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We know that French publishing was born with the Enlightenment: Voltaire, Rousseau and the Encyclopædia 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).
The Free World of French Publishing

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.

Next year, France will be the guest of honour of the Frankfurt Book Fair. “We already feel the effect of 2017,” says Laure Pécher, from the Astier-Pécher agency. Our catalogue has been sold in Germany, an influential country. Subsidies for translation have been helpful.” Although contacts are made all through the year, she insists that “Frankfurt is an exceptional place for face to face meetings.” Olivier Bétourné, president and CEO of Seuil, is convinced that “our differences will be more appreciated if we emphasise them.” Whether envied or criticised, France remains an exceptional model. According to Olivier Cohen, from L’Olivier, “foreign publishers are perplexed by our passion for literature. It’s more like politics than entertainment.”

The literary season in September is considered an exception. How can one explain the simultaneous publi-
cation of more than 500 titles competing for a few literary prizes?

Sophie de Closets, CEO of Fayard, thinks this French madness is very healthy. It feeds “the excitement of booksellers, readers and members of jurys, and strikes again in January.” At Stock, Manuel Carcassonne compares “the literary season to the Cannes film festival. How many will reach the last hurdle in this crazy race?” Only a few, but it reflects “the wealth, diversity and prestige of French publishing”, says Antoine Gallimard, president of Madrigall (Gallimard, Flammarion and Casterman).

At Les Arènes, Laurent Beccaria emphasises the importance of the independant bookshop network, supported by the fixed price for books defined in France by a law passed in 1981. Actes Sud’s president Françoise Nyssen believes that “it reinforces freedom of speech, which is in our genes!”

**Discovering New Talent**

Whereas Anglo-Saxons only work through agents, French Publishers do it the old-fashioned way Olivier Cohen enjoys meeting colleagues and writers. “I prefer to discover new talents myself”, he says. This direct contact “gives me a certain freedom, as I don’t have to go through several middlemen”. Sophie de Closets admits that “it may sound surprising, but we are on the frontline to look for new projects and nurture our writers.” According to Laurent Bec-
Françoise Nyssen believes 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 specialised 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. But “bande dessinée” is not limited to fiction, as it often verges on narrative non-fiction, including economic, historical or political elements, and even popular science. However, “on the esthetic level, we prefer a clear line.” And while American and Japanese publishers follow a studio logic, the French encourage more personal styles through single authors or author/illustrator duos. “Female artists open new horizons, and France remains a pole of attraction”, adds Gregoire Lecourt.

According to Laurent Beccaria (Les Arènes), French publishing is able to “bring innovation and creativity through hybrid projects such as XXL, a cross between magazine and book which issues four times a year.” A boldness that isn’t found anywhere else.

Hedwige Pasquet, president and CEO of Gallimard Jeunesse, confirms the success of this domain. “France produces a wide variety of children’s books, ranging from stimulating babies to early childhood, juniors and young adults.” Albums, comics, illustrated and animated books “demonstrate an originality and creativity that make...”

“Publishing is one of France’s major strengths. Our literature expresses feelings, it is due to our language.”

Jean Arcache
190 YEARS OLD
18,000 NEW TITLES PUBLISHED EVERY YEAR
UNDER 170 IMPRINTS,
IN 10 LANGUAGES

A GLOBAL PUBLISHING COMPANY

At the 2016 Frankurt 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 is the role of the Institut français?
It is in charge of the promotion of French culture for the Ministry of Foreign Affairs and the Ministry of Culture. In the field of literature, we support translations (with subsidies to 453 translations in 2016, including 40 into German), author tours abroad, and international collaboration among professionals. At the request of the Prime Minister, we are entrusted with a coordinating role for the French events at the 2017 Frankfurt Book Fair, in close collaboration with the CNL, the Bief and the SNE.

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.

“More writers than novelists”
France has long suffered from a self-centred reputation, encouraged by the trend of “autofiction” in literature. Stock’s CEO Manuel Carcassonne regrets this “negative a priori. We were wrongly accused of being stylists with no interest in the narrative or dramatic aspects of writing.” Olivier Cohen, from L’Olivier, also stands against this idea: “I don’t know why the press made such a mountain out of a mole hill. ‘Autofiction’ books account for a small part of the French production, and among those, there are great writers 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 Tournaire”, he says. But France has recently received two Nobel Prizes in literature, reflecting its diversity. “This crowns two strong voices, underlines the president of Madrigall. Modiano as regards intimacy, and Le Clézio for his exploration of the world.”

