the mutual pursuit in writing is truly wonderful."

**Tian Yu**

Graduated from the Academy of Arts & Design, Tsinghua University, Tian Yu's representative works include the *32 Sleepy Monsters* series, the *Run! Eighthday* series, *Lord of the Flies*, and *Knock Knock, Little Bear*, etc.

Tian Yu's illustration style is lively and humorous,


good at using exaggerated imitations to dissolve serious themes. He believes that in picture books, the words usually focus more on the power of language, while the illustrations are a form of visual expression that allow young readers to engage more intuitively. When combined with text, illustrations better present the logic of the story. As children spend more time reading and read more frequently, it becomes not only a process of revisiting what they already know but also an opportunity for new discoveries. This repetition sparks curiosity and a desire for knowledge.

In October last year, *The Sneaker on My Right Foot Ran Away* was written and illustrated by Peng Yi and Tian Yu, was published by Jieli Publishing House. The book tells the absurd and humorous journey of Uncle Wuliwala chasing after a runaway right gym shoe. The story is filled with life metaphors. Tian Yu believes that picture book authors should be skilled in weaving details or leaving blank spaces. This "unexpected fantasy" different from adult logic, stimulates children's imagination and allows them to experience a better and more genuine reading experience in joyful reading. Enjoyable picture books can bring children joyful gains and experiences, which in turn help them develop good habits and generate intrinsic motivation for reading.

**Mu Ye**

Born Huang Danping in Puning City, Guangdong Province, Mu Ye's representative works include *The Adventures of Little Mr. Deer*, *Tales of Flying Birds*, and *Read a Nursery Rhyme to Turn Back Time*, etc.

In Mu Ye's view, children's literature selects its writers in the same way one would choose a "soulmate". It requires you to always keep a childlike heart, or it will tightly close the door. Many things can be faked, but children's literature cannot. There is a line in *The Little Prince*: "Children! Beware of the baobab trees!". She often reminds herself, "Hey, you please never turn into a 'mushroom'!". When it comes to preserving a childlike heart, she said, "I have met Mr. Jinbo, who is nearly 90 years old, yet he has lived his whole life in the pure world of poetry and fairy tales, always maintaining an innocent heart. There are also many senior children's literature writers who have written their entire lives, each creating in their own way."

In May last year, Mu Ye's *One Million Letters to Mom* was published by Jieli Publishing House. The book consists of 24 letters that record a child's magical discoveries, innocent secrets, small sorrows and loneliness, wishes and dreams as vast as the ocean and sky, and an uncountable amount of love for their mother. She said: "This book is not only written for children, but also for adults. I hope that children, lying in their small beds, can read these letters with their mothers, with the child's eyes full of their mother and the mother's eyes full of their child. I hope that when adults read these letters, they can recall the precious moments they have experienced in their lives, and rediscover their pure hearts." 

Selected Children's Books from China

In the era of globalization, cultural integration and sharing have become more and more significant. To allow overseas publishers and readers to experience the warmth and wisdom emanating from the East, we have carefully curated the Recommendation' column. This column aims to serve as a bridge through books, allowing overseas readers to sense the profound heritage and unique charm of Chinese culture between the lines. This time, we have meticulously selected 22 children's books from 10 renowned publishing groups and presses in China. These books not only feature rich and varied content, including stories, poems, and illustrated tales, but also reflect China's historical traditions, vibrant folk customs, breathtaking natural scenery, and profound humanistic wisdom. We truly hope that through these books, young readers overseas can transcend geographical boundaries, connecting with Chinese children in their joy of growing-up, dreams, and hopes.

Okra and Canon

《秋葵卡农》

Author: **Lu Wenbin**
Publisher: **Anhui Literature and Art Publishing House (Apr. 2024)**
ISBN: 978-7-5396-8215-0
Contact: **Li Fang** 1041675753@qq.com

It is a children's novel about children's growth, promoting love, tolerance and gratitude. The young protagonist Okra experienced her parents' divorce and entered a restructured family. She did not immerse herself in sadness for a long time, but instead tried to understand her parents and integrate into the new family by observing and understanding people around her who had similar experiences. With the help of her friends, she regained happiness and spiritual growth.



