ALL ABOUT FRENCH PUBLISHING

FRANCE GUEST OF HONOUR FRANKFURT 2017
HIGHLIGHTS FRANCFOR 2016

Jean-Michel Cousteau
The Sea in Us
The last surviving member of the Cousteau dynasty still exploring the oceans, Jean-Michel evaluates the current degrading state of our seas, our environment, and our planet. A powerful essay by a famed explorer and a planetologist.
248 pages

Jean-Michel Cousteau
My Father, The Captain: My Life With Jacques-Yves Cousteau
An intimate appraisal of the hours Jean-Michel shared with his father, as well as the seminal moments from his father’s life that have become part of the Cousteau family legend.
248 pages

Guillaume Serina
Reagan-Gorbachev: a crucial summit
The Reykjavik summit (October 1986) nearly brought an end to atomic weapons both in the East and West. Based on interviews with George Shultz, John Poindexter, Mikhail Gorbachev, a thrilling account of the Cold War’s last confrontation.
272 pages

Denis Mukwege
A Plea for the Living, an autobiography
A Salamone Prize 2014 laureate, this gynecologist became a symbol of hope and peace in the whole world. Mukwege has treated 40,000 women victims of egg and wartime rape in ex-Belgian Congo. He recounts his amazing tie story.
256 pages

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Rock journalist and novelist (Gainsbourg, Fantomas…), Embare’s nearly heretic novel echoes among Morrison and Gainsbourg’s friendship from 1966 till 1971, year of their untimely death.
270 pages

Evelyn Farr
Marie-Antoinette and Fersen: the Secret Letters
For the first time an historian has compiled all known letters between Swedish count Axel von Fersen and Marie-Antoinette, including situations never before published. A fascinating love at the time of French revolution.
456 pages, 8 pages color photos, in agreement with Peter Owen Publishers.

Bernard Baudouin - Géline Chadelat
The Monk and the Master, the Master of Full Conscousness
The author of over 50 essays, including “The Miracle of Mindfulness”, he is a renowned Zen master, a poet and a peace activist. The first biography of one of the brightest Buddhist masters of our time.
258 pages

Kwong Keesian Shan
The Orchid Eats
A rich selection of sayings and quotes from the ancient Chinese masters along with 40 watercolor-and-ink paintings portraying a variety of cats. Sold in 18 countries. Kwong’s 2 previous art albums have sold over 300,000 copies.
96 pages, bound. 48 watercolors. 3 postcards included

Taric Ramadan
On Islam and Muslims
Religion, secularism, citizenship, immigration, integration, multiculturalism, terrorism… Taric Ramadan, Professor of Contemporary Islamic Studies at the University of Oxford, assesses how we can live together in justice and peace. An introduction to the hermeneutics of Islam.
274 pages

Founded in 1991, l’Archipel, an independent French Group, publishes 250 new titles per year under two imprints: Archipel (mainstream fiction and nonfiction), Archipel (literary essays and novels), Presses du Châtellet (spirituality, health), Archipoche (mass market paperbacks)

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Complete rights list 2016 at www.editionsarchipel.com/foreign-rights
A Renewed Industry

We know that French publishing was born with the Enlightenment: Voltaire, Rousseau and the Encyclopaedia edited by Diderot and d’Alembert. We also know that it really took off in the nineteenth century with authors such as Balzac, Flaubert, Zola and Jules Verne, illustrators such as Gustave Doré, and also a rich seam of scientific publishing. And we know that between the 1950s and the 1970s, it gave rise to the nouveau roman and revolutionized the humanities and social sciences through writers such as Bourdieu and Derrida. Indeed the period produced several future Nobel Prize winners: Claude Simon, J.M.G. Le Clézio, Patrick Modiano. But what then?

There are many erroneous ideas floating about regarding the state of French publishing. Some consider French literature to be navel-gazing. Others view the children’s/YA sector as being mainly concerned with experiments for a select readership. And there’s a sense that the production of essays and monographs is outmoded. Yet, since the turn of the century, French children’s/YA publishing has been one of the most dynamic in the world, while its comics/graphic novels sector is one of the best known.

French and Francophone literature has been deeply transformed and blended through the work of authors as varied as Michel Houellebecq, Muriel Barbery, Dany Laferrière, Joël Dicker, Kamel Daoud, Fred Vargas, Marc Levy and Guillaume Musso. And the non-fiction sector has been revitalized by Thomas Piketty, the economist, and Gilles Kepel, the specialist on the Arab world.

Far from being inward-looking, French publishing has much to offer, particularly since it is itself very open to foreign publishing – which is widely translated and appreciated by French readers. This is what we would like to show with this special issue of Livres Hebdo (the trade magazine and website of the French publishing world), one year before France is guest of honour at the Frankfurt Book Fair in October 2017.

What can French publishers offer their colleagues from across the world? How are publishing and the book market organised in France? How is translation faring? Who are the key publishers and how can one meet them in Frankfurt? To parody Woody Allen, Livres Hebdo aims to tell you “everything you always wanted to know about French publishing, but were afraid to ask”, through this special edition, which is published in partnership with the Bureau International de l’Édition Française (Bief) and with the support of the Centre Français d’Exploitation du Droit de Copie (CFC).
As France gets in gear for the 2017 Frankfurt Book Fair, where it will be the guest of honour, here is an overview of the French publishing world, highlighting what has been making it so unique for decades.
This spirit has to do with the personal profile of most French publishers: “Far from being managers or salesmen, they put the literary aspect first.” According to Jean Arcache, CEO of Place des Éditeurs (Editis Group), “our strength is the symbiosis between literary and economic considerations. The editor-writer relationship doesn’t affect creativity.” Louis Delas, CEO of L’École des Loisirs, an important children’s books publisher, is convinced that “the French editorial policy is based on time, quality and independance. Impertinence is the brand name of our literature.” Sophie de Closets insists that French publishers are usually less specialised than their international counterparts. Their lists will often include serious essays alongside novels for a wider public, as is the case at Fayard. “This would be inconceivable in the US, where there are departments solely dedicated to academia.” However, the label “novel” appears on the cover of many types of books, from fiction to memoir, autobiography, and even narrative non-fiction. At Stock, Manuel Carcassonne explains that “our lack of specialisation is sometimes destabilizing for our foreign colleagues. The French have a real capacity for mixing literary styles. Our taste is appreciated in essays, as proven by intellectuals like Pascal Bruckner, Bernard-Henri Lévy or Michel Onfray.”

Olivier Bétourné, at Seuil, >>>

“By avoiding pure academic expertise, we provide readers with an easier access to ideas”, OLIVIER BÉTOURNÉ, SEUIL
Publishers, their works and their words are diverse. Diversity is our motto, we fight for our ideas and our freedom. I’m proud to contribute to this.” Sophie de Closets thinks that “our writers’ imagination says something about the world.” Detective novels, for instance, will easily cross borders. Olivier Bétourné sees them as “an exploration of the social and political situation. Some say our writers tend to be very psychological, but there is a renewal of this literary genre. I’m optimistic, France has its place in every field.” Jean Arcache agrees: “The French thriller owes a lot to Georges Simenon. Our literature expresses feelings, it is due to our language.”

Gregoire Lecourt, head of the specialist bookstores Bulles en Vrac and La Rubrique à Bulles in Paris, believes that, on the “bande dessinée” segment (comics and graphic novels), diversity is one of France’s major strengths. Publishers in this category provide books in multiple formats, themes and styles. Classics like Bob Morane or Spirou are side by side with new heroes. “Our recent Nobel Prizes in literature have crowned two strong voices: Modiano as regards intimacy, and Le Clézio for his exploration of the world.” ANTOINE GALLIMARD, MADRIGALL

Promoting French Publishing Abroad

The Bureau international de l’édition française (Bief) “helps French publishers sell the rights of their books abroad”, explains its chairwoman Vera Michalski-Hoffman, also president of the Libella publishing group. The Bief assists French publishers and promotes French books in the best possible ways in many international book fairs. “We organise professional meetings and publishes studies to improve market knowledge”, adds Vera Michalski-Hoffman. The Bief also offers fellowships at Livre Paris, the Paris book fair in March, and French publishers are sometimes in charge of foreign colleagues. “They love the art de vivre and our esthetics, reflected in practical books on design, cooking, fashion or architecture.” Preparing for 2017, the Bief intends to strengthen ties between French and German rights managers. The goal is to sign contracts. “We also wish to encourage the participation of French-speaking countries like Belgium or Switzerland in the Frankfurt event, says the Bief’s chairwoman. African publishers will be invited to Paris so that we can help them organise their involvement in the Frankfurt Fair.”

“The Bief organises professional meetings and publishes studies to improve market knowledge”, Vera Michalski-Hoffman.
190 years old
18,000 new titles published every year
under 170 imprints,
in 10 languages

At the 2016 Frankfurt Book Fair:
Hall 5.1/E87 - Hall 5.1/C78 - Hall 6.0/D95 - Hall 6.1/B92
Innovation, language, and youth are key

Paul de Sinéty has been appointed curator of the Guest of Honour event in Frankfurt 2017 by the Institut français (French Institute). He unveils its main objectives.

What will you offer in Frankfurt next year?
The pavilion of honour (2500 sqm) will focus on three themes: innovation, French language, and youth. Writers from all over the world will show the diversity of our literary creation.

The strength of our publishing industry depends on them, as well as on the quality of several fields (youth, comics and graphic novels, coffetable books), and inventive digital or transmedia formats. We will encourage the discovery and translation of a new generation of writers and intellectuals. This year's increase of rights sales from French into German is an excellent sign. It will give us the opportunity to intensify our relations with Germany, and with a younger audience. This will be a celebration of French culture, our way of stimulating the culture of Europe.

Voices From Abroad
In his essay La couleur de l'écritain ("the color of the writer"), La Cheminante, Sami Tchak explores "this truth that no-one can deny: the importance of Paris in the literary destiny of French-speaking African writers. Paris is an ideal place for publishing and legitimation, as well as an essential market." At Seuil, Olivier Bétourné reminds us that "early on, French publishers have attracted this French-speaking movement. André Césaire and Alain Mabanckou aren't published in a ghetto but in main houses." Antoine Gallimard calls this "a bouquet of different voices coming from various countries." Among them are Dany Laferrière (from Haiti and Québec) or Andreï Makine (Russia), who recently became a member like Annie Ernaux. What distinguishes France is that there are more writers than novelists."

Antoine Gallimard agrees: "Besides political fables by Houellebecq, we publish social novels, everyday-life stories and sea adventures." It is true that France used to be "represented by emblematic writers such as Camus, Duras, Sartre or Tournier", he says. But France has recently received two Nobel Prizes in literature, reflecting its diversity. "This crowns two strong voices, underlines the president of Madrignall: Modiano as regards intimacy, and Le Clézio for his exploration of the world."

