

The Chinese book market 2016

[Editor's Note] An increasing number of readers have begun to show interest in this market report, which has made us very happy. Originally, this report was compiled to provide some information and suggestions for readers in the German publishing industry. Now, many readers from non-German speaking countries (including readers from Mainland China) have also asked for the English edition of the report.

The 2016 report may be regarded as a supplement to the 2015 report, with additions reflected in the following three areas: 1) the latest updated figures for the Mainland China market; 2) three major trends in the Mainland China market; and 3) (for the first time!) figures for the Taiwan market.

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Chinese book market statistics

1. Book production and book trade

According to OpenBook estimates, **the Chinese book market's total retail sales** in 2015 came to some 62,4 billion yuan, an increase of 12,8% over the previous year. In addition to the retail market, there is also a market share for libraries, which, according to estimates by industry professionals, has an annual turnover of about 12 billion yuan. These two segments represent the entire Chinese book market, for a total of some **74 billion yuan**.

Stationary book retailing in China had an overall turnover of 34.4 billion RMB (55.13% of total share) in 2015, which amounts to an increase of 0.3% on a year-on-year basis. Bookstores in the first-tier cities saw an increase of turnover of 5,8%. Online book sales grew by 33.21% to 44.87% of total industry turnover, with a particularly strong performance of the so-called shop-in-shop business.

According to SAPPRFT, state-run and "private publishers" published more than 448 000 titles combined in 2014, 57% of which were new titles. Combined turnover totalled 79.12 billion yuan, which would mean an increase of 2.7% over the previous year. There were 66 titles with an aggregate of more than one million copies printed that year (source: China Publisher's Yearbook 2015).

Following an analysis of retailers' sales figures on OpenBook, we can compare the development of Chinese demand in 2015 in some important categories (total percentage <100%):

Categories	Brick & mortar trade (%)	Online book trade (%)
Textbooks	25,4	9,8
Social sciences	19,6	26,6
Children's and YA books	18,2	21,9
Fiction	12,1	13,4
Science, technology, medicine (STM)	6,7	10,0
Languages	6,9	6,6

How-to books	4,0	4,3
Art	4,4	5,5
Biography	1,7	1,4
Others	1,0	0,7

2. Publisher ranking 2014

(Source: China Publisher's Yearbook 2015)

Top 10 Chinese publishing groups 2015 (33 publishing groups in total), overall ranking based on operating income, operating assets, book value of the company, total profit:

3. [Phoenix Publishing & Media Group](#) (凤凰出版传媒集团)
4. [China South Publishing & Media Group](#) (中南出版传媒集团)
5. [China Education Publishing & Media Group](#) (中国教育出版传媒集团)
6. [Jiangxi Publishing Group](#) (江西出版集团)
7. [Zhejiang Publishing United Group](#) (浙江出版联合集团)
8. [Hebei Publishing & Media Network](#) (河北出版传媒集团)
9. [Anhui Publishing Group](#) (安徽出版集团)
10. [China Publishing Group](#) (中国出版集团)
11. [Shandong Publishing Group](#) (山东出版集团)
12. [Central China Land Media](#) (中原出版传媒集团)

Top ten Chinese publishers 2015 out of a total 583 publishers based on operating income, operating assets, book value of the company, total profit:

1. [People's Education Press](#) (人民教育出版社, Focus: Bildung)
2. [Higher Education Press](#) (高等教育出版社, Education)
3. [Chongqing Publishing Group](#) (重庆出版社, General/education and trade)
4. [Foreign Language Teaching and Research Press](#) (外语教学与研究出版社, Education)
5. [Science Press](#) (科学出版社, STM)
6. [People's Medical Publishing House](#) (人民卫生出版社, STM)
7. [Intellectual Property Publishing House](#) (知识产权出版社, Fachbuch, STM)
8. [Commercial Press](#) (商务印书馆, Dictionary, Fachbuch)
9. [Beijing Normal University Publishing Group](#) (北京师范大学出版社, Education)
10. [Zhejiang Education Publishing House](#) (浙江教育出版社, Education)

Top five private publishers

According to OpenBook statistics, the top five private publishers in the field of trade publications are Booky (中南博集天卷), Xiron (北京磨铁), Readinglife (新经典文化), [Huazhang Books](#) (北京华章图文) and Dolphinmedia (海豚传媒). Their publishing catalogues focus primarily on the fields of literature, psychology & self-help, business and children's books.