Divine Beasts in the Forbidden City

《故宫里的瑞兽》

Author: **The Culture Department of the Palace Museum**
Publisher: **Beijing Publishing house (Oct. 2023)**
ISBN: 978-7-2001-7996-5
Contact: **Jessica Zhou** zhouhx@bphg.com.cn

This book takes 12 kinds of divine beasts from ancient Chinese myths and legends as the starting point, and introduces the image and legend of the auspicious beast, related historical and cultural knowledge, and the embodiment of the image elements related to the auspicious beast in the buildings of the Palace Museum, and cultural relics collection. The book uses a large number of hand-drawn photos and skillfully excavates many Chinese myths and traditional cultural resources through the combination of pictures and pictures.



Little Red Deer Zhuoma

《马鹿卓玛》

Author: **Baima Nazhen**
Publisher: **Beijing Juvenile and Children's Publishing house (Jun. 2024)**
ISBN: 978-7-5301-6750-2
Contact: **Jessica Zhou** zhouhx@bphg.com.cn

This book is based on a true story that took place on the Tibetan plateau. A Tibetan boy, Donyue, rescues a red deer in a snowstorm and names it Zhuoma. Drinking goat's milk, eating tsampa porridge, and being inseparable from Donyue, little red deer grows up. This book shows the real status quo of the harmonious development of man and animal, man and nature.



Baby's Animal Friends

《宝宝的动物朋友》

Author: **Hai Run Sunshine**
Publisher: **Beijing Publishing house (Apr. 2021)**
ISBN: 978-7-5704-2955-4
Contact: **Jessica Zhou** zhouhx@bphg.com.cn

Baby's Animal Friends is a set of animal science books categorized from a child's point of view and interest, divided into four volumes: "Big, Big, Big", "Round, Round, Round", "Long, Long, Long", and "Tip, Tip, Tip".



Teenagers by the Maliu Lake

《瓦屋山桑》

Author: **Zhang Guolong**
Publisher: **Beijing Juvenile and Children's Publishing house (Jun. 2024)**
ISBN: 978-7-5301-6750-2
Contact: **Jessica Zhou** zhouhx@bphg.com.cn

This is a contemporary rural-themed children's novel that tells the story of a brother and sister, Mi Tieqiao and Mi Lihua, from the countryside who, despite adversity, are diligent in their studies and resilient in life. Their parents have gone to work in the city and are out of touch. Mi Tieqiao gains admission to a key high school in the county town with excellent grades. To avoid dropping out, he travels alone to search for relatives, but returns without success. Through his efforts, he becomes a substitute teacher in the countryside and also helps his sister complete her education.



My name is Ah-Ton

《我的名字叫阿吨》

Author: **Zhou Xiaofeng**
Publisher: **Beijing October Arts & Literature Publishing House (Feb. 2024)**
ISBN: 978-7-5302-2341-3
Contact: **Jessica Zhou** zhouhx@bphg.com.cn

The critically ill panda Dapu in the wild is rescued by humans. In his weakness, he sees the telecast of the Winter Olympics and thinks that Bing Dwen Dwen is a super star of sports that surpasses all human athletes, and he brings this news to the ancient and peaceful Ami Zhai. A panda named Ah-Ton in Ami Zhai, was so shocked by the story of Bing Dwen Dwen that he began to exercise in the hope of one day making his parents in heaven proud of him...



Along Beijing's Central Axis

《穿越北京中轴线》

Chief Editor: **Zheng Xinmiao**
Author: **Li Xiang**
Illustrator: **Sun Ping and Liu Zhengnan**
Publisher: **Beijing Publishing house (Oct. 2023)**
ISBN: 978-7-2001-8291-0
Contact: **Jessica Zhou** zhouhx@bphg.com.cn

Along Beijing's Central Axis is a picture book providing various cultural and historical knowledge about Beijing's central axis. It presents a wonderful blend of traditional Chinese philosophical ideas, ritual culture, architectural design ideas, and other cultural and historical knowledge and boasts interesting language and exquisite hand-drawn watercolor illustrations, impressing young readers with the rich historical and cultural heritage of Beijing.



New Tutorial for Children's Traditional Chinese Painting Series

《少儿国画新教程》

Author: **Ren Shu**
Publisher: **Beijing Arts and Crafts Publishing House (Jun. 2024)**
ISBN: 978-7-5140-2819-5
Contact: **Jessica Zhou** zhouhx@bphg.com.cn

This series is based on traditional Chinese ink painting, integrating modern drawing themes and rich color expressions, bringing children a wonderful journey of modern ink painting. This series mainly highlights the relaxed and enjoyable painting experience and creative fun, making children fall in love with painting and enjoy expressing themselves in painting.