French writers now focus on "exo-fiction", with biopics like David Poenkino’s novel about Charlotte Salomon. Louis Delas, at L’École des Loisirs, has noticed the same trend in graphic novels. "Their educational qualities enable them to tackle subjects like philosophy, economics and history," he says. Examples include Persepolis (Marjane Satrapi), Les Ignorants (Etienne Davodeau) or L’Arabe du futur (Riad Sattouf). Cécile Boyer-Runge, CEO of Robert Laffont, sees "a new dimension in the integration of the traumatising events of these last months in fiction and non-fiction, as Fouad Laraoui did with his essay Dans la peau d’un djihadiste." Terrorism, religious extremism, identity and immigration are now recurring themes in many books. Jean Arcache, from Place des Éditeurs, thinks that "this will affect our literature in its blood and imagination." The agent Laure Pécher is sure that "today’s socio-political concerns will find their way outside France."
of the Académie Française, that rewarded Boualem Sansal (Algeria) last year. One of the big hits of this autumn is Gaël Faye (Burundi). His first novel, Petit pays (“small country”, Grasset), has already been sold in more than ten countries. French literature is also rich from the success of the Belgian author Amélie Nothomb or the Swiss Joël Dicker. Stefanie Drews, foreign rights manager at Stock, gives the example of Safia Azzedine “who reflects the sensitivity of a woman of Arab origin. These writers, are popular now. They symbolise the renewal of inspiration.” According to London scout Koula MacLehose, books coming from the French-speaking world sell very well. “French literature is interesting because it reaches all French-speaking countries as well as authors brought up in other languages.”

This love is reciprocated, as France is one of the countries in the world that publish the most foreign literature (see page 18). It even discovers writers before their native countries, like Paul Auster or Douglas Kennedy. Their success in France launched them elsewhere. Actes Sud’s president Françoise Nyssen reminds us that “in the past, the French novel was seen as innovating. Then it was accused of not being open to the rest of the world. The large number of translations shows how much France celebrates the quality of writers coming from everywhere.” According to Stéphane Marsan from Bragelonne (fantasy and romance books), “what is really French is Europe. The interest we have for our neighbours and the rest of the world is rarely seen elsewhere.”

“France is welcoming to foreign literature,” agrees Antoine Gallimard. It represents 12 000 titles in 2015, which means that 16 % of our production are translations. In the United States, it’s only 1 %!” Jean Arcache points out that Place des Éditeurs, through its imprints Belfond and Presses de la Cité, publishes 110 translations a year, both by well-known and new authors. “Book fairs are great venues to spot them”, he says. The publishing group also translates French books into English in digital version. “Once they exist in English, others will follow”, he believes – especially if the rights are sold to the movie industry.

Improving Visibility

Various projects have been undertaken to improve the visibility of the French book production. Eurocomics is one of them, “to showcase European comics at an international level”, explains Sophie Castille, foreign rights director at the comic and graphic novel branch of Media-Participations (Dargaud, Dupuis, Lombard). In this respect, French author Cyril Pedrosa should please the Americans. “What makes us special is our graphics and narrative style, which are essential for the American and Japanese markets.” The idea is to sell paper and digital rights by providing the English translation. Besides the classics (Astérix, Spirou), mainstream series (adventure, sci-fi, fantasy) remain successful, as well as more original graphic novels like those of Riad Sattouf. Anna Pavlowitch, director of general literature at Flammarion, insists that “translation is the holy Grail.”

“Out of specialisation is sometimes destabilizing for our foreign colleagues. The French have a real capacity for mixing literary styles”,
MANUEL CARCASSONNE, STOCK
France remains an inspiration in many ways. At Robert Laffont, Cécile Boyer-Runge is sure that "the French spirit is rooted in our history and culture. Rich and complex, it inspires many voices. After all, our language has so much vitality." Daniel Medin teaches comparative literature at the American University in Paris. He publishes the magazine Music and Literature, which will put Eric Chevillard on its next cover. "I learned French thanks to Beckett, and love this uncompromising style that can be found in poetry, philosophy or Minuit writers such as Echenoz or Toussaint. French publishing is very much alive."

A freedom of tone that also explains the ongoing success of Françoise Sagan in Japan or Eastern Europe.

A member of the Man Booker International Prize jury, Daniel Medin has witnessed a growing international interest for French literature. Marie N'Diaye and Maylis de Kerangal appeared on the latest lists, but Michel Houellebecq remains the ultimate star. At Flammarion, Anna Pavlowitch exclaims: "This French genius offers a mirror to the world! Foreigners describe our literature as intellectual. And it is still very attached to style, but the narrative aspect is becoming more important." Koukla MacLehose believes this "demanding literature can be found in Jean-Baptiste Del Amo’s work. His classical writing will seduce everyone."

The French touch is also apparent in other genres. At Bragelonne, Stéphane Marsan considers himself a "publisher-producer". "French-language fantasy and science fiction exist, but is there a French imagination? he wonders. Yes, we use our history and culture, even to escape to another world." Pierre Pevel’s novel Les Lames du cardinal was translated into 14 languages. He’s seen as "the Dumas of dragons". The same is true of Camille Adler’s romantic novel that revives 19th century Paris. "A French author claims his freedom while being anchored in his roots. He extols discovery, the inventiveness of words and the creativity of his imagination", says Stéphane Marsan.

Essays are also on the rise. Derrida, Lacan or Lévy-Strauss remain references. At Fayard, Sophie de Closets thinks that "at the international level, we still need to make some progress, but French theory is emerging with authors like Alain Badiou or Didier Eribon. People want to translate what French intellectuals are saying." Elisabeth Badinter or Thomas Piketty – bought in the US by Harvard University Press – are models to follow. Even in the field of economics, France is able to produce a bestseller.

Success Stories

Jean Arcache is delighted with this evolution of French publishing. "Since Dumas, there had been a lack in popular literature. His heirs now revive their imagination by introducing modern elements and contemporary themes in their writing." Antoine Gallimard thinks that "Harry Potter or Fifty Shades of Grey have a globalisation effect on world-
#3 bestselling French author of 2015

6 NOVELS
3,5 MILLION COPIES SOLD
33 COUNTRIES

“I doubt I’ll read a more brilliant crime novel this year.”

*The Sunday Times*, about *After the crash*

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#7 bestselling French author of 2015

Barbara Abel keeps her readers in suspense in this thriller which blends psychological tension and personal drama.

Karine Giebel confirms with this novel her reputation as “the French Queen of Crime”.

foreignrights.placedesedeiteurs.com
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The revolution is in young adults literature. "The economic challenge is high", agrees Vincent Montagne, but the president of the CNL is convinced that "our multiple creations will resist. The curiosity of our publishers is rewarded in their quest for new talent. Antoine Gallimard concludes that "it is not the end of literature, as there's such a renewal of voices. Instead of limiting itself to a specific field, French literature demonstrates huge freedom. A novel full of joy, like David Foenkinos's, can be as strong and profound as a novel by Boualem Sansal. Frankfurt 2017 will be the showcase of France's diversity and richness."
STAND 5.1 E87

Stock

FOUNDED IN 1708, STOCK IS THE OLDEST PUBLISHING HOUSE IN FRANCE AND HAS BEEN PART OF THE HACHETTE GROUP SINCE 1961. ITS CATALOGUE LISTS NO FEWER THAN 1,300 TITLES. WITH MANUEL CARCASSONNE AS PUBLISHING DIRECTOR SINCE 2013, STOCK FOCUSES ON THREE EDITORIAL FIELDS:

1. The prestigious literary series, **LA BLEUE**, is known for its quality fiction by established authors such as Erik Orsenna, Philippe Claudel and Luc Lang. A chance is also given to new and promising voices such as Adrien Bosc (*Grand Prix du Roman de l’Académie française 2014*), Christophe Boltanski (*Prix Femina 2015*) and, in 2016, Line Papin.

2. **LA COSMOPOLITE**, dedicated to translated fiction, counts a great number of Nobel Prize winners and has been continually exploring world literatures through authors such as Virginia Woolf, Stefan Zweig and Joyce Carol Oates since its creation at the beginning of the twentieth century. Recent authors include Sofi Oksanen (*Prix Femina Étranger 2010*), Saša Stanišić, Ersi Sotiropoulos, Virginia Reeves and Kevin Powers.

3. **THE GENERAL NON-FICTION** list stands for memoirs, pertinent biographies, well-written journalistic investigations and books on politics, history, current affairs, film and, most recently, health, thanks to bestselling author Michel Cymes. **LES ESSAIS**, a series of quality essays, includes authors of different horizons, such as the well-known philosopher Alain Finkielkraut and new names like Anastasia Colosimo.

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Over the past twenty years, French publishing (which is ranked fifth in the world), has fundamentally changed into a regulated market that has managed to preserve the diversity of sales networks without causing an inflation of prices.

Publishing is France’s leading cultural industry, and a mature one at that. In 2015, its total turnover reached 4.14 billion euros (retail price excluding tax), ranking it fifth in the world (IPA data). Over the twenty years between 1995 and 2005, the industry grew by 24.3% (see graphic 1) while book prices rose by 25.4%. There was a 7% drop between 2010 and 2014, subsequently corrected by the slightly positive growth in 2015 and a near stability since the beginning of 2016. The number of copies sold annually has soared to 436 million, a 45.1% increase in twenty years.

Digital publishing saw a turnover of €164 millions in 2015, which is 6.5% of the total turnover of the publishing sector, a rise of +14.9% in one year, doubling over three years. Leaving aside textbooks and specialist trade publishing – of which legal publishing takes first place – digital publishing for a general readership accounts for 3.1% of the turnover of this sector, compared with 2.9% the previous year.

A Regulated Framework of Operations
Book prices have been set by the publishers themselves since January 1982 when the law of August 1981 came into effect. Every retailer must use this price, although they can apply a discount of up to 5%. In practice, most books are sold at retail price. When it comes to sales to libraries, the maximum possible discount is 9%. The actual retail price of textbooks can include an even higher discount if the purchase is made by a public body, an educational establishment or a association facilitating their acquisition by its members.

The commercial relations between publishers and bookshops are governed by contracts, but they must, by law, take qualitative factors into account (and not just quantitative factors) in determining the discounts accorded to bookshops. In 2009, a report assessing the effects of this law, produced by a commission of publishing professionals and members of parliament, was handed to the Minister of Culture. Based on historical data, comparative analyses of the situation in other countries, and future projections, the report concluded that this arrangement remained relevant and had had extremely positive results.

INSEE, the French National Institute of Statistics and Economic Studies (an independent public body), produces price indexes. Over the last twenty years, consumer prices have increased by 33%, whereas book prices have increased by 25.4% (see graphic 2). We can therefore see that the single-price arrangement is not inflationist, as its opponents often claim.

Since 2011, publishers have also been responsible for setting the prices of e-books in France for all retailers, whether they are based in France or abroad. This law applies only to e-books that are identical to the printed versions, although e-books containing a number of additional elements specific to digital editions (web links, audio-visual segments, etc.) as spelled out in the law are also included.

By Jean-Guy Boin, managing director of the Bief

Authors’ rights are a cornerstone of the book industry. The French Intellectual Property Code, created in 1992 – two centuries after the first laws on this subject – sets out all legal aspects thereof.

In November 2014, a law was introduced modifying provisions of publishing contracts so that authors would enjoy also rights for digital editions of their works as they do for print editions. It was the result of an agreement between authors’ and publishers’ organizations, and was negotiated over a period of four years. It is yet another sign of the constant consultations between players in the book industry at every level, consultations that are accompanied by a close and constant contact with the highest authorities, not least the Ministry of Culture.

The State of Play in Different Categories
Over the past twenty years, we have seen considerable growth in comics/graphic novels for children and young adults (see graphic 3) and a considerable drop in the publishing of dictionaries and encyclopaedias – related to the appearance of the new digital media. Literature (nearly 25% of turnover) and practical books (13.4% of turnover) are both growing markets.

The number of new titles and new editions published each year has increased by a factor of 2.9 over the last twenty years, rising from 23,436 to 67,150 (see graphic 4). Of course this phenomenon is not unique to France. There are various reasons for it, specific to the publishing industry, such as the fact that each product is new and unique, and that it is an economy of supply.