3. Bestselling titles 2015¹

Bestselling titles for brick and mortar booksellers 2015 (Source: OpenBook)

Fiction

¹ All translations of book titles below are unauthorised translations included for indicative purposes only.

1	The Kite Runner	追风筝的人	HOSSEINI, Khaled	Shanghai People's Publishing House
2	Ordinary World	平凡的世界	LU, Yao	Beijing October literature and Arts Press
3	Wolf Totem	狼图腾	JIANG, Rong	Changjiang Literature & Art Press
4	I Belonged To You	从你的全世界路过	ZHANG, Jiajia	Hunan Literature & Art Publishing House
5	Dispel melancholy grocery store	解忧杂货店	HIGASHINO, Keigo	Nanghai publishing company
6	One Hundred Years of Solitude	百年孤独	MARQUEZ, Gabriel García	South Ocean Press
7	Ordinary World (abbreviated version)	平凡的世界 (缩减版)	LU, Yao	Beijing October literature and Arts Press
8	Le voleur d'ombres/Steal the shadow of the person	偷影子的人	LEVY, Marc	Hunan Literature & Art Publishing House
9	The Three-Body Problem	三体	LIU, Cixin	Chongqing Publishing House
10	Red Crag	红岩	LUO, Guangbin/ YANG, Yiyang	China Youth Publishing House

Non-Fiction

1	Secret Garden	秘密花园	BASFORD, Johanna	Beijing United Publishing Co.,
2	Letting Go but Always on My Mind	目送	LONG, Yingtai	Guangxi Normal University Press
3	Take It Easy	乖，摸摸头	YAN, Bing	Hunan Literature & Art Publishing House
4	Zero to One	从0到1	THIEL, Peter	China CITIC Press
5	Enchanted Forest	魔法森林	BASFORD, Johanna	BeijingUnited Publishing Co.,
6	As Long as You Are Here	你的孤独，虽败犹荣	LIU, Tong	China CITIC Press
7	What I have seen	看见	CHAI, Jing	Guangxi Normal University Press
8	Amitabha XOXO	阿弥陀佛么么哒	YAN, Bing	Hunan Literature & Art Publishing House
9	Bai Yansong Talks	白说	BAI, Yansong	Changjiang Literature & Art Press
10	Adversity Refines Me	绝望锻炼了我：朴槿惠自传	PARK, Geun-hye	Yilin Press

Children's Book

1	Charlie IX & DoDoMo(24)—The Air City of Doomsday	墨多多迷境冒险系列 - 查理九世 (24): 末日浮空城	Leon Image	Zhejiang Juvenile & Children's Publishing House
2	Charlie IX & DoDoMo(25)—The Village of Scarecrow	墨多多迷境冒险系列 - 查理九世 (25): 稻草人之乡	Leon Image	Zhejiang Juvenile & Children's Publishing House
3	Diary of a Smiling Cat -School on the clouds	笑猫日记-云朵上的学校	YANG, Hongying	Tomorrow Publishing House
4	The little Girl at the Window	窗边的小豆豆	Tetsuko Kuroyanagi	South Ocean Press
5	The Straw Hut	草房子	CAO Wenxuan	Jiangsu Juvenile & Children's Publishing House
6	Dreaming of being a Wolf King	狼王梦	SHEN, Shixi	Zhejiang Juvenile & Children's Publishing House
7	Charlie IX & DoDoMo(23)—Shambhala,the End of the World	墨多多迷境冒险系列 - 查理九世 (23): 香巴拉, 世界的尽头	Leon Image	Zhejiang Juvenile & Children's Publishing House
8	Naughty Boy Ma Xiaotiao-	杨红樱淘气包马小跳系列: 白雪公主小剧团	YANG, Hongying	Zhejiang Juvenile and Children's Publishing House
9	Diary of a Smiling Cat -School on the clouds	笑猫日记-青蛙合唱团	YANG, Hongying	Tomorrow Publishing House
10	Charlotte's Web	夏洛的网	E.B.White	Shanghai Translation Publishing House