French writers now focus on “exo-fiction”, with biopics like David Pöenkinos’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.”

Voices From Abroad
In his essay La couleur de l’écrivain (“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 Haïti and Québec) or Andréi Makine (Russia), who recently became a member...
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.”

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.

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Special - October 2016

“Our lack of specialisation is sometimes destabilising 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 an 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-edition.”

The CNL allows us to welcome books and languages from abroad”, Vincent Monadé. Strong Public Support

“On the international level, the Centre national du livre (CNL) helps publishers by giving them subsidies for translations, explains the president of this public organisation, Vincent Monadé. This allows us to welcome books and languages from abroad.” The CNL policy reflects “the French spirit that is willing to support arts and culture as part of daily life.” This cultural and economic endeavor is backed by the Bureau international de l’édition française (Bief), which is organizing meetings between French and German publishers at the CNL before Frankfurt 2017. “I feel it is important to reaffirm the friendship between our two countries”, says Vincent Monadé. Innovative projects are planned, especially in the digital field. “Our literature is known and recognised, but the Frankfurt Book Fair will reveal its unknown characteristics.”

Our editorial policy is based on time, quality and independance”, LOUIS DELAS, L’ÉCOLE DES LOISIRS

“French publishing is as rich and varied as the French language, culture and spirit”, FRANÇOISE NYSSEN, ACTES SUD

Francoise Nysse, Actes Sud

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#3 bestselling French author of 2015

6 NOVELS
3.5 MILLION COPIES SOLD
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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.

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Chairman of the Syndicat national de l’édition (publishers’ national union, SNE), Vincent Montagne emphasises that the organisation “includes 650 members from all sectors, creating a significant link inside the book industry. Our role is to bring the tradition of French culture to the world.” The SNE represents publishers vis-à-vis official and political organisations “in order to defend and promote our diversity, our rights and initiatives such as the fixed price of books, a symbol of freedom.”

Vincent Montagne, who is also the president of Média-Participation, has been attending the Frankfurt Book Fair for thirty years. “The amount of French rights sales is rising continuously”, he says, with 12,200 translations sold in 2015, a growth rate of 15% that has doubled in seven years. One out of three books sold abroad is a children’s book; one out of four is a graphic novel. “Foreign interest is growing, mostly from China, Italy, Spain and Germany”, Vincent Montagne.

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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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*Acquisitions*: rliebaert@editions-stock.fr
French Publishing in a Few Figures

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, audiovisual 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 tools.
5. Breakdown by sales channel

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2012</th>
<th>2013</th>
<th>2014</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bookshops (including newsagents, stationery)</td>
<td>32.2</td>
<td>29.4</td>
<td>28.8</td>
<td>29.8</td>
<td>28.9</td>
</tr>
<tr>
<td>Large cultural retailers</td>
<td>18.4</td>
<td>18.0</td>
<td>19.3</td>
<td>20.3</td>
<td>19.1</td>
</tr>
<tr>
<td>Hypermarkets, supermarkets</td>
<td>10.4</td>
<td>11.2</td>
<td>11.1</td>
<td>11.2</td>
<td>11.2</td>
</tr>
<tr>
<td>Online sales</td>
<td>3.8</td>
<td>3.9</td>
<td>3.7</td>
<td>3.9</td>
<td>3.6</td>
</tr>
<tr>
<td>Book clubs and mail order</td>
<td>5.6</td>
<td>5.5</td>
<td>5.5</td>
<td>5.5</td>
<td>5.5</td>
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<tr>
<td>Other</td>
<td>18.9</td>
<td>18.9</td>
<td>18.9</td>
<td>18.9</td>
<td>18.9</td>
</tr>
</tbody>
</table>