When it comes to comics/graphic novels (for both adults and children/YA), the number of new titles and new editions rose during this period from 444 to 3,620. French and Belgian graphic novels comprise a genre in their own right on the international market, alongside manga and comics. The increase in the number of titles
is less spectacular for children/YA comics and graphic novels (a factor of 2.6), although market share has risen from 7.1% to 13.3%.

The number of copies sold has not increased at the same rate as the number of titles published, far from it, resulting in a significant drop in the average number of sales per title.

Everybody recognizes the book sector’s cultural diversity be it the kinds of titles published, the increasing number of publishers and the wealth and the quality of points of sale. Yet we note that there are also disadvantages to what several French publishers call inflation éditoriale (the strong increase in the number of titles published).

Two big concerns are: the issue of profitability per title owing to the drop in sales per title – and therefore the drop in a publishing house’s net profit; and the ever-more complex task faced by bookshops in managing this increased output, be it developing a proper knowledge of the titles and marketing them accordingly, or dealing with the accounting and cash-flow challenges it represents.

The sector needs to find solutions to deal with the reduced time individual titles spend in the spotlight, lower attention spans, and the fact that bookshops simply cannot stock as much variety of titles as they used to. Publishers and bookshops must develop increasingly evolved market-monitoring output, be it developing a proper knowledge of the titles and marketing them accordingly, or dealing with the accounting and cash-flow challenges it represents.

Over the past twenty years, we have seen considerable growth in comics/graphic novels for children and young adults. French and Belgian graphic novels comprise a genre in their own right on the international market.

![Progression of publishing turnover (in billion)](source: estimated retail prices from Syndicat National de l’Édition data)

1. Progression of publishing turnover (€ billion)

![Progression of consumer and book prices](source: Syndicat National de l’Édition)

2. Progression of consumer and book prices

![Breakdown of turnover by book category](source: Syndicat National de l’Édition)

3. Breakdown of turnover by book category

![Production of new titles and new editions](source: Livres Hebdo/Electre.com)

4. Production of new titles and new editions
>> toring tools and promotional tools, focussing on both general and more specialized readerships.

### Sales Channels

Between 1995 and 2015 (see graphic 5), there was a very significant shift in the types of points of sale where books were sold. The new sales outlet was of course the internet, which took a large chunk of the market (19%), accompanied by a major drop in sales through book clubs or mail-order.

Specialized cultural retailers (led by Fnac) saw their slice of the market increase from one-sixth to one-quarter of sales in twenty years. We should recall that the number of shops of this type increased considerably during these two decades. The market-share of local book retail-outlets (such as those selling mainly newspapers/magazines or stationery) fell from 11% to 3.5%, although this is surely the sign of a deeper change affecting not just books but consumer habits in general.

Traditional bookshops, which are responsible for a very considerable proportion of sales of general literature titles, saw their share decrease from 23.6% to 18.5% in twenty years. Most of these bookshops play a decisive role in advising readers, launching books by new authors, and stocking an extensive range of titles from many different publishers.

### International Exchanges

French is the second most translated language in the world. In 2015, 12,225 contracts licensing rights in French books to foreign publishers in over 50 languages were signed (+29.3% in five years). The most translated sectors are children’s/YA, comics/graphic novels, fiction and non-fiction (see graphics 6 and 7). Finally, works translated into French account for nearly 12,000 titles a year, which is nearly 20% of titles published. The parallel between the numbers of books translated in each direction demonstrates the desire of French publishers to find an equilibrium in their international exchanges.

In 2014, the Centre National du Livre and the Institut Français provided funding for translation out of French to the tune of €1,916,000, supporting nearly 1,100 titles. The Centre National du Livre also provided €1,742,000 of funding for the translation into French of 332 titles.
Libella, the truly European publishing group based in Switzerland, Poland and France, focusses on highest quality fiction. For sixteen years our motto has been QUALITY and CURIOSITY. We publish the best of international literary fiction in translation and some of our in-house authors are recognised as enduring references in the field of contemporary fiction.
Translations account for an ever-increasing share of a market that has seen an overall slowdown in the number of titles published, according to data from Livres Hebdo/electre.com for 2015. English, which is by far the biggest language translated, has receded, while there has been an increase in translations from Japanese, German, Portuguese and Chinese.

Germany is Back

English is still the main language translated but continues to lose ground, even if it is still seeing growth when it comes to books on religion, comics/graphic novels, and early learning books and games. Titles initially written in English accounted for 58.1% of all translated titles published in 2015, compared with 59.5% a year earlier and 60.2% in 2013 (the best year ever). The growth of Japanese shows no signs of tiring. In 2015, this was entirely explained by manga (both the publication of new titles and the reissue of old ones), which now accounts for 90.1% of translations from Japanese, compared with 87.7% in 2014. In total, translations from Japanese accounted for 12.1% of all translations, compared with 7.7% in 2008—the most spectacular leap that Japanese has known in seven years.

2015 also saw translations from German increase sharply after a low
point the previous year. However, Italian, Spanish and the Scandinavian languages stalled. And although the five most translated languages accounted for 84.2% of all translations, the year was characterized by a geographical widening of production, with an increase in translations from Portuguese, Chinese, Polish and languages from Eastern Europe, and a 10% leap in “other languages” (941 titles).

**English Declined the Most**

The number of novels translated remains stable, and although translations are still a sizeable share of all novels published, the numbers continue to fall, down to 40.6% compared with 40.9% in 2014 and 42.4% in 2013. Although English still dominates this segment of the market, this is also the segment where it declined the most. At year’s end, it stood at 74.6%, a whole point less than the previous year. However, Italian, Portuguese and the languages of Eastern Europe rose.

In the comics/graphic novels segment, however, translations shot up to 40.5% in 2015 from 37.4% in 2014, and not just because of the rise in publication of manga titles. The growing comics/graphic novels market saw an increase in translations from English, while adaptations of Italian titles also rose strongly. And the comics/graphic novels segment is now hot on the heels of the children’s/YA segment (which saw fewer translations in 2015) when it comes to the segments that account for the most translations. In the children’s/YA segment, translations accounted for 18.3% of titles published in 2015 (all categories combined), compared with 19.4% in 2014. But the growth of translations seems to be particularly uneven in this segment, accounting for 17.5% of new titles in 2013, following a record 20.8% in 2012. Humanities and social sciences remain the fourth most translated segment, although the proportion of translations remains low, at 4.4%.

### Translations by Language

<table>
<thead>
<tr>
<th>ALL</th>
<th>NOVELS</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>2014</td>
</tr>
<tr>
<td>German</td>
<td>644</td>
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<tr>
<td>English</td>
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</tr>
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<td>Arabic</td>
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<tr>
<td>Other</td>
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<tr>
<td>Chinese</td>
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<tr>
<td>Korean</td>
<td>45</td>
</tr>
<tr>
<td>Spanish</td>
<td>439</td>
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<tr>
<td>Eastern Europe*</td>
<td>78</td>
</tr>
<tr>
<td>Italian</td>
<td>538</td>
</tr>
<tr>
<td>Japanese</td>
<td>1396</td>
</tr>
<tr>
<td>Scandinavian langs.</td>
<td>284</td>
</tr>
<tr>
<td>Dutch</td>
<td>115</td>
</tr>
<tr>
<td>Polish</td>
<td>38</td>
</tr>
<tr>
<td>Portuguese</td>
<td>72</td>
</tr>
<tr>
<td>Russian</td>
<td>118</td>
</tr>
<tr>
<td>Total</td>
<td>11859</td>
</tr>
</tbody>
</table>

*EXCEPT RUSSIAN AND POLISH. SOURCE: LIVRES HEBDO/ELECTRE.COM.

**Translations from Portuguese displayed the highest growth over time (average over five years), boosted by Brazil having been invited to the Paris Book Fair in 2015. A revival of interest in manga saw a boom in translations from Japanese, while translations from Chinese continued to rise strongly. Only translations from Korean and Arabic saw no increase over the past five years. As far as literature is concerned, there was less of an increase in translations over the last five years, with the most growth seen in translations from Portuguese, Korean, the languages of Eastern Europe, German and Russian.**

### Changes in the Publication of Translations Since 2011

Although translations from Scandinavian languages stalled, Portuguese, Japanese, the languages of Eastern Europe, Chinese, Polish and Dutch led the charge as regards the increase in the number of translations, which was around 4% over the past five years. Translations from Korean have brought up the rear for the past six years, owing to a drop in the number of adaptations of manhwa (South Korean comics), a trend which should be reversed in 2016, with South Korea being guest of honour at the Paris Book Fair.

**Translations by Sector**

The weight of the novel in the total number of translations continues to fall, down to 32.1% in 2015, compared with 33.2% a year earlier and 34.1% in 2013. The humanities, poetry and theatre also saw a drop in the number of translations. However, the number of translations increased sharply for comics and graphic novels, and art and practical books. Children’s/YA remains stable.
The 20th annual *Livres Hebdo* ranking of French publishers, which is based on the figures from 2015, lists 197 companies that turned over more than one million euros. It comprises 110 publishing groups and independent publishers with a combined turnover of 5.7 billion euros in France and abroad, although the ten main publishing groups between them account for 87.5% of this figure.
French publishing becomes more concentrated each year, with a milestone passed in 2015. The 20th annual Livres Hebdo ranking of French publishers, which is based on the figures from 2015 (see methodology on p. 28) was published in June, the day before the general meeting of the Syndicat National de l’Édition (national publishers’ union) on 30th June. It lists 197 companies that turned over more than one million euros, compared with 204 companies the previous year and 222 companies the year before that. They have a combined turnover of 5.7 billion euros (5.9 billion in 2014) in France and abroad (through exports and subsidiaries). But they are comprised of just 110 publishing groups and independent publishers, compared with 127 in 2014 and 144 in 2013. It is worth noting that, with a combined turnover of five billion euros, the top ten companies in the sector between them account for 87.5% of the turnover of all the publishers listed – not to be confused with their (lesser) share of the entire French publishing sector. This share has become steadily bigger over the last few years. It was 82.2% in 2014, climbing from 78.9% the previous year and 77.1% the year before that.

**Strong Growth**

The two leaders of the sector, Hachette Livre (which saw 66% of its turnover come from outside France) and Editis, are well ahead of the rest, and both displayed strong growth in 2015: +10.1% for the former and +8.9% for the latter. Out of the ten main publishing groups, Média-Participations experienced a slight drop in turnover, and France Loisirs also fell back (owing to the extensive restructuring it has been undergoing), while Madrigall and the legal publishing group Lefebvre Sarrut remained stable. Albin Michel had a boost of 6.3%, and Actes Sud made its first entry into the top ten (up 19.5%), driven by multiple successes in 2015.

Further down the rankings, many companies experienced drops in turnover in 2015, amid an economic situation that is still edgy. Last year may have seen a 1.8% increase in book sales on the French market, according to our Livres Hebdo/I+C data, but many didn’t benefit from it.

Yet several independent companies have seen a more positive trend. Michel Lafon overtook Panini to place just behind Actes Sud, despite not matching its record turnover of 2013. Delcourt, Glénat and Eyrolles sit squarely among the top fifteen publishing groups. Hugo & Cie surfed the success of its best-sellers to jump ten places, up to 17th. Groupe du 27 has also soared, up from 36th place to 20th, thanks to the setting-up of its own sales and marketing team, while Trédaniel rises from 39th place to 25th, having profited from the vogue for wellbeing and personal development. All these performances testify to the renewal of the sector.