4. Licensing trade, import & export

With a share of 15.3% (1,024, of these 86 titles were sold to Taiwan), for the German market Chinese is at the very top in license sales by language. Of these 1,024 titles, 2.8% were fiction titles (29) and 41.8% children's and YA books (428), 3.4% how to books (35), 5.7% non-fiction (58), 27.4% STM (281) (Source: Buch und Buchhandel in Zahlen 2014).

China acquired a total of 15,542 book titles in 2014, of which 4,840 were from the US, 2,655 from the UK, 1,736 from Japan, and 1,160 from South Korea. Rights sold from China totalled 8,088, of which 734 were to the US, 410 to the UK, 346 to Japan, 623 to South Korea, and 304 to Germany (source: China Publisher's Yearbook 2015).

Revenue for Chinese book exports totaled US\$ 50.6 million in 2014, which represents a decrease of 3 %. Book imports to China corresponded to a total value of approx. US\$ 125.9 million, with imports measured in terms of units rising by 13.98%, while sales in terms of revenues sank by 4.43% compared to the previous

year. Book imports can be subdivided by revenue as follows: STM 21.58%, education and culture 17.57%, philosophy and other social sciences 15.39%, literature and arts 11.37%, children's and YA books 5.48%, other 28.61% (source: China Publisher's Yearbook 2015).

5. Digital reading: e-Books, mobile reading and online literature

The *2014-2015 Annual Survey of China's Digital Publishing Industry* revealed that China's digital publishing industry reported revenue of 338.77 billion yuan in 2014, an increase of 33.36% from that in 2013. Revenue from digital publishing as a proportion of the total news publishing industry rose to 17.1% from 13.9% in 2013. In particular, online periodical revenue amounted to 1.43 billion yuan; e-books, 4.5 billion yuan; digital newspapers, 1.05 billion yuan; blogs, 3.32 billion yuan; online music, 5.24 billion yuan; and online animation, 3.8 billion yuan. Mobile publishing and online game revenues amounted to 78.49 billion yuan and 86.94 billion yuan, respectively, corresponding to 23.17% and 25.66% of total digital publishing revenue, or an aggregate of 48.83% of total, highlighting the fact that mobile publishing and network games remain the dominant force in driving digital publishing revenue. This indicates that leisure and entertainment products account for a considerable share of the digital publishing industry.

As of the end of 2014, the cumulative number of users of China's digital publishing industry stood at 1,247 billion, with significant gains recorded in the number of online music and online game users between 2008 and 2004. The number of registered users of original online literature also maintained a high growth trend. The decline in the number of blog users was highly correlated to the surge in Weixin and other social media. The range of products increased significantly, with digital books having increased from 900,000 in 2011 to 1.6 million in 2014, or a growth rate of 77.78%. The size of original online works rose from 1,757,800 in 2013 to 2.01 million in 2014. The growth in the size of products has been significant. As of the end of 2015, the number of 4G users stood at 380 million.

According to the *2015 Annual Comprehensive Report on the Network Literature Market* issued by Sootoo Research Institute, the size of the network literature market amounted to 7 billion yuan in 2015, up 25% from that of the previous year. Network literature has provided IPs for film and television, games as well as other areas, but has in turn, also received new users from these areas. The pan-entertainment trend is intensifying, with internet enterprises advancing toward the culture industry such as news publishing via mergers and acquisitions as well as other methods. In November 2014, book.baidu.com was set up; Tencent's China Reading Limited and Alibaba's Alibaba Literature debuted subsequently in March and April 2015, respectively. By attracting celebrities and famous authors, acquiring film and television companies as well as gaming companies and other such methods, these platforms gain access to a whole chain of value creation, which had not been possible before for traditional publishers.