6. Sales of foreign rights by language

<table>
<thead>
<tr>
<th>Language</th>
<th>2011</th>
<th>2012</th>
<th>2013</th>
<th>2014</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chinese</td>
<td>910</td>
<td>1238</td>
<td>1524</td>
<td>1620</td>
<td>1868</td>
</tr>
<tr>
<td>Italian</td>
<td>911</td>
<td>1020</td>
<td>1385</td>
<td>1078</td>
<td>1312</td>
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<tr>
<td>Spanish</td>
<td>1039</td>
<td>1134</td>
<td>968</td>
<td>1107</td>
<td>1209</td>
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<tr>
<td>German</td>
<td>1076</td>
<td>1061</td>
<td>941</td>
<td>791</td>
<td>967</td>
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<tr>
<td>English</td>
<td>684</td>
<td>797</td>
<td>788</td>
<td>721</td>
<td>743</td>
</tr>
<tr>
<td>Polish</td>
<td>333</td>
<td>367</td>
<td>428</td>
<td>561</td>
<td>728</td>
</tr>
<tr>
<td>Korean</td>
<td>453</td>
<td>568</td>
<td>869</td>
<td>775</td>
<td>720</td>
</tr>
<tr>
<td>Dutch</td>
<td>675</td>
<td>541</td>
<td>667</td>
<td>546</td>
<td>610</td>
</tr>
<tr>
<td>Russian</td>
<td>424</td>
<td>350</td>
<td>460</td>
<td>405</td>
<td>464</td>
</tr>
<tr>
<td>Portuguese</td>
<td>473</td>
<td>631</td>
<td>636</td>
<td>534</td>
<td>408</td>
</tr>
<tr>
<td>Top 10 total</td>
<td>6978</td>
<td>7707</td>
<td>8666</td>
<td>8138</td>
<td>9029</td>
</tr>
<tr>
<td>General total</td>
<td>9664</td>
<td>10798</td>
<td>11892</td>
<td>11309</td>
<td>12225</td>
</tr>
</tbody>
</table>

7. Sales of rights by category

<table>
<thead>
<tr>
<th>Category</th>
<th>2011</th>
<th>2012</th>
<th>2013</th>
<th>2014</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Textbooks, Dictionaries</td>
<td>0.1</td>
<td>1.0</td>
<td>2.0</td>
<td>2.0</td>
<td>1.6</td>
</tr>
<tr>
<td>Sciences, technical, medicine</td>
<td>0.6</td>
<td>0.6</td>
<td>1.0</td>
<td>0.9</td>
<td>0.8</td>
</tr>
<tr>
<td>Essays, social sciences</td>
<td>22.8</td>
<td>20.2</td>
<td>16.4</td>
<td>18.6</td>
<td>19.0</td>
</tr>
<tr>
<td>Novels</td>
<td>19.5</td>
<td>15.0</td>
<td>14.8</td>
<td>16.3</td>
<td>15.4</td>
</tr>
<tr>
<td>Children’s, YA</td>
<td>16.7</td>
<td>29.3</td>
<td>34.7</td>
<td>27.7</td>
<td>29.9</td>
</tr>
<tr>
<td>Comics, graphic novels</td>
<td>35.7</td>
<td>26.8</td>
<td>21.7</td>
<td>26.6</td>
<td>23.8</td>
</tr>
<tr>
<td>Art, coffee-table books</td>
<td>2.0</td>
<td>1.2</td>
<td>1.2</td>
<td>1.9</td>
<td>0.8</td>
</tr>
<tr>
<td>Practical</td>
<td>2.4</td>
<td>5.9</td>
<td>8.3</td>
<td>6.0</td>
<td>8.9</td>
</tr>
</tbody>
</table>

>>> tornado tools and promotional tools, focusing 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 2015
Continued Growth

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.

Exclusive data from Livres Hebdo/electre.com shows that in 2015 translations accounted for a record 17.7% of all new titles and new editions in France. In 2014, the figure was 17.4%. In 2008, the year this new statistical tool was introduced, it was only 14%. But this new record is explained by a drop of ~1.5% in total production of new titles and new editions in 2015, while the number of translations remains almost stable, at 11,847 titles (~0.1%).