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**Actes Sud joins the Top 10**

The two leaders of the sector, Hachette Livre (which saw 66% of its turnover come from outside France) and Editis, are well ahead of the rest, and both displayed strong growth in 2015: +10.1% for the former and +8.9% for the latter. Out of the ten main publishing groups, Média-Participations experienced a slight drop in turnover, and France Loisirs also fell back (owing to the extensive restructuring it has been undergoing), while Madrigall and the legal publishing group Lefebvre Sarrut remained stable. Albin Michel had a boost of 6.3%, and Actes Sud made its first entry into the top ten (up 19.5%), driven by multiple successes in 2015.

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---

**The top ten companies in the sector**

**THE MAIN TEN PUBLISHING GROUPS**


<table>
<thead>
<tr>
<th>Rank</th>
<th>Company</th>
<th>Turnover in millions of euros</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Hachette Livre</td>
<td>384</td>
</tr>
<tr>
<td>2</td>
<td>Groupe Albin Michel</td>
<td>178</td>
</tr>
<tr>
<td>3</td>
<td>RELX Group*</td>
<td>133</td>
</tr>
<tr>
<td>4</td>
<td>La Martinière Groupe</td>
<td>220</td>
</tr>
<tr>
<td>5</td>
<td>France Loisirs</td>
<td>250</td>
</tr>
<tr>
<td>6</td>
<td>Média-Participations</td>
<td>94</td>
</tr>
<tr>
<td>7</td>
<td>Lefebvre Sarrut</td>
<td>96</td>
</tr>
<tr>
<td>8</td>
<td>Groupe Madrigall</td>
<td>48</td>
</tr>
<tr>
<td>9</td>
<td>Editis</td>
<td>43</td>
</tr>
<tr>
<td>10</td>
<td>Hachette Livre</td>
<td>43</td>
</tr>
</tbody>
</table>

**BREAKDOWN OF THE 2015 TURNOVER**

The 197 publishers in our ranking – each of which registered a turnover of more than one million euros – accounted for a combined turnover of 5.75 billion euros in France and abroad, down 3.4%* on 2014.
Notes on the 2016 Ranking of French Publishers

Hachette Livre (No. 1)

After seeing its turnover fall over the previous two years, Lagardère’s publishing arm returned to growth in 2015 (+ 10.1%) with a stable positive operating profit of 198 million euros. With 6,965 staff spread across 70 countries, and over 150 imprints (17,965 new titles in 2015), it ranks eighth in the world publishing rankings (fifth if one excludes trade publishing). 34% of Hachette Livre’s turnover is achieved in France (750 million euros), 24% in the United States (where Hachette Book Group bought Perseus Books in spring 2016) and Canada, 23% in the United Kingdom and Australia, and 8% in Spain and Latin America, while its international partworks division was itself responsible for 11%. Excluding the partsworks division, the group’s production breaks down as follows: general literature (40%), children/YA and illustrated (17%), education (16%), reference (3%), distribution (12%), other sectors (1%). Digital products account for 9% of the total turnover. In France (2,769 staff), Hachette Livre leads the education sector (approximately one-quarter of the turnover) and the reference and practical sector (cooking, tourism, health, etc.). It is strong in general literature, children/YA, coffee-table and art books, and partworks, with several subsidiaries listed further down the table: Hachette Collections (partworks), Hatier (including Foucher), Larousse, LGF (Le Livre de Poche), which owns Audiolib (audio books) and is itself 40% owned by Albin Michel (No 8), Dunod (including Armand Colin), Lattès, Fayard, Albert-René, Grasset, Didier, Pika, Stock, Calmann-Lévy, Ragot, Hazan, and Kero (bought in December 2015). In April 2016, it sold its 50% share in Harlequin France (No. 18) to the American publishing group HarperCollins, and in June 2016 it began to diversify into games for mobile platforms with the purchase of Neon Play by Hachette UK.

Editis (No. 2)

This subsidiary of Planeta, number one in Spanish publishing, is close behind Hachette Livre on the French market, with a turnover up by 8.9% in 2015. Editis strengthened its position in sales and distribution thanks to the purchase of Volumen from La Martinière (No. 7) by its subsidiary Interforum. Indeed it is also active in the education, reference, general literature, children/YA and illustrated sectors, but neither communicates or registers the data from its subsidiaries: Place des Éditeurs (Acropole, Belfond, Hemma, Hors Collection, Langue au Chat, Lonely Planet [Licence], Omnibus, Prés aux Clercs, Presses de la Cité, Solar), Univers Poche (Pocket, PKJ, 10/18, Pleure Editions, Kurokawa, 12-21), Nathan (including Bordas, Le Robert, Retz, Clé International), Laffont (including Julliard, Nil, Seghers, Bouquins and R); Éditions (Plon, Perrin, Presse de la Renaissance, First, Gründ, Les Escales, Le Dragon d’Or; Tana), La Découverte, Le Cherche Midi, Sonatine (including Super 8); Parachute.

Madrigall (No. 3)

This publishing group controlled by Antoine Gallimard recorded a stable turnover in 2015. Its editorial operations are organized around three branches: Gallimard (including Folio, Bibliothèque de la Pléiade, Quai Voltaire, Verticales, Jolie Lésofil, Alternatives, Bleu de Chine, Gallimard Jeunesse, Gallimard Loisirs Guides, Dénoblé, Mercure de France, P.O.L. [87% owned by Madrigall]; La Table Ronde, Futuropolis, Les Grandes Personnes); Flammarion (including J’ai lu/Librio, in which Hachette has a 35% share); Arthaud; Aubier; Autrement; Clé International; Climats; Maison Rustique; Père Castor; Pygmalion; Fluide Glacial; Casterman. The group’s sales and marketing arm comprises Diffusion Gallimard, Diffusion Flammarion, CDE and Fed (supermarkets and hypermarkets), as well as Sofédis. The distribution arm comprises Sodis et UD Madrigall also has a majority shareholding in the digital distribution platform Eden Livres (in which La Martinière and Actes Sud also have shares), and minority shareholdings in Hoébeke (49%), Sarbacane (19%), Télémaque (10%) and Presses Universitaires de France, as well as owning a dozen bookshops.

Lefebvre Sarrut (No. 4)

The main specialist French publishing group, which focuses on legal books, and has a staff of 2,186, recorded a stable turnover and a very healthy profit. It is 66% owned by the Lefebvre family through the Frojal holding company while Banexi holds a 16% share, and the company’s upper management hold 17%. Lefebvre Sarrut’s French companies comprise Francis
Lefebvre, les Editions Législatives and Dalloz (including Sirey, Delmas, L’Argus de l’Assurance and Juris Associations), ranked lower down, while abroad it owns El Derecho (Spain), Indicatore (Belgium and the United Kingdom), SDU (Netherlands), Ipsuaa Francis Lefebvre (Italy 50%) and Juris (Germany 50%). The group also operates in the training sector with Elegia, Dalloz Formation and CSP Formation (France and Belgium).

**Média-Participations (No. 5)**

Média-Participations is the publishing group of Vincent Montagne – president of the Syndicat National de l’Édition. It is controlled by the Montagne family (60%), along with Axa (19%), Michelin (14%), the Caisse des Dépôts and CIC Finances. Média-Participations has 1,104 staff and is the European leader of the comics/graphic novels sector – 30% of its turnover comes from Dargaud, Duglas, Le Lombard, Kana, Urban Comics, Blake et Mortimer and Lucky Comics. It is also active in illustrated, children’s/YA, religious and practical books through the Fleurus publishing group (including Fleurus, Mame, Edifa, Descléée, Tardy Rustica, Mango, ENPC, Vagnon, Chronique, Mediation and Hugolin & Manum), which accounts for 15% of its turnover. Sales and distribution and related services (Média Diffusion, MDS, etc.) represent 20% of turnover, while audiovisual and digital account for 17% (Ellipsanime, Belvision, Stormimages, Dargaud Media, Dupuis Audiovisuel, Citel, Kana Home Video, VF Films Production, Mediaton Distribution, Anuman Interactive). Press and magazines comprise 18% (Rustica, Système D, La Gazette des Petits Gourmands, Famille Chrétienne, Magnucat and the religious press agency I. Media, etc.).

**France Loisirs (No. 6)**

France’s premier book club company owns the leading book club, Le Grand Livre du Mois, and 25% of the audiobook publisher Audiolib (alongside LGF/Le Livre de Poche). It is owned by Actissia, which was sold by the American investment fund Najafi to the investment fund NS: NO SIGNIFICANCE. © LIVRES HEBDO 2016.

**La Martinière Groupe (No. 7)**

La Martinière produces a variety of literature through Seuil (including Points, L’Olivier [90%], Anne-Marie Métallé [80%], Don Quichotte, Editions du Sous-Sol); illustrated and art books, practical books, and children’s/YA books through La Martinière Jeunesse, Seuil Jeunesse, Delachaux et Niestlé. The publishing group achieves much of its turnover in the United States (Abrams) and Germany (Knausbeck). It is controlled by the Wertheimer family (46%), Hervé de La Martinière (29%), Tribune Company (5%) and around fifteen small shareholders. The group itself has minority shareholdings in Arléa and Spirit. In July 2015, it sold Volumes (its sales and distribution company) to Interforum (Éditions, No. 2).

**Groupe Albin Michel (No. 8)**

The family publishing group Albin Michel comprises Albin Michel, Magnard-Vuibert (including Delagrave, Castella, LT Jacques Lanore, Librairie des Écoles, Horay De Boeck Supérieur [bought in February 2015]) and the sales and distribution company Dilisco), 40% of LGF/Le Livre de Poche (controlled by Hachette, No. 1) and, since October 2015, 30% of Jouveney (No. 59). It also owns seven bookshops in France.

**Actes Sud (No. 9)**

This family publishing group is based in Arles, and is one of the main independent publishers of general literature and illustrated books (children’s/YA, art, comics/graphic novels). Actes Sud controls Payot & Rivages, Actes Sud Junior, Babel, Actes Sud-Papiers, Solin, Sindbad, Photo Poche, Rougeaure, Jacqueline Cham-bon, Hélium, Thierry Magnier, Imprimerie Nationale, L’An 2, Errance, Picard, Gaia (73%) and Textuel (65%). It holds shares in André Versaille (35%), Les Liens qui Libèrent (30%) and Incite (30%).

**Michel Lafon Publishing (No. 10)**

Michel Lafon is one of the main independent publishers of general literature and coffee-table books. It also owns the Privé imprint.

**Panini France (No. 11)**

This French subsidiary of the eponymous Italian publishing group is leader of the sticker collection market, and also publishes manga and comics.

**Elsevier Masson (No. 12)**

Elsevier Masson is the French medical publishing arm of the third biggest global publishing group, the Dutch/British RELX Group. It also owns LexisNexis.

**Groupe Delcourt (No. 13)**

This independent publisher of comics/graphic novels comprises Delcourt (including the manga imprint Tonkam), Soleil (including Quadrants), the audiovisual production company RG Square, the sales and marketing company Delsol and 50% of the comics/graphic novels school, Académie Brassageur Delcourt, launched in 2014.