THREE MAJOR TRENDS 2015

The Planning and Development Office of the State Administration of Press, Publication, Radio, Film and Television ("SAPPRFT") highlighted seven key conclusions about the publishing industry in 2014: "increase in the quality and efficiency of book publishing; significant growth in digital publishing; structure optimization of the licensing trade; steady development of group strength; listed companies leading the sector; higher industry concentration; and improvement in the environment for copyright protection". It would appear that everything is developing in the right direction.

The focus of our attention is narrower than that of the regulatory agencies. We have ONLY focused on three more specific areas: (independent) bookstore fever; IP fever and capital market fever.

6. Will the number of bookstores increase?

For physical bookstores, 2015 was a year full of hope. Sales increased while "bookstore killers", e-commerce companies, Amazon and Dangdang also wanted to open bookstores. The plans for bookstores by the latter also involved considerable spending (Dangdang plans to open 1000 bookstores in the next three years). It is not the first time that we have heard similar ambitious plans. Phoenix-Power, which began as a book wholesaler, has opened a chain of more than 20 bookstores called Belencre (字里行间) in the past five years, but this is still a far cry from the 100 in their initial announcement. In early 2015, Phoenix-Power slowed their pace of expansion slightly, which could be the result of bottlenecks in internal management. Veteran brand CITIC Books is the most famous airport bookstore (74 airport bookstores with 1/3 market share). They too announced in 2015 the setting up of 1000 new bookstores. These new bookstores will be built in city centers, serving high-end customers, and a membership system will be established. Bookstores from overseas also increased. Taiwan's Eslite Bookstore, for instance, opened for business in Mainland China for the first time, as did MUJI's MUJI BOOKS which commenced operations in Shanghai, among others.

Privately run bookstores currently present in large urban shopping centers look increasingly like duplicates of Taiwan's Eslite. The reason Taiwan's Eslite Bookstore is able to operate successfully for more than a decade is related to its unique business model: First, an integrated business - it not only sells books, but is also involved in art gallery, florist, clothing and accessories, as well as more cultural creative products; and second, it is 24/7. In addition, book clubs, forums and other activities often seen in Western bookstores have also become standard activities of bookstores.

Given excellent overall conditions, one cannot help but point out that most of these bookstores have yet to turn a profit. For instance, CITIC Books has always been loss-making but its losses are reportedly narrowing. Higher operating costs and price wars from online bookstores are the primary sources of pressure. This is despite the fact that the Chinese government has been providing subsidies and VAT exemptions to bookstores since 2014. Elsewhere, many new shopping centers, for the purpose of attracting business tenants, have also given five-year rent-free preferential treatment to bookstores.

The number of bookstores may increase over the next few years, but losses are expected to remain.

1. When we talk about IP fever, what are we talking about

IP was the hottest buzzword in China in 2015. In the Chinese context, the use of the term IP is somewhat muddled; everyone has their own definition. It has far exceeded its original meaning of intellectual property. On the whole, the voluminous use of IP in China has led to an extension of its meaning in two directions: First, IP normally refers to influential content that is very popular with the masses that may be sold for a good price and that may become a product series; second, IP does not refer to traditional printed books but refers more to online literature. Online literature is in tune with the spirit of the times (of younger generation), is quick to update, has a compelling narrative, strong fantasy tones and other such characteristics, appropriate for adaptations into film and television, games, animation and other different forms of media. Perhaps Transmedia Franchise in the form of Marvel would be a better way of interpreting what we mean by IP.