(Continued from P21)

Food Markets Across China**《天南海北的中国菜市场》**Author: **Central Artistry**Publisher: **Blossom Press (Mar. 2025)**

ISBN: 978-7-5054-5438-5

Contact: **Li Sicen** zhbq@cicg.org.cn

This series of five picture books will take young readers into food markets across China to experience different regional cultures and customs. Each book selects a representative region, and through vivid illustrations and fun interactive games, children can learn about local customs, local ingredients and delicacies, and experience the charm of various local cultures in China. This set of books is not only a treasure trove of knowledge, it will also help parents and children explore the mysteries of Chinese life together, and enhance family emotions and cultural identity.

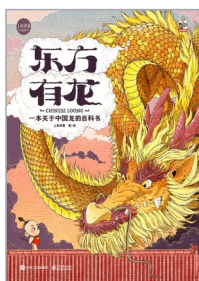
**Chinese Loong****《东方有龙》**Author: **Shang Shang Yin Xiang**Publisher: **Publishing House of Electronics Industry Co., Ltd.**

(Jan. 2024)

ISBN: 978-7-121-47038-7

Contact: **Liao Hanbin** liaohb@phei.com.cn

This book provides a detailed interpretation of the culture and spirit born from dragons, covering literature, history, architecture, art, cultural relics, and other aspects, allowing the world to experience the great power of Chinese culture.

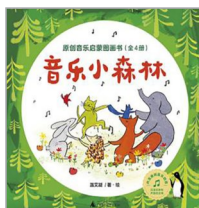
**Little Forest of Music series (4 titles)****《音乐小森林·原创音乐启蒙图画书》(全4册)**Author: **Wen Aining**Publisher: **Guangxi Normal University Press Group Co., Ltd.**

(Jul. 2024)

ISBN: 978-7-5598-6970-8

Contact: **Xie Yuan** xieyuan@bbtpress.com

Four books — *The Little Elephant and the Apple Tree*, *Spring's Gift*, *The Magician from the South Pole*, and *Night Song*—introduce children to orchestral instruments through enchanting tales. Each story engages multiple senses with text, music, and illustrations, teaching basic musical knowledge and performance skills. These books create a rich sensory experience, subtly igniting children's interest in music. Visualized melodies and cozy bedtime stories blend art and learning seamlessly.

**Waiting****《等待》**Author: **Liu Chang**Publisher: **Guangxi Normal University Press (Aug. 2024)**

ISBN: 978-7-5598-7118-3

Contact: **Leif Cheung** zhanglf@bbtpress.com

This is a picture book of prose and poetry, centering on the theme of "waiting", expressing that waiting is a state of life, and also a process that often appears in life. The process of waiting is a process of change in time and space. Although time flows forward, we need to wait. In the process of waiting, we are associated with all kinds of details that are not usually noticed, feel all kinds of subtle emotions, which slowly accumulate into an unforgettable emotional experience.

**Embroider Tiger****《绣虎少年》**Author: **Tang Sulan**Publisher: **Hunan Juvenile & Children's Publishing House**

(Apr. 2024)

ISBN: 978-7-5562-7616-5

Contact: **Kang Qinxin** 731893366@qq.com

This book is an initiation novel based on the national intangible cultural heritage "Hunan embroidery". It tells the story of a disabled teenager, Zi Yi, who with the help of his family and teachers, realizes his self-worth through the inheritance of Hunan embroidery. The book consists of two story lines: Zi Yi's growth and the inheritance and innovation of Hunan embroidery techniques. It depicts a living spectacle of the changing times and takes the reader to experience the root and charm of China's outstanding traditional culture.

**China—How Our Civilization Comes From****《中国——我们的文明从哪里来》**Author: **Happymango**Publisher: **Hunan Juvenile & Children's Publishing House**

(Jan. 2025)

ISBN: 978-7-5562-8007-0, 978-7-5562-8012-4, 978-7-5562-8011-7, etc.

Contact: **Kang Qinxin** 731893366@qq.com

This six-volume series explores the origins of Chinese civilization, starting with myths and tracing its evolution from primitive society to agriculture and nation-building. It serves as a vivid guide to China's cultural heritage, offering insights into its historical and intellectual milestones.