**Groupe Glénat (No. 14)**

Glénat mainly publishes comics, manga and graphic novels, children’s/YA books, coffee-table and practical books (mountains, sea,
### Growth: Each in Their Own Way

<table>
<thead>
<tr>
<th>Publisher</th>
<th>Turnover 2015 (€k)</th>
<th>Turnover 2014 (€k)</th>
<th>Var. (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Allary éditions</td>
<td>5265</td>
<td>2362</td>
<td>122.9</td>
</tr>
<tr>
<td>2 Jean-Claude Lattès</td>
<td>22171</td>
<td>10870</td>
<td>104.0</td>
</tr>
<tr>
<td>3 Bernard de Fallois</td>
<td>8661</td>
<td>4515</td>
<td>91.8</td>
</tr>
<tr>
<td>4 Hugo &amp; Cie</td>
<td>28930</td>
<td>15264</td>
<td>89.5</td>
</tr>
<tr>
<td>5 Groupe du 27</td>
<td>19530</td>
<td>11009</td>
<td>77.4</td>
</tr>
<tr>
<td>6 Albert-René</td>
<td>13725</td>
<td>7853</td>
<td>74.8</td>
</tr>
<tr>
<td>7 Aparis</td>
<td>4593</td>
<td>2818</td>
<td>63.0</td>
</tr>
<tr>
<td>8 Grasset &amp; Fasquelle</td>
<td>13015</td>
<td>8204</td>
<td>58.6</td>
</tr>
<tr>
<td>9 Philippe Rey</td>
<td>1841</td>
<td>1166</td>
<td>57.9</td>
</tr>
<tr>
<td>10 Blanche</td>
<td>1117</td>
<td>708</td>
<td>57.6</td>
</tr>
<tr>
<td>11 Michel Lafon Poche</td>
<td>3860</td>
<td>2885</td>
<td>33.8</td>
</tr>
<tr>
<td>12 La Plage</td>
<td>2393</td>
<td>1718</td>
<td>30.3</td>
</tr>
<tr>
<td>13 Budo</td>
<td>1484</td>
<td>1154</td>
<td>28.6</td>
</tr>
<tr>
<td>14 Calmann-Lévy</td>
<td>7732</td>
<td>6263</td>
<td>23.5</td>
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<tr>
<td>15 Fayard</td>
<td>15027</td>
<td>1206</td>
<td>23.1</td>
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<tr>
<td>16 Carpentier</td>
<td>2390</td>
<td>1966</td>
<td>21.6</td>
</tr>
<tr>
<td>17 Stock</td>
<td>7939</td>
<td>6558</td>
<td>21.1</td>
</tr>
<tr>
<td>18 Leduc-s</td>
<td>6077</td>
<td>5051</td>
<td>20.3</td>
</tr>
<tr>
<td>19 L’Iconoclastie</td>
<td>3104</td>
<td>2596</td>
<td>19.6</td>
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<tr>
<td>20 Actes Sud</td>
<td>84605</td>
<td>70792</td>
<td>19.5</td>
</tr>
</tbody>
</table>

A single success was responsible for the spectacular leap in turnover of each of the several publishing houses who achieved good positions in our ranking of the biggest growths of 2015. L’Arabe du futur by Riad Sattouf boosted the results of Allary. Joël Dicker’s Le livre des Baltimore did the same for De Fallois, as did the After series for Hugo & Cie, and the 36th Astérix book, Le papyrus de César, for Albert-René.

Philippe Rey benefited from Kerry Hudson’s La couleur de l’eau [Thirst], which won the Prix Femina Étranger. Lattès, meanwhile, enjoyed the success both of the Grey quartet (the bestselling novels of 2015) and Delphine de Vigan’s D’après une histoire vraie (Prix Renaudot). Groupe du 27 (Les Arènes, L’Iconoclaste, etc.) was buoyed by the setting-up of its own sales and marketing team, and Aparis (Edilivre, I-Kiosque) by their purchase of Publibook. In all, three-quarters of the publishing houses that displayed the highest growth published general literature. Five of them were already high achievers last year: Hugo & Cie, Aparis, Michel Lafon Poche, La Plage, Carpentier.

### Decline: Reversals of Fortune

<table>
<thead>
<tr>
<th>Publisher</th>
<th>Turnover 2015 (€k)</th>
<th>Turnover 2014 (€k)</th>
<th>Var. (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Michel Lafon Education</td>
<td>2134</td>
<td>8313</td>
<td>-74.3</td>
</tr>
<tr>
<td>2 Le Dilettante</td>
<td>2089</td>
<td>7802</td>
<td>-73.2</td>
</tr>
<tr>
<td>3 P.O.L</td>
<td>2050</td>
<td>4410</td>
<td>-53.5</td>
</tr>
<tr>
<td>4 Zulma</td>
<td>1207</td>
<td>2123</td>
<td>-45.5</td>
</tr>
<tr>
<td>5 Au Diable vauvert</td>
<td>1047</td>
<td>1855</td>
<td>-43.6</td>
</tr>
<tr>
<td>6 Institut culturel de Bretagne</td>
<td>9293</td>
<td>14067</td>
<td>-33.9</td>
</tr>
<tr>
<td>7 Kero</td>
<td>2533</td>
<td>3515</td>
<td>-27.9</td>
</tr>
<tr>
<td>8 Editions du Rocher</td>
<td>2523</td>
<td>3337</td>
<td>-24.4</td>
</tr>
<tr>
<td>9 Editions du Moment</td>
<td>1015</td>
<td>1327</td>
<td>-23.5</td>
</tr>
<tr>
<td>10 Les Grandes Personnes</td>
<td>1015</td>
<td>1320</td>
<td>-23.1</td>
</tr>
<tr>
<td>11 France Loisirs</td>
<td>250000</td>
<td>325000</td>
<td>-23.1</td>
</tr>
<tr>
<td>12 Panini France</td>
<td>58736</td>
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<td>-22.4</td>
</tr>
<tr>
<td>13 Alpen</td>
<td>2250</td>
<td>2900</td>
<td>-22.4</td>
</tr>
<tr>
<td>14 RMN-Grand Palais</td>
<td>6203</td>
<td>7870</td>
<td>-21.2</td>
</tr>
<tr>
<td>15 Springer Verlag France</td>
<td>4141</td>
<td>5190</td>
<td>-20.2</td>
</tr>
<tr>
<td>16 Dupuis</td>
<td>40796</td>
<td>50275</td>
<td>-18.9</td>
</tr>
<tr>
<td>17 Somogy éditions d’art</td>
<td>2337</td>
<td>2873</td>
<td>-18.7</td>
</tr>
<tr>
<td>18 Minuit</td>
<td>2839</td>
<td>3469</td>
<td>-18.2</td>
</tr>
<tr>
<td>19 Ouest-France éditions</td>
<td>5391</td>
<td>6574</td>
<td>-18.0</td>
</tr>
<tr>
<td>20 Pearson France</td>
<td>5746</td>
<td>6877</td>
<td>-16.5</td>
</tr>
</tbody>
</table>

Of the twenty publishers displaying the strongest decline in turnover in 2015, only Springer and RMN-Grand Palais (whose activity continues to shrink) featured in the previous year’s rankings of the strongest declines. The top of the table highlights the reversal of the previous year’s fortunes (particularly for smaller houses), of which the vicissitudes of Michel Lafon Éducation’s African activities are one example. These include Le Dilettante, orphaned of the 2014 success of Anna Gavalda’s La vie en mieux, P.O.L, bereft of the hit that was Emmanuel Carrère’s Royaume, Zulma, wistful for the double successes of Jean-Marie Blas de Roblès’s L’île du Point Némo and Audur Ava Olafsdóttir’s L’exception [The Exception], and Au Diable Vauvert, which had a smash with Jean-Paul Didierlaurent’s Le liseur de 6h27.

The decline affected publishers in all sectors: general literature, children’s/YA (Les Grandes Personnes), BD (Panini, Dupuis), art (RMN, Somogy), practical (Ouest-France), education (Pearson) and science (Springer).
wine, gastronomy monuments, heritage) through the imprints Glénat, Vents d'Outest, Glénat Jeunesse, Société de Géographie. The group also publishes the following imprints under licence: Atlas, Mon Jardin & Ma Maison, Le Journal de la Maison, Auto-moto, Campagne Décoration, Cheval Magazine, Psychologies Magazine, Le Monde. It also publishes the magazines L’Alpe and Billebaude (with the Maison de la Chasse – a hunting association) and owns two comics/graphic novels bookshops in Lyon and Grenoble, as well as a gallery in Paris.

**Groupe Eyrolles (No. 15)**
Eyrolles publishes books for professionals (construction, public works, management, etc.), as well as practical books, under the imprints Eyrolles, Eyrolles Education, Éditions d’Organisation and GEP. The company also owns the sales and marketing company Géodif, and the bookshops Eyrolles (Paris) and Librairie de Provence (Aix-en-Provence).

**Groupe Revue Fiduciaire (No. 16)**
This independent publishing group publishes *Les Publications fiduciaires* and *Le Véligue* among numerous financial magazines and books.

**Hugo & Cie (No. 17)**
Hugo & Cie, which includes Chiflet & Cie and Hugo-Desinge, publishes popular fiction, humour, practical books, sport, children’s/YA literature and comics/graphic novels.

**Harlequin (No. 18)**
In April 2016, Hachette Livre (No. 1) sold its 50% stake in the French arm of Harlequin (the world’s leading romance publisher) to the American publishing group HarperCollins (ranked 18th in the world), which now owns it 100% and aims to make it the bridgehead of its growth in France.

**Editions Bayard (No. 19)**
This is the publishing arm of Bayard Presse. It publishes children’s/YA, humanities and religion. It includes Milan, which is listed below.

**Groupe du 27 (No. 20)**
Groupe du 27 belongs to the holding company BSA (Beccaria, Sivry and Associates) and includes Les Arènes, L’Iconoclaste and Rollin Publications (the magazines XXI and 6 Mois), which is listed below.

**Belin (No. 21)**
Belin belongs to the reinsurer Scor – which also owns PUF (No. 34). They publish textbooks and, also own Le Pommier, Pour la Science and Herscher.

**Lextenso (No. 22)**
A subsidiary of Petites Affiches, Lextenso publishes legal, economics and management titles through the imprints LGDJ, Montchrestien, Gualino, Défroïnos, Joly and Gazette du Palais.

**Nouvelles éditions de l’Université (No. 23)**
Nouvelles Éditions de l’Université publishes the *Petit Futé* travel guides and owns Publi-book, listed below.

**Auzou (No. 24)**
This independent started out publishing reference books for direct selling, but now focuses on children’s/YA, producing some 130 new titles a year.

**Groupe Trédaniel (No. 25)**
This publishing group produces books on spirituality; the occult, health, wellbeing and personal development under the imprints Guy Trédaniel, Le Courrier du Livre, Energie and Derry-Médiac.

**Prisma Éditions (No. 26)**
The publishing arm of the eponymous press group – a subsidiary of the press branch of the German company Bertelsmann – publishes a mixture of co-editions (including National Geographic, listed below) and works purely under its own name.

**Bragelonne (No. 27)**
This independent is France’s leading fantasy publisher, but has also developed Milady, which publishes romance in pocket and large-pocket editions.

**Codes Rousseau (No. 28)**
This specialist in driver training and the high-way code is a subsidiary of the German Springer group (as is Springer Verlag France – No. 57), which is ranked 20th in the world overall, and second for scientific, technical and medical magazines.

**Bamboo (No. 29)**
A major independent publisher of humorous comics and graphic novels, Bamboo also publishes realist comics/graphic novels (Grand Angle) and manga (Doki-Doki).

**Ellipses (No. 30)**
Ellipses is an independent university publisher.

**Lavoisier (No. 31)**
This independent technical publishing group owns Tec & Doc, EMI, Hermès, Synthèse Agricole, Médecine Sciences Publications and the online bookshops Lavoisier.fr and eLavoisier.fr.