The rapid growth of film, online video and pan-entertainment is the key reason behind IP fever. 2015 was a "record year" for Chinese film, with total box office at 44 billion yuan, up nearly 50% from that in 2014. In particular, the shares of box office of made-in-China films and imported films were 60% and 40%, respectively. In other words, the box office of imported films slid to a seven-year low. SAPPRT data revealed that China created and produced a total of 686 feature films and 51 animated films in 2015. In addition, more than 1,200 new cinemas and 8,035 new screens (or daily average growth of about 22

screens) were added in 2015. Currently, there more than 6,000 cinemas in China, with a total number of 31,627 screens, just some 7,000 less than the US, the largest market in the world. China's film market box office is expected to catch up with China's retail book market in the next few years.

In addition to film, online video has also exhibited a high growth trend. In 2015, online video was a key area of contention in the pan-entertainment market. For the younger generation, video streaming websites (platforms similar to YouTube) are already television equivalents. Data from Penguin Intelligence · New Netizens Research Institute (a professional internet industry trend research, case and data analysis institute under QQ-Tech) revealed that the number of users of online video in China stood at 460 million in 2015, of which mobile phone video users accounted for 350 million, with utilization rate at 60%, and 1/4 were younger than 20 years old. The video streaming websites under BAT (Baidu, Alibaba and Tencent), namely iQIYI, Youku Tudou, and qq.com are the dominant market players. In particular, film, animation and games are the favorite channels of the post-1995 generation.

Confronted with strong demand growth, content origination was unable to keep pace. The imbalance between supply of and demand for content has led to record highs in the copyright trade. This is particularly the case when large internet companies are involved, which further increased market pricing and the snatching of limited quality content.

IP fever was not only reflected at the market level, it also garnered a high level of attention from government regulators. At the end of 2015, SARFT organized and launched a "2015 Promotion of Excellent Original Online Works"; 323 pieces of works from 13 provinces in China were submitted for appraisal, of which 21 were ultimately recommended; this included the television drama *The Legend of Mi Yue* (《芈月传》), which was broadcast last year, as well as a number of works which have become games.

It was alleged at the beginning of 2016 that very popular online literary works have become very difficult to acquire. This has led to concerns about whether a bubble has emerged in the IP market. Over the next few years, IP investors will have to address the issue of whether the highly priced IPs that has been secured can be converted into quality films, videos or animation.

Exports of the content industry:

Among films and television programs that have been exported, television dramas appear to have been more successful. From *Empresses In The Palace* (or *The Legend of Zhen Huan* 《甄嬛传》), and *Scarlet Heart* (《步步惊心》) to *My Sunshine* (《何以笙箫默》) and *A Beautiful Daughter-in-law Era* (《媳妇的美好时代》) to *Nirvana In Fire* (《琅琊榜》) and *The Legend of Mi Yue* (《芈月传》), among others, not only have "exported" Chinese dramas increased significantly both in terms of quantity and quality, their themes have also become increasingly extensive. In 2015, one of the most famous television dramas, *Nirvana In Fire*, has reportedly already received large volumes of overseas orders, including from the US, South Korea, Singapore and Malaysia, as well as countries in Africa. After having been adapted into an English language television movie, *The Legend of Zhen Huan* (《甄嬛传》) was broadcast on the US subscription based video streaming website, Netflix. This was also the first time a Chinese television drama was broadcast on a mainstream subscription based media platform in the US.

2. Is the capital market the savior of the traditional publishing industry?

The Chinese stock market went on an extremely thrilling roller-coaster ride in 2015, and remains weak at this time, which may have affected the listing plans of a number of publishing houses in the second half of 2015 (such as large state-owned publishing groups China Education Publishing & Media Group, China Publishing Group, and China Science Publishing & Media Group, as well as private book industry giant Thinkingdom Media Group). However, chaos in the secondary market did little to stop large amounts of capital from relentlessly pursuing the content industry. Both the pace of mergers and acquisitions as well as

monetary amounts rose significantly.

Overseas capital expansion appeared quieter:

- In 2015, Jiangsu Phoenix Publishing & Media Corporation Limited, ranked first in terms of market capitalization, set up Phoenix US Holdings Inc in New York, and purchased an independent office building in Chicago for US\$25 million. (In 2014, Jiangsu Phoenix had spent a considerable US\$85 million to acquire US children's book publisher PIL, the largest cross-border acquisition in China's publishing industry)
- Zhejiang Juvenile and Children's Publishing House acquired Australia's New Frontier Publishing.