German 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

The weight of translations in French publishing in 2015

- Japanese: 12.1%
- Other: 7.9%
- German: 6.4%
- Italian: 5%
- Spanish: 4.4%
- Scandinavian languages: 6.5%
- Porteuguese, Chinese, Dutch, Eastern Europe, Russian, Arabic, Polish, Korean: 1% to 0.3%

Although there was an overall drop of 1.5% in the publication of new titles and new editions in France in 2015, the number of translations stalled at 11,847 titles (~0.1%). This means that translations as percentage of total publishing increased from 17.4% (2014) to 17.7%. Translations of novels fell by 4% (3,803 new titles) with translations accounting for 40.6% of novels, compared with 40.9% in 2014 (42.4% in 2013).

The most translated languages

Translations from English remained dominant, but dropped slightly, from 59.5% to 58.1% on the previous year (60.2% in 2013). Translations from Spanish, Italian, Scandinavian languages, Dutch, Russian, Arabic and Korean also fell in 2015, while Japanese, German, Portuguese, Chinese, Polish and “other languages” increased. The five most translated languages accounted for 84.2% of translations, compared with 84.9% in 2014 and 85.8% in 2013.

By Fabrice Piault
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. Translations from Spanish, the Scandinavian languages, Russian and Japanese also fell, while those from German, 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></th>
<th>ALL 2014</th>
<th>ALL 2015</th>
<th>ALL 2015/2014 Av. 5 years</th>
<th>NOVELS 2014</th>
<th>NOVELS 2015</th>
<th>NOVELS 2015/2014 Av. 5 years</th>
</tr>
</thead>
<tbody>
<tr>
<td>German</td>
<td>644</td>
<td>754</td>
<td>17%</td>
<td>3%</td>
<td>126</td>
<td>148</td>
</tr>
<tr>
<td>English</td>
<td>7060</td>
<td>6879</td>
<td>-3%</td>
<td>3%</td>
<td>2981</td>
<td>2836</td>
</tr>
<tr>
<td>Arabic</td>
<td>98</td>
<td>74</td>
<td>-24%</td>
<td>-2%</td>
<td>26</td>
<td>15</td>
</tr>
<tr>
<td>Other</td>
<td>858</td>
<td>941</td>
<td>10%</td>
<td>1%</td>
<td>71</td>
<td>73</td>
</tr>
<tr>
<td>Chinese</td>
<td>76</td>
<td>110</td>
<td>45%</td>
<td>7%</td>
<td>21</td>
<td>26</td>
</tr>
<tr>
<td>Korean</td>
<td>45</td>
<td>39</td>
<td>-13%</td>
<td>-8%</td>
<td>15</td>
<td>20</td>
</tr>
<tr>
<td>Spanish</td>
<td>439</td>
<td>379</td>
<td>-14%</td>
<td>1%</td>
<td>179</td>
<td>151</td>
</tr>
<tr>
<td>Eastern Europe*</td>
<td>78</td>
<td>103</td>
<td>32%</td>
<td>8%</td>
<td>32</td>
<td>52</td>
</tr>
<tr>
<td>Italian</td>
<td>538</td>
<td>523</td>
<td>-3%</td>
<td>3%</td>
<td>116</td>
<td>128</td>
</tr>
<tr>
<td>Japanese</td>
<td>1396</td>
<td>1432</td>
<td>3%</td>
<td>12%</td>
<td>54</td>
<td>45</td>
</tr>
<tr>
<td>Scandinavian langs.</td>
<td>284</td>
<td>247</td>
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<td>2%</td>
<td>186</td>
<td>163</td>
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<tr>
<td>Dutch</td>
<td>115</td>
<td>106</td>
<td>-8%</td>
<td>5%</td>
<td>26</td>
<td>19</td>
</tr>
<tr>
<td>Polish</td>
<td>38</td>
<td>47</td>
<td>24%</td>
<td>6%</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td>Portuguese</td>
<td>72</td>
<td>113</td>
<td>57%</td>
<td>23%</td>
<td>44</td>
<td>69</td>
</tr>
<tr>
<td>Russian</td>
<td>118</td>
<td>100</td>
<td>-15%</td>
<td>1%</td>
<td>56</td>
<td>49</td>
</tr>
<tr>
<td>Total</td>
<td>11 859</td>
<td>11 847</td>
<td>0%</td>
<td>4%</td>
<td>3 941</td>
<td>3 803</td>
</tr>
</tbody>
</table>

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

**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.

SOURCE: LIVRES HEBDO/ELECTRE.COM
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.