**Vigot-Maloine (No. 32)**
This family medical publisher also owns the specialist medical bookshop Maloine, in Paris.
### EDP Sciences (No. 33)
EDP Sciences is a scientific, technical and medical publisher jointly owned by the French Physics Society, the French Chemistry Society, the Applied and Industrial Mathematics Society and the French Optics Society.

### PUF (No. 34)
Presses Universitaires de France is controlled by the reinsurer Scor (which also owns Belin, No. 21), holding 52.3% of the capital alongside the author-owned Libris (23%), Madrigall (No. 3), who distribute their books, and the mutual insurance fund Thôt.

### De Fallois (No. 36)
Hachette Livre holds a minority share in De Fallois, who are perhaps best known for being the French publisher of the bestselling Swiss author Joël Dicker.

### Lito (No. 37)
Lito is an independent publisher of children’s/YA books.

### L’Harmattan (No. 38)
This independent publishing house initially focussed on the humanities, but now has a dozen imprints, including L’Harmattan, Micha- lon, Tériade and Odin, and around fifteen international offices and subsidiaries, mainly in Africa. It publishes over 2,500 new titles a year and owns the digital multimedia platform Harmathèque.com, and L’Harmattan Vidéo. L’Harmattan owns a number of specialized bookshops in Paris, as well as Le Lucernaire, a cinema/theatre/bookshop/restaurant.

### SED (No. 39)
This independent textbook publisher focuses on nursery school, primary school and special- ized education.

### Artège Groupe (No. 40)
This publisher of religious and general books, which features for the first time in the ranking in consolidated form, comprises the imprints Artège, DDB, Zodiaque, Le Rocher and Motifs.

### Faton (No. 41)
This independent publisher based in Dijon produces coffee-table books on art history, archaeology history and general culture, as well as children’s/YA books. They also publish magazines and periodicals on the same sub- jects.

### Le Cerf (No. 42)
This religious publisher is owned by the Domin- ican Order and the Le Monde group.

### Groupe Archipel (No. 43)
Jean-Daniel Belfond’s publishing group includes L’Archipel, Écriture, Presses du Châ- telet and Archipoche.

### RMN-Grand Palais (No. 44)
The Réunion des Musées Nationaux (the state body that manages many of France’s most pro- minent national museums) is the main public art/heritage publisher.

### Leduc.s (No. 45)
This independent publisher of books on prac- tical subjects, wellbeing and personal develop- ment also publishes popular literature (Charle- ston, Diva), human-resources management titles (Aliso), humour (Tut-tut) and

### Children’s/YA books (Zethel). It created the Eddison imprint for the international market.

### Dila (No. 46)
The Department for Legal and Administrative Information (DILA) is an arm of the French state’s central administrative division incorpo- rating La Documentation Française and the Journaux Officiels (official gazettes of the French Republic).

### Pearson France (No. 47)
This subsidiary of the British publishing group Pearson – the biggest publishing group in the world, and a leader in education publishing – produces university textbooks as well as books for companies, and books on practical subjects and photographic techniques.

### Ouest-France Éditions (No. 48)
This subsidiary of the regional daily newspaper Ouest-France publishes illustrated books, including by the imprint Éditions du Chasse- Marée. It has a 67% shareholding of the sales and distribution company Cap Diffusion alongside Éditions Sud-Ouest (No. 96).

### Ki-oon (No. 49)
Over the last ten years, Ki-oon has become the main independent publisher of manga.

### Allary (No. 51)
This publisher of general literature was estab- lished by Guillaume Allary in 2013 and has gained some renown for publishing several titles by Matthieu Ricard and Riad Sattouf.

### Terre Vivante (No. 53)
Founded in 1979, Terre Vivante is the oldest practical ecology publisher in France.

### Sand (No. 56)
This independent publisher comprises Meng- gis (see below), Tchou and Place des Victoires.

### Springer Verlag France (No. 57)
Springer Verlag France is a subsidiary of the German scientific publisher Springer – ranked 20th in the world – who also owns Codes Rouse- sau (No. 28).

### Frémeaux & Associés (No. 58)
Audio book specialist.

### Publisher | Parent company | Country | Turnover 2015 (€k) | Turnover 2014 (€k) | Var. (%) | Net result | Staff
--- | --- | --- | --- | --- | --- | --- | ---
64 | LR Presse | F | 3 412 | 1 630 | 109,3 | 64 | 16
- Delachaux etNiéristé | La Martinère Groupe | F | 3 400 | 3 500 | - 2,9 | 20 | 10
- Hazan | Hachette Livre | F | 3 366 | 3 315 | 1,5 | 6 | 6
- Les Belles Lettres | F | 3 280 | - | 11 | 1 | 20
66 | Gérard Billault | F | 3 301 | 3 271 | 0,9 | 141 | 19
- Tallandier | F | 3 241 | - | 20 | 6 | 6
- Edilivre | Aparis | F | 3 206 | 2 818 | 13,8 | 450 | 22
67 | CRER | F | 3 197 | 3 653 | -12,5 | 319 | 17
- Rouergue | Actes Sud | F | 3 166 | 3 405 | - 7,0 | 173 | 9
- L’Iconoclaste | Groupe du 27 | F | 3 104 | 2 596 | 19,6 | 472 | 2
- Crépin-Leblond | F | 3 027 | - | 171 | 10 | 7
- Héloise d’Ormesson | F | 2 907 | - | 263 | 9 | 9
69 | Minuit | F | 2 839 | 3 469 | -18,2 | 263 | 9
70 | Amphora | B. Dubois | F | 2 760 | 3 120 | -11,5 | 335 | 7
71 | Sauramps Médical | Dominique Torrelles | F | 2 672 | 2 833 | - 5,7 | 45 | 9
72 | Groupe Piktos | DG Diffusion | F | 2 598 | 2 439 | 6,5 | 573 | 8
- Kero | Hachette Livre | F | 2 533 | 3 151 | - 21,2 | 9 | 9
- Éditions du Rocher | Artège | F | 2 523 | 3 337 | -24,4 | 337 | 1
- Phaidon France | Phaidon Press | GB | - | 2 507 | NS | 8 | 8
73 | Berger-Levrault éditions | Berger-Levrault | F | 2 417 | 2 813 | - 14,1 | 210 | 7
74 | Sabacane | F | 2 406 | 2 150 | 11,9 | 8 | 8
75 | Carpenter | F | 2 390 | 1 966 | 21,6 | 12 | 7
76 | Fontaine Picard | F | 2 381 | 2 578 | -7,6 | 139 | 7
77 | Somogy | LBM | F | 2 337 | 2 873 | -18,7 | 260 | 10
- Anne-Marie Métailié | Seuil | F | 2 333 | 2 154 | 8,3 | 419 | 10
- Autrement | Madrigall | F | 2 287 | 2 707 | - 15,5 | 337 | 8
78 | Alpen | F | 2 250 | 2 900 | - 22,4 | 4 | 4
79 | La Plage | F | 2 239 | 1 718 | 30,3 | 209 | 5
- Bertrand Lactoste | F | - | 2 193 | NS | 6 | 6
- Michel Lafon Education | Michel Lafon Publishing | F | 2 134 | 8 313 | -74,3 | 8 | 8
80 | Le Dilettante | F | 2 089 | 7 802 | -73,2 | 40 | 5
81 | HC éditions | Hervé Chopin | F | 2 055 | 1 850 | 11,1 | 28 | 4
- P.O.L | Madrigall | F | 2 050 | 4 410 | -53,5 | 4 | 4
- Descleé de Brouwer | Artège | F | 2 047 | 2 260 | - 9,4 | 139 | 7
- National Geographic | Prisma Media | F | 2 037 | 2 220 | -8,2 | 8 | 8

NS: NO SIGNIFICANCE. © LIVRES HEBDO 2016.
Profitability: an Effort Over the Long-Term

Les Éditions du Jaguar, who publish African-related travel guides and coffee-table books, once more appear among the most profitable outfits in publishing, this time in the lead. In their wake come eleven other publishers who already featured in the previous year’s rankings of the most profitable publishers: Lefebvre Sarrut and its subsidiary Éditions Législatives, Trédaniel and its subsidiaries Le Courrier du Livre and Dervy-Médicis, Springer, Piktos, Labussière, Revue Fiduciaire, L’Iconoclaste and Les Classiques Garnier. By contrast, the publishers whose good results derive mainly from the more or less lasting success of this or that bestseller hardly feature in the list, even though we do find Allary, the publisher of Riad Sattouf, and Hugo & Cie (After). Publishers of general literature feature relatively little in a ranking dominated by specialized publishers, but we note the presence of Allary, Hugo & Cie, Les Éditions Métailié and L’Iconoclaste.

### Profitability: an Effort Over the Long-Term

<table>
<thead>
<tr>
<th>Publisher</th>
<th>Turnover 2015 (€k)</th>
<th>2015 net profit (€k)</th>
<th>Profitability (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Edicions du Jaguar</td>
<td>1,556</td>
<td>650</td>
<td>41.8%</td>
</tr>
<tr>
<td>2 Springer Verlag France</td>
<td>4,141</td>
<td>987</td>
<td>23.8%</td>
</tr>
<tr>
<td>3 Éditions législatives</td>
<td>87,083</td>
<td>19,813</td>
<td>22.8%</td>
</tr>
<tr>
<td>4 Groupe Piktos</td>
<td>2,598</td>
<td>573</td>
<td>22.1%</td>
</tr>
<tr>
<td>5 Le Courrier du livre</td>
<td>5,649</td>
<td>1,205</td>
<td>21.3%</td>
</tr>
<tr>
<td>6 Allary éditions</td>
<td>5,265</td>
<td>1,016</td>
<td>19.3%</td>
</tr>
<tr>
<td>7 Anne-Marie Metaille</td>
<td>2,333</td>
<td>419</td>
<td>18.0%</td>
</tr>
<tr>
<td>8 Hugo &amp; Cie</td>
<td>28,930</td>
<td>5,066</td>
<td>17.5%</td>
</tr>
<tr>
<td>9 Alain Labussière</td>
<td>1,476</td>
<td>253</td>
<td>17.1%</td>
</tr>
<tr>
<td>10 Groupe Trédaniel</td>
<td>15,946</td>
<td>2,705</td>
<td>17.0%</td>
</tr>
<tr>
<td>11 Groupe Revue fiducia</td>
<td>33,755</td>
<td>5,678</td>
<td>16.8%</td>
</tr>
<tr>
<td>12 Dervy-Médicis</td>
<td>1,702</td>
<td>278</td>
<td>16.3%</td>
</tr>
<tr>
<td>13 L’Iconoclaste</td>
<td>3,104</td>
<td>472</td>
<td>15.2%</td>
</tr>
<tr>
<td>14 Archipoche</td>
<td>1,839</td>
<td>276</td>
<td>15.0%</td>
</tr>
<tr>
<td>15 Éditions Sud-Ouest</td>
<td>1,339</td>
<td>197</td>
<td>14.7%</td>
</tr>
<tr>
<td>16 Trédaniel</td>
<td>10,297</td>
<td>1,500</td>
<td>14.6%</td>
</tr>
<tr>
<td>17 Éditions Lefebvre Sarrut</td>
<td>396,162</td>
<td>57,640</td>
<td>14.5%</td>
</tr>
<tr>
<td>18 Editions Lefebvre Sarrut</td>
<td>3,206</td>
<td>450</td>
<td>14.0%</td>
</tr>
<tr>
<td>19 Classiques Garnier</td>
<td>1,514</td>
<td>206</td>
<td>13.6%</td>
</tr>
<tr>
<td>20 Leduc.s</td>
<td>6,077</td>
<td>818</td>
<td>13.5%</td>
</tr>
</tbody>
</table>

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Foreign Publishers: Nearly all European

Two companies who appeared a year ago in the table of the main foreign publishers and publishing groups with a base in France have dropped out this year: France Loisirs finds itself flying the French colours following the sale of its parent company, Actissia, by the American investment fund Najafi; as for Lamy, whose activities now lie very far from publishing, it no longer appears in our ranking of the main publishers. Phaidon, however, nips onto the bottom rung of the list. Editis, a subsidiary of the Spanish Planeta group, remains the biggest foreign company in France. With the exception of Harlequin – 100% owned by the American HarperCollins group after Hachette sold its 50% share in April – all foreign-owned publishers in France belong to European publishing groups.