Genuine capital expansion took place within the domestic market. Examples of capital market activity in the publishing industry in four areas are set out below.

- In terms of **publishing groups that are already listed companies** (seven currently, namely Phoenix Publishing & Media, China South Publishing & Media, Chinese Universe Publishing And Media, Central China Land Media, Changjiang Publishing & Media, Time Publishing And Media, and Northern United Publishing & Media), key merger and acquisition cases included:
 - Chinese Universe Publishing And Media having acquired 100% equity stake in Beijing Elex Technology (online gaming platform) for 2.66 billion yuan;
 - Anhui Xinhua Media Co., Ltd. having acquired a 45% equity stake in Hangzhou Blue Lion Cultural & Creative Co., Ltd. for 157.5 million yuan (books, internet, new media).
- Between the end of 2014 to the beginning of 2016, **new IPOs or listed enterprises** included:
 - The listing of Qingdao Publishing Group (青岛出版集团) - books, journals, e-audio visual, new media
 - The listing of Beijing ChineseAll Digital Publishing Co., Ltd.(北京中文在线), becoming the first domestic stock in digital publishing
 - The listing of DuZhe Publishing & Media Co., Ltd. (读者出版传媒), the first publishing and media related enterprise to be listed from western China
 - The listing of Southern Publishing And Media Company Limited (南方传媒) - books, journals, e-audio visual, printing)
 - CITIC Press Group (中信出版集团,) ranked 10th overall among China's publishing houses and first in management debuted on the New Third Board (New Third Board refers to the equity exchange platform for non-listed joint stock limited companies, Agency Share Transfer System, which is the appropriate financing platform for small and medium-sized enterprises). China Reading Limited (阅文集团, an Alibaba company, and China's largest online literature platform) made a strategic investment in CITIC Press following its listing.
- Private book industry giant and former private book industry giants** (i.e., book companies once privately owned that were acquired by state-owned publishing groups) were actively involved in pan-entertainment structuring, as well as diversified development of original content they owned:
 - Guomai Culture Media (果麦文化) completed its Phase B 85 million yuan financing, with the company's valuation at more than 1 billion yuan.
 - Heyi Group (合一集团, Youku Tudou 优酷土豆), which was acquired by Alibaba, purchased a 27% equity stake in Motie for 300 million yuan; Motie's valuation also exceed 1 billion yuan.
 - Author/director/business operator Guo Jingming is personally involved in books, film and television as well as new media. In early 2016, he "switched clubs" from Beijing Changjiang New Century (长江新世界) to CS-Booky (中南博集天卷), becoming the most notable career moves in the last few years.
- Traditional publishers attempted the business diversification model**, becoming publishing/public cultural institution/education and training institution/art institution and other functionally diversified

enterprises:

- Imaginist (理想国) established a foundation in 2015 to hold public lectures.
- Imaginist and video streaming website Youku Tudou jointly produced an online video, the *Look Imagination* (《看理想》) series, serving high-end customers. The series received 100 million hits in just a few months.
- CITIC Press established a college, and began conducting lectures. It also announced that it intends to open an art gallery and operate a cafe.

If the cultural and creative industry is said to be a countercyclical industry, perhaps we could see more capital inflows over the next few years, as well as more intense market competition.

TAIWAN

Note: Special thanks to Michelle Tu from Taipei Book Fair Foundation, who provided the latest data for the Taiwan market (Chinese edition). The following content is an abstract of the Chinese edition.

State of Taiwan's book publishing industry in 2014

1. Taiwan's 5,087 publishers published a total of 41,598 new books, as the publishing volume of new books continued to decline.

Against that in the previous year, 30 fewer publishing entities applied for ISBN. The total quantity (types) of new books published continued to slide, falling by a total of 520, a record low in nearly three years. An analysis by type of publishing entities showed that general publishers (entity) published 36,818 types of new books (comprising 88.5%), followed by government authorities, 3,843 (9.24%), while individuals accounted for 937 (2.25%).