**Little Chick Grows Up****《小黑鸡》**Author: **Yu Hongcheng**Publisher: **Chemical Industry Press Co., Ltd. (Sep. 2024)**

ISBN: 9787-122-45899-5

Contact: **Lisa Liang** liangyulan_cip@163.com

Awarded with 2024 Top 10 outstanding works in the 10th Dapeng Natural Children's Book, this popular picture book is a four-year work of devotion by Yu Hongcheng, winner of the International Award for Illustration Bologna Children's Book Fair. Through the ordinary journey of a little chick, readers are invited to savor the beauty of life, the strength and courage in facing fear in the whole life. There is also a complimentary science guidebook about chickens.

**Stars Planted in Space: A Pop-up Book on Artificial Satellite for Kids****《种在太空的满天星：科学家给孩子的人造卫星立体书》**Author: **Shi Xiaoning, Xie Yanhao and Gu Luyan**Publisher: **Chemical Industry Press Co., Ltd. (Jan. 2025)**

ISBN: 978-7-122-46518-4

Contact: **Lisa Liang** liangyulan_cip@163.com

A lovely and vivid pop-up book on artificial satellite, written by satellite experts. The book has 10 chapters with hundreds of knowledge points, from the birth of satellites, structure, types, applications and future impact, etc. On the cover, there is a model of satellite light that can light up the "stars". The book presented with 14 video lessons.

**Firefly (4 volumes)****《流萤之光》(4册)**Author: **Zhou Bowen**Publisher: **Huang Shan Publishing House (Jan. 2022)**

ISBN: 978-7-5461-9995-5

Contact: **Wang Taoran** hspublishing@163.com

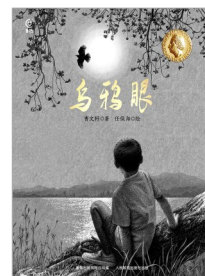
Firefly contains 4 volumes: *Hello, Mysterious Land*; *Farewell, Little Stars*; *Fly Away, Fireflies* and *Night Secret of the Forests*. The author creates four stories with fantastic imagination, vivid language and lovely illustrations, tactfully put four traits, namely faith, courage, understanding and tolerance into stories. These fine traits are just like fireflies in the night, which light up the road for children.

**The Crow's Eye****《乌鸦眼》**Author: **Cao Wenxuan**Illustrator: **Ren Baohai**Publisher: **Children's Fun Publishing Co. Ltd. under Posts & Telecom Press (Aug. 2024)**

ISBN: 978-7-115-64948-5

Contact: **Brianna Zhao** yhzha@childrenfun.com.cn

A picture book by Hans Christian Andersen Award winner Cao Wenxuan and Pen and Ink artist Ren Baohai. It tells the story of a boy who overcomes his fear to defend his reputation. The boy, who has severe acrophobia, climbs a towering poplar tree to take down a crow's nest, showing the world that he didn't steal the three precious gems — they were taken by a peculiar crow. For this child, reputation is worth more than life itself.



(Continued on P23)

(Continued from P22)

A Falcon Flies
《长白隼》

Author: Xue Tao
Illustrator: Tian Yu
Publisher: Children's Fun Publishing Co. Ltd.
under Posts & Telecom Press (Apr. 2025)
ISBN: 978-7-115-66044-2
Contact: Brianna Zhao yzhao@childrenfun.com.cn
This book tells the story of a falcon from Changbai Mountain braving a blizzard and flying against the wind to find its owner, showcasing the deep emotional bond between humans and animals. It also highlights the unique natural landscapes, flora, and fauna of Northeast China, blending scientific insight with humanistic storytelling.



Here Come the Immortals!
《这里有神仙》

Author: Shang Zhe Shang Ye and Shang Shang Lian Chuang
Publisher: Children's Fun Publishing Co. Ltd. under Posts & Telecom Press (Feb. 2025)
ISBN: 978-7-115-65702-2, 978-7-115-65673-5, 978-7-115-65703-9, etc.
Contact: Brianna Zhao yzhao@childrenfun.com.cn
Gods and goddesses are not only an important part of traditional Chinese culture, but also a symbol of the spirit of the whole country. This set of picture books contains 51 deities, including those from ancient times, folk legends, and famous literary works. Currently, 6 volumes have been published, introducing Nezha, Chang'e, Taibai Jinxing (the God of Venus), Sun Wukong, Yang Jian, and Jiang Ziya. Using humorous and inventive illustrations, the expressions and movements of each god and goddess are rich in detail.