### Foreign Publishers: Nearly all European

<table>
<thead>
<tr>
<th>Publisher</th>
<th>Majority shareholder</th>
<th>Country</th>
<th>Turnover 2015 (€k)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Editis</td>
<td>Grupo Planeta</td>
<td>E</td>
<td>721,500</td>
</tr>
<tr>
<td>2 Média-Participations</td>
<td>Média-Participations</td>
<td>B</td>
<td>340,440</td>
</tr>
<tr>
<td>3 LexisNexis</td>
<td>RELX Group</td>
<td>NL</td>
<td>-</td>
</tr>
<tr>
<td>4 Dargaud</td>
<td>Média-Participations</td>
<td>B</td>
<td>104,905</td>
</tr>
<tr>
<td>5 Panini France</td>
<td>Panini</td>
<td>I</td>
<td>58,736</td>
</tr>
<tr>
<td>6 Elsevier-Masson</td>
<td>RELX Group</td>
<td>NL</td>
<td>57,295</td>
</tr>
<tr>
<td>7 Editions Atlas</td>
<td>De Agostini</td>
<td>I</td>
<td>-</td>
</tr>
<tr>
<td>8 Dargaud-Lombard</td>
<td>Dargaud</td>
<td>B</td>
<td>38,585</td>
</tr>
<tr>
<td>9 Harlequin</td>
<td>Harper Collins</td>
<td>USA</td>
<td>23,600</td>
</tr>
<tr>
<td>10 Codes Rousseau</td>
<td>Springer SBM</td>
<td>D</td>
<td>13,863</td>
</tr>
<tr>
<td>11 Taschen France</td>
<td>Taschen</td>
<td>D</td>
<td>-</td>
</tr>
<tr>
<td>12 Pearson France</td>
<td>Pearson</td>
<td>GB</td>
<td>5,746</td>
</tr>
<tr>
<td>13 Springer Verlag France</td>
<td>Springer SBM</td>
<td>D</td>
<td>4,141</td>
</tr>
<tr>
<td>14 Eugen Ulmer</td>
<td>Verlag Eugen Ulmer</td>
<td>D</td>
<td>3,459</td>
</tr>
<tr>
<td>15 Phaidon France</td>
<td>Phaidon Press</td>
<td>GB</td>
<td>-</td>
</tr>
</tbody>
</table>

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Methodology

This 20th edition of the ranking of the top 200 publishers and publishing groups in France is based, as were the previous editions, on data collected from surveys, legal databases, annual reports and registers of the commercial courts. It was produced with the collaboration of Stéphane Demazure (issue de secours agency) and using online databases compiled from companies’ accounts (corporate income tax returns).

The figure used to establish the ranking was the gross turnover recorded for the financial year 2015. Only independent publishers or publishing groups, or those with parent companies based abroad, were eligible for inclusion in the ranking. Subsidiaries are shown but are not given a ranking. Subsidiaries, as well as sales and marketing or distribution departments which some publishing groups or independent publishers own, were included in the calculation of the consolidated turnovers.

If a company didn’t respond to the survey, it was listed, without a ranking, using the turnover for the previous year. Some publishers, whose accounts were not registered with the commercial court and who didn’t wish to communicate them, have been left off the ranking.

Amphora (No. 70)
Amphora publishes reference, technical, educational, sports and fitness books.

Groupe Piktos (No. 72)
Piktos, owned by the distributor DG Diffusion, publishes books on health, personal development and the occult through eight imprints: Dangles, Trajectoire, Chariot d’Or, Oxas, Delville, Safran, FJP-Le Diouris, Grancher.

Sarbacane (No. 74)
Sarbacane publishes children’s/YA books and comics/graphic novels.

Somogy (No. 77)
This art publisher specializes in the production of catalogues for museums and exhibitions.

La Plage (No. 79)
This independent publisher produces books on organic and vegetarian cooking, health and diet, ecological living and new mothering.

Le Dilettante (No. 80)
This literature publisher also owns the Le Dilettante bookshop in Paris.

La Musardine (No. 83)
La Musardine, which also owns a bookshop in Paris, specializes in erotic literature.

Philippe Rey (No. 84)
Philippe Rey is an independent publisher of general literature.

Economica (No. 85)
This independent university publisher is doing well in the economics and management sector.

Éditions Sud-Ouest (No. 96)
This subsidiary of the regional daily Sud-Ouest owns 33% of the sales and distribution company Cap Diffusion alongside Éditions Ouest-France (No. 48).
Baptiste BEAULIEU
NEW NOVEL - OCTOBER 2016

BY THE
INTERNATIONALLY
PRAISED AUTHOR OF:

FAYARD - HALL 5.1 - STAND E87. RIGHTS DIRECTOR: Carole Saudejaud - csaudejaud@editions-fayard.fr
Thanks to Astérix, but also to many bestsellers in all sectors, our GFK/Livres Hebdo 2015 ranking shows a very high increase in book sales, both in turnover and number of copies sold, compared with 2014.
Chained to Caesar

It’s an Astérix year, Albert Uderzo having successfully passed the baton to Jean-Yves Ferri and Didier Conrad, and the latest title has sold over 1.6 million copies. But the famous Astérix and Obélix are still chained to Caesar, in a tale involving one chapter of the emperor’s memoirs he wishes he’d never written.

Chained to Grey

Anastasia the ingénue and the shady Christian Grey are still chained to each other. With 624,600 sales, this spin-off of E. L. James’s S&M trilogy tells the story from Christian’s point of view, to the delight of the many female readers who also bought the first three titles in pocket editions (1.6 million copies).

Chained to a Stranger

Alice, a young police officer, and Gabriel, an American jazz pianist, wake up handcuffed to each other on a bench in Central Park. So begins Guillaume Musso’s novel, which took third place in the 2014 rankings. The same ranking is repeated in 2015 for the pocket edition, which sold 613,500 copies.

With 1.6 million copies sold, the 36th Astérix book, Le papyrus de César, hits the number one spot in the GFK/Livres Hebdo Top 50 bestselling books of 2015, achieving a higher score than the previous Astérix book in 2013 (1.3 million). Good fortune has smiled on all best-sellers. The total turnover of the Top 50 reached 214,749,876 euros, a clear increase on 2014 (174 million euros, +23%) and 2013 (182.6 million euros).

The Top 50 bestselling titles of last year represent a total of 15.4 million volumes, compared with 13.3 million in 2014 (+15.8%) and 14 million in 2013. The top ten books sold a total of 6,252,100 volumes between them (including 1,619,100 Astérix), considerably more than the top ten of 2014 (4,792,600).

The erotic wave lost no momentum in 2015. British writer E. L. James’s S&M quartet continued to do very well for bookshops, selling a total of 1,978,300, thanks in part to the film adaptation of the first novel, Cinquante nuances de Grey [Fifty Shades of Grey]. Leaving aside the 624,600 copies sold of the latest book, Grey: Cinquante nuances de Grey par Christian [Grey: Fifty Shades of Grey As Told by Christian], we find the first three novels on the list in their pocket editions. And E. L. James now has an heir in the form of American writer Anna Todd, whose five volumes of the After series have sold a total of 1,079,500 copies.

In a Top 50 occupied mainly by fiction, readers are above all sticking with the authors they know, safe bets, literary prize winners and well-established successes. Michel Houellebecq’s Soumission (published in January) is fourth on the list, having attracted over 563,500 buyers. In imagining a French society dominated by Islam, the author of Les particules élémentaires has plugged straight into current affairs. Readers have also remained loyal to Guillaume Musso, whose L’instant présent sold 502,500 copies and appears in 6th position, Marc Levy, whose Elle & Lui achieved sales of 382,500 (12th), and Joël Dicker, author of La vérité sur...
E-books: a Mixed Offer and Tightly Managed Prices

It’s paradoxical, although it would be easier from a technical point of view to create a ranking for e-book sales as opposed to print sales, it is actually impossible. The reason is the lack of cooperation between the companies involved, particularly Amazon (the leader), which refuses to divulge the slightest information.

As far as the offer is concerned, the data provided by electre.com do at least allow us to assess the kind of titles available, and their prices. Almost all best-selling print titles in adult and children’s/YA literature are available as e-books (95 out of 100 adult novels, 23 out of 25 children’s/YA titles). In 2013, the figure was less than 90%. When it comes to non-fiction, the average price of an e-book is 14 euros, compared with nearly 20 euros for the printed version, a difference of 29%. It’s certainly an attractive price, but not so much as to be irresistible to readers attached to print. When it comes to essays and non-fiction, the average price is 12.32 euros, a difference of 30%. As for children’s/YA novels, the average price is 11.42 euros, a difference of 25%. E-books remain more expensive than pocket editions. The average price of a title in the Top 50 of pocket editions is 7.50 euros, compared with 9.33 euros for the e-book versions (a difference of 24.5%).

This pricing policy may be explained by the measured growth of the e-book market in France, with the goal of publishers of general literature still being to preserve a diversified network of bookshops and not having to deal with an oligopoly of digital retailers who could impose their own conditions. H.H.

With the collaboration of François Thévenet (electre.com).

Methodology

The ranking of the bestsellers of the year was carried out by GFK for Livres Hebdo. The figures given are estimations based on actual sales of physical books (recorded at the tills of bookshops) in mainland France from 29th December 2014 to 27th December 2015, using a representative panel of nearly 4,500 points of sale. This ranking by market share includes all retail distribution channels: first and second-level bookshops, newsagents, large culture retailers, supermarkets, online shops, large retailers of games and toys, and DIY and decoration. It does not include export sales, sales to France’s overseas departments, sales to wholesalers, sales to clubs, and mail order sales.
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*Estimation of sales (excluding export) for 2015, including on-line sales (c) GFK/Livres Hebdo.*

*Rounded to the nearest hundred.*
Novels
2015, an Erotic Year

Led by the smouldering Grey, the novel ranking reveals the taste for crime and feel-good books. The market leans towards famous or prize-winning authors.

Grey: Cinquante nuances de Grey par Christian [Grey: Fifty Shades of Grey as Told by Christian], the fourth instalment of E. L. James’s erotic saga, heads the novel ranking with sales of 624,600 copies. All in all, the 100 titles in the GFK/Livres Hebdo 2015 fiction ranking account for a turnover of 218 million euros, considerably more than the 176.5 million euros of 2014 (+23.5%), and also more than that of 2013 (201.6 million). If one considers the number of copies sold, there is an increase of 19.2%, with a total of 10,925,400 volumes, compared with 9,161,900 volumes in 2014, and 10,372,540 volumes in 2013.