2. In terms of new book genres, language and literature/novels accounted for the lion's share, followed by humanities/history/geography, art, and social sciences.

An analysis based on the 18 thematic categories often used by the publishing world, literature/novels (including light novels) dominate (9,364, accounting for 22.51% of the number of all new books); this is followed by "humanities, history and geography" (including philosophy, religion, history and geography, biographies and archeology) (3,586, 8.62% share), "social sciences" (including statistics, education, customs and rituals, society, finance and economics, legal and politics, and military) (3,302, 7.94% share), "children's reading material" (including drawing picture books and story books) (3,046, 7.32% share), as well as "art" (including music, architecture, sculpture, painting and calligraphy, photography, art design, craft, and plays) (2,965, 7.13% share).

Although the publishing of new books in the "literature and novel (including light novels)" genre continue to dominate, this was more than 600 less than that of the previous year. "Comic books", which always enjoyed fairly high publishing volume, also saw a decline of close to 500 types. On the other hand, "humanities, history and geography", "social sciences" and "children's reading material" all increased.

3. New books suitable for reading by the elderly did not improve, while books for youths and children declined sharply

In terms of target readers, "adult (general)" books comprised the largest quantity (27,278 types, accounting for 65.58% of total types of new books), followed by "adult (academic)" (6,436, 15.47% share), and "youths" (4,402, 10.58% share). in particular, books exclusively for the elderly accounted for the least of the lot, at

only 52 types.

Other than "adult (general)" books, which increased when compared to that in the previous year, categories for youths, school-age children, and pre-schoolers all fell on a year-on-year basis; this was also the for the adult (academic) category.

4. Close to 95% of new books were in Chinese. The share of books using simplified Chinese characters, although minute, grew. English and Japanese were the primary foreign languages.

The publishing of books in simplified Chinese not only took into consideration Southeast Asian countries, which are markets for simplified Chinese book publishing, but were also seen as an attempt by industry practitioners to address the reading barriers of Mainland Chinese readers, with direct application for Taiwan ISBN code for sale to Mainland China.

The foreign language used for the publishing of new books continue to be dominated by English and Japanese, with a total of 1,127 new English books and 179 new Japanese books. Others included Korean (35), Spanish (19), Thai (18), and French (15) while other countries in Southeast Asia such as Vietnam and Indonesia were less.

5. Translated books were mainly from Japan, the US, the UK and South Korea

In 2014, a total of 9,366 books were translated books, accounting for approximately one-fifth of new books published in Taiwan. The sources of translated books were mainly from Japan, followed by the US, the UK and South Korea (accounting for 5.94%). Translated books from Japan and the UK increased slightly, while those from the US and South Korea fell somewhat.

6. E-books published amounted to 1,640; literature (including light novels) dominated, followed by books for taking exams

In 2014, new books that applied for e-book ISBN totaled 1,640, accounting for 3.95% of total (types) number of new books published. In particular, " literature books and novels (including light novels)" took the lion's share, totaling 286; this is followed by "books for taking exams (including entrance exams, national exams, employment, self-study and other reference books)", amounting to 202 (12.32% share); "science and technology (including natural sciences, computers and communication, agriculture, engineering, and manufacturing), 166 (10.13% share); and "children's reading material" (including picture books and story books), 122 (7.44% share). Books for which data needs to be updated often, such as books for taking exams, as well as science and technology related books, were increasingly being published in the form of e-books; this has become a trend.

An analysis of target readers showed that "adults (general)" e-books dominated, accounting for 76.59% of total e-books, followed by "adults (academic)" at 167, and "school-age children" at 116. In particular, e-books for "pre-schoolers" were the least, with only 17 published.

In terms of e-book format, the PDF format led, followed by ePub; a small number of documents used other formats. This could be attributable to the e-book market being used to directly convert the content of the original traditional printed book into PDF format for the purpose of distribution.