A Collection of 100 Chinese Children's Picture Book Classics in 100 Years

《百年百部中国儿童图画书经典书系》
Author: Zheng Zhenduo, Fang Yiqun, Lu Bing, etc.
Illustrator: Wan Laiming, He Youzhi, Yan Gefan, etc.
Publisher: Changjiang Children's Publishing Group (Oct. 2019)
ISBN: 978-7-5721-0041-3, etc.
Contact: Tanya tanyaghj@qq.com



This is a selection of more than one hundred classic children's picture books with high ideological, literary, artistic and cultural values that have been published in China over the past century. It systematically demonstrates the literary achievements and artistic charm of Chinese children's picture books, it was created by famous writers such as Zheng Zhenduo, Fang Yiqun, and Lu Bing; and painted by famous painters such as Wan Laiming, He Youzhi, and Yan Gefan.

Polar Bear's Dream
《北极熊的梦》

Author: Hu Xiaoli
Illustrator: Gao Bei
Publisher: Changjiang Children's Publishing Group (Dec. 2024)
ISBN: 978-7-5721-5949-7
Contact: Tanya tanyaghj@qq.com

With global warming, melting glaciers, and difficulty in finding seals, a polar bear named Bingni embarks on a life and death journey in search of prey. On the way, it fought with Arctic foxes to eat three bird eggs and was attacked by Arctic terns. It also saw several sperm whales swimming in the distance, but dared not approach them; Bingni hadn't eaten a full meal for four months. Arctic winter is coming, and the long night will last for six months. Bingni, who is starving, faces a torment even more terrifying than hunger... Deeply trapped in despair, Bingni swims to the deep sea in her dream and sees the exit of light... With weak support, it makes a decision: keep going. Will miracles happen?





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Shanghai World Expo Exhibition & Convention Centre



ZHEJIANG JUVENILE AND CHILDREN'S PUBLISHING HOUSE



Written by Chen Qiufan
184pp
148mm × 210mm
ISBN 978-7-5597-3879-0
Released: June 2024
Rights available: world

Song of the Mountains and Seas

This book is a science fiction, telling the story of an urban girl named Su who follows her father, a scientist, from a coastal city to a mountainous area in Guizhou province. She meets a local girl named Mei, and together they experience a series of adventures such as stargazing, cave adventures. Su witnesses a series of changes in the daily life and production after accepting new technologies. She also learns the importance of protecting the environment and biodiversity. They agree to meet again in a green future.



Written by Tang Tang
172pp
152mm × 200mm
ISBN 978-7-5597-4224-7
Released: January 2025
Rights available: world

Little Fish and Big River

There was a little fish and a puddle with very little water. The sun was very big. The fish was left on the shore by the flood and entered the countdown to life, experiencing the most profound time of life and death. In this process, he met little ants, water cabbage, little frogs, water mosquitoes, eels... through extreme situations. Did he eventually return to the river?



Written by Yi Wei,
Illustrated by Wang Yeshuang
44pp
250mm × 250mm
ISBN 978-7-5597-4110-3
Released: January 2025
Rights available: world

The Courage Rice Dumplings

This is a Chinese folk story. It is about a chicken cub cooking rice dumplings with little friends, growing strength, and uniting to save his mother. It is full of wisdom and folk interest. The text is witty and humorous, with a strong sense of rhythm and cadence. The illustrations are fabric collages full of creativity. The custom of eating rice dumpling on Lantern Festival, which is integrated into the story, enables children to have a deep understanding of folk custom.



Written by Tang Yaming,
Illustrated by Zhao Wanqi
52pp
260mm × 210mm
ISBN 978-7-5597-4115-8
Released: January 2025
Rights available: world

Story of Silkworm

This is a picture book about the origin of silk. The secrets inside the silkworm cocoon are revealed. Through the story between the girl and the silkworm babies, it tells how to raise silkworms, where silk comes from, and what the Silk Road is. The words and lines reveal the children's attachment to home, conveying the power of family and friendship as well as the wisdom from the people.



Black Sun the Dung Beetle

Written by Tang Tang, Illustrated by Nia Gould
40pp / 250mm × 250mm / ISBN 978-7-5597-3816-5
Released: June 2024 / Rights available: world excluding UK, Australia, New Zealand

Little dung beetle loves nothing more than pushing dung balls. When he accidentally enters the great dung ball competition, he wins and is crowned the champion. However, when he can't smell the dung any more and his legs become stiff, can he keep the champion title? And does it matter if he doesn't? It is a story about celebrating you and following your heart.

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