Soumission by Michel Houellebecq (563,500 copies) takes second place in the ranking, followed by regular best-selling authors such as Guillaume Musso (L’instant présent, 502,500 copies), Fred Vargas (Temps glaciaires, 439,300 copies) and Marc Levy (Elle & lui, 382,500 copies). David Lagercrantz pulled off the challenge of taking over the helm from Stieg Larsson for the Millennium series, with part four; Millénium 4: Ce qui ne me tue pas [The Girl in the Spider’s Web], selling 405,000 copies, highlighting crime fans’ attachment to the duo of Lisbeth Salander and Mikael Blomkvist. The surprise hit was Paula Hawkins’s first novel, the thriller La fille du train [The Girl on the Train], which sold 385,000 copies (see text box).

Readers snapped up Joël Dicker’s second novel, Le livre des Baltimore (310,100 copies), and they also loved Annie Barrow’s second book, Le secret de la manufacture de chaussettes inusables [The Truth According to Us] (77,000 copies).

Readers Hopped Aboard the Train

The surprise bestseller of summer 2015 was the psychological thriller La fille du train by the British writer Paula Hawkins, which was published by Sonatine in May 2015, and continued to sell so well (right through the festive season and beyond) that it was reprinted three times in December alone, notching up 6th place in the ranking with 385,000 copies. It all starts like a Hitchcock film. Rachel, who takes the 8:04 train every morning to go to work in London, observes from her carriage window a couple in a house beside the railway line. She calls them «Jess» and «Jason», and imagines their life. One day, she reads in the local newspaper that «Jess» – real name Megan Hipwell – has disappeared in mysterious circumstances, the very night that she herself returned home covered in blood with no memory of that night. Everyone can fantasize about other people’s lives seen through a train window. But Paula Hawkins adds depth to her characters, kindling first compassion then disgust for alcoholic Rachel. She plays with the secrets (who is Megan really?) and their ambiguities (is Rachel innocent or guilty?), pulling off an addictive thriller. Things moved very fast for La fille du train, whose worldwide sales now exceed eight million. The film rights were bought by Steven Spielberg (Emily Blunt stars as Rachel), with a release expected in the second half of 2016. As for Paula Hawkins, she is working on her second novel, which Sonatine will publish in spring 2017. C. C.
### Novels 1 to 50

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<td>J’ai lu</td>
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**Prize Rankings**

Leading the rankings for literary prizes, we find D’après une histoire vraie, the Renaudot winning book by Delphine de Vigan (364,600 copies, eighth on..."
Novels 51 to 100

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* Rounded to the nearest hundred.
Essays
France and Me

The top-ranking essays focussed on the themes of wellbeing and personal health, as well as issues raised by the state of France and the terrorist attacks of 2015.

Le charme discret de l’intestin [Gut: The Inside Story of Our Body’s Most Under-rated Organ] by the German writer Giulia Enders was a surprise hit, selling 487,200 copies in 2015, taking top spot in the essay ranking (see text box). In second place on our GFK/Livres Hebdo ranking was Prenez votre santé en main! (274,000 copies) by Frédéric Saldmann, author of Le meilleur médicament, c’est vous! – the bestseller of 2013 and still doing well (32,000 copies in 2015). Other health books include Changez d’alimentation by Henri Joyeux (61,500 copies), On est foutu, on pense trop! by Serge Marquis (60,400 copies), and other life tips from Christophe André (Je médite jour après jour) and Eline Snel (Sitting Still Like a Frog: Mindfulness Exercises for Kids (and Their Parents)). And then there was the international bestseller La magie du rangement [The Life-Changing Magic of Tidying Up: The Japanese Art of Decluttering and Organizing] by the Japanese writer Marie Kondo, which sold 77,100 copies in France.

Politics and Charlie

Among the politics titles, Philippe de Villiers’s Le moment est venu de dire ce que j’ai vu garnered unexpected success, selling 184,600 copies, and reaching third place in the ranking. Le suicide français by Éric Zemmour – the second bestselling title of 2014 – continued to do well (112,100 copies), while François Fillon’s Faire notched up 75,700 sales. But last year was above all marked by the terrorist attacks of January and...
November, *Je suis Charlie : Liberté, j’écris tes mots*, a collection of writings and quotes by multiple authors, sold 43,800 copies, while *Et si on aimait la France*, the final writings of Bernard Maris, slain on 7th January also did well. Related titles that appear in the ranking include *Emmanuel Todd’s Qui est Charlie?*, Charb’s posthumous text *Lettre aux escrocs de l’islamophobie qui font le jeu des racistes*, Gilles Kepel’s *Terreur dans l’Hexagone*, Caroline Fourest’s *Éloge du blasphème*, and Natacha Polony’s *Nous sommes la France*. And we also find *Dans la peau d’une djihadiste* by Anna Ezélie, and *Le piège Daech* by Pierre-Jean Luizard, while the war in Syria found an echo in Paul Veyne’s *Palmyre, l’irremplaçable trésor* (82,200 copies).

**Authors From the Web**

*Idone* (167,300 copies, 4th on the list), a parody of women’s magazines by the YouTuber Nato, embodies the new publishing trend of seeking out authors on the web. This is also the case of Bruce Benamran, who explains quantum physics to internet users, and whose *Prenez le temps d’e-penser* sold 49,600 copies. But readers also remained faithful to Eric-Emmanuel Schmitt (*La nuit de feu*, Michel Onfray (*Cosmos*) and Frédéric Lenoir (*La puissance de la joie*), which attained high rankings (5th, 6th, and 7th).

*L’homme qui ment*, by singer and actor Marc Lavoine, achieved sales of 119,200. Gérard Depardieu also did well with *Innocent* (46,200 copies). Other readers’ favourites included Raphaëlle Bacqué’s biography of the former director of the Paris Institute of Political Studies, who died suddenly in 2012 (Richie, 85,700 copies), and the biography of Daphné Du Maurier by the novelist Tatiana de Rosnay (*Manderley for ever*, 82,200 copies).

People still love history judging by the sales of Michel...
Estimation of sales (excluding export) for 2015,
including on-line sales (c) GFK/Livres Hebdo

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*Round-off to the nearest hundred.*
A Year of Comics and Graphic Novels

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*Rounded to the nearest hundred.
# EnjoyMarie was the phenomenon of the year, topping the children/YA fiction ranking, with 191,700 sales. The author comes from YouTube, where she provides fashion and beauty tips. Another author who started out on the net is Margot Malmaison. In her book Un amour de jeunesse (63,900 sales) she describes her relationship with the singer Maxence (known as MA2X).

Just like in 2014, the ranking has plenty of titles that have been made into films. With La face cachée de Margo (149,900 copies) as well as Nos étoiles contraires (102,600 copies), Le théorème des Katherine (61,500 copies), Qui es-tu Alaska ? (43,200 copies) and Will & Will (33,200 copies), John Green remains the star author for young adults (390,400 copies sold in total in 2015).

La reine des neiges has been adapted into a cartoon shown on France 4. T'choupi and Le Loup (four titles each) are still selling strongly.

## Illustrated Books

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**Pocket Editions: Same Again**

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*Estimation of sales (excluding export) for 2015, including on-line sales (c) GFK/Livres Hebdo.*

The ranking of the Top 50 pocket editions is very similar to last year’s. Where the Fifty Shades trilogy (published by Livre de Poche) took first, 4th and 5th place in the 2014 ranking, they now take second, third and 4th place in this year’s ranking. With a total of 1,605,300 copies sold across the trilogy in 2015, sales are even better than in 2014 (1,392,000 copies).

Once again, Pocket dominates our GFK/Livres Hebdo ranking of the bestselling pocket editions, with 21 titles out of the 50 listed, and propelling Guillaume Musso to top spot on the podium – he was in third place last year. Michel Bussi’s five titles (total sales of 738,600) contribute heavily to that figure. Next comes Le Livre de Poche with 15 titles, followed by Folio, which increases its number of titles on the list from four to six, thanks mainly to its back catalogue (Camus, Hemingway, Voltaire). J’ai Lu puts up a good show with its three titles, including both volumes of La femme parfaite, but slips out of the top ten. But Points is only able to place Arnaldur Indridason in the ranking (41st) compared with two titles in 2014. And Babel – Actes Sud’s pocket imprint – disappears from this year’s list entirely.

Our ranking also confirms the growing market share of pocket editions: with a total of 9,457,900 copies, the top fifty bestselling pocket editions of 2015 have sold 4.2% more than in 2014. M. D.
Children’s/YA Pocket Editions: a Return to the Classics

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*Rounded to the nearest hundred.

Film versions of children's/YA books have had a major impact on sales of pocket editions of those titles. The adaptation of Le Petit Prince sent Antoine de Saint-Exupéry’s book (Folio Junior) to the top of our GFK/Livres Hebdo 2015 ranking, in which we also find La reine des neiges [Frozen] (six titles), the Hunger Games trilogy and Les Minions.

The Classics

The ranking shows a strong swing back to the classics, such as Le Petit Prince, Vendredi ou La vie sauvage by Michel Tournier, Le roi Arthur [Arthur, High King of Britain] by Michael Morpurgo, Matilda by Roald Dahl, La rivière à l’envers by Jean-Claude Mourlevat or L’œil du loup by Daniel Pennac. Ever present on the list are the seven volumes of J. K. Rowling’s Harry Potter series. They have even conquered a new generation who weren’t even born in 1998, when the first title was published. However, Violetta, the hit of 2014, loses pace, featuring just two titles on the list.

With 15 titles, Gallimard Jeunesse slightly outstrips Hachette Jeunesse (14 titles). Along with Pocket Jeunesse (10 titles), they form the leading trio of children’s/YA pocket editions. Bayard (five titles) keeps its position thanks to La cabane magique [Magic Tree House]. Just like last year, sales of the top 50 titles are up, achieving 2,090,400 volumes sold for a turnover of 13.9 million euros, compared with 2,076,300 volumes and 12.3 million euros in 2014. C. C.
Hellfest scored well, taking by 33.1% about the heavy metal festival to 677,900 copies in 2015.

Safe Bets

Among the safe bets in this section are books related to a particular film, or TV/radio show, and they account for one out of five titles in the list, headed by Thalassa : 40 ans, la mer et les hommes (4th place). The sector is still led mainly by cookery books and exhibition catalogues. Among this year’s surprises: Boucherie Ovalie, about the world of amateur rugby, places 20th, while the book about the heavy metal festival Hellfest scored well, taking 26th place. All in all, the total sales of titles on the GFK/Livres Hebdo ranking of the bestselling coffee-table books grew to 677,900 copies in 2015 (+27.3%) with a turnover up by 33.1%. A.-L. W.
Practical: Stress-Free Cooking

Order and Meditation

After cooking with chefs, TV presenters, brands and organic food, readers have an appetite for stress-free cooking. Total sales for the top practical books reached 2.4 million copies (+4.3% on 2014) for a turnover of €31.6 million (+9.3%). The GFK/Livres Hebdo ranking of the bestselling practical books in 2015 is dominated by Simplissime, a book that shows how to make relatively complicated recipes in just five or six steps.

A Practical Guide to Personal Peace and Serenity, many people opted for meditation, as evidenced by the eight personal development titles that appear on the ranking, including, in third place, Les quatre accords tolteques [The Four Agreements: A Practical Guide to Personal Wisdom (A Toltec Wisdom Book)], the success of which has not waned in ten years. Out of all the meditation and personal development books that appear in the ranking (in 4th, 9th, 13th, 16th, 36th, 42nd and 46th place), only Christophe André’s Je médite, après jour was published in 2015. The rest are all older, underscoring the importance of back-catalogue titles in this sector. Finally, relaxing with a colouring book remains all the rage; with seven of these titles in 12th, 20th, 22nd, 24th, 25th, 27th and 28th place. A.-L. W.
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