By Fabrice Piault
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.

---

**Actes Sud joins the Top 10**

**The main ten publishing groups**

2015 turnover in millions of euros

Actes Sud takes the place of Lamy to enter the Top 10 of the main publishing groups, the order of which remains unchanged since last year.

<table>
<thead>
<tr>
<th>Company</th>
<th>Turnover (2015)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Actes Sud</td>
<td>772</td>
</tr>
<tr>
<td>Groupe Albin Michel</td>
<td>178</td>
</tr>
<tr>
<td>RELX Group</td>
<td>163</td>
</tr>
<tr>
<td>La Martinière Groupe</td>
<td>220</td>
</tr>
<tr>
<td>France Loisirs</td>
<td>250</td>
</tr>
<tr>
<td>Média-Participations</td>
<td>363</td>
</tr>
<tr>
<td>Lefebvre Sarrut</td>
<td>396</td>
</tr>
<tr>
<td>Groupe Madrigall</td>
<td>482</td>
</tr>
<tr>
<td>Editis</td>
<td>618</td>
</tr>
<tr>
<td>Hachette Livre</td>
<td>384</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.

© LIVRES HEBDO 2016.
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 partwork division was itself responsible for 11%. Excluding the partwork division, the group’s production breaks down as follows: general literature (40%), children/YA and illustrated (17%), education (16%), reference (9%), 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-Levy, Ragoût, 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, Horn Collection, Langue au Chat, Lonely Planet [licence], Omnibus, Pré aux Clercs, Presses de la Cité, Solar); Univers Poche (Pocket, PK) 10/18, Pleure Éditions, Kurokawa, 12-21; Nathan (including Bordas, Le Robert, Retz, Clé International); Laffont (including Julliard, Nil, Sezgin, Bouquins and R); Edib (Plon, Perrin, Presse de la Renaissance, First, Gründ, Les Escales, Le Dragon d’Or; Tana); La Découverte; Le Cherche Midi; Sonatine (including Super 8); Paraschool.

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, Jolies Losfeld, Alternatives, Bleu de Chine, Gallimard Jeunesse, Gallimard Loisirs Guides, Denoël, 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; Aubert; Autrement; 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 Soféd. The distribution arm comprises Sodis and 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 Hoëbeke (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 Éditions Législatives et Dalloz (including Siréy, 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), Ipsoa Francis Lefebvre (Italy 50%) and Juris (Germany 50%). The group also operates in the training sector with Elegia, Dalloz Formation and CSP Formations (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%), la Caisse des Dépôts et 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, Dupuis, 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 Fleursus publishing group (including Fleursus, Mame, Edita, Descleé, Tardy Rustica, Mango, ENPC, Vagnon, Chronique, Mediation and Hugim & Monimu), 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 Audiosuivi, Citel, Kana Home Video, VF Films Production, Mediation Distribution, Anuman Interactive). Press and magazines comprise 18% (Rustica, Système D, La Gazette des Petits Gourmands, Famille Chrétienne, Magnificat 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 International Technology Solutions (ITS), itself owned by Adrian Diaconu and based in Luxembourg, in March 2015. Actissia also owns the online bookshop Chapitre.com.

**La Martinière Groupe (No. 7)**

La Martinière is a leading French publishing group, the (Dutch/British) RELX Group. Elsevier Masson is the French medical 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 Brussart 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>5 265</td>
<td>2 362</td>
<td>122.9</td>
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<tr>
<td>2 Jean-Claude Lattès</td>
<td>22 171</td>
<td>10 870</td>
<td>104.0</td>
</tr>
<tr>
<td>3 Bernard de Fallois</td>
<td>8 661</td>
<td>4 515</td>
<td>89.5</td>
</tr>
<tr>
<td>4 Hugo &amp; Cie</td>
<td>28 930</td>
<td>15 264</td>
<td>89.5</td>
</tr>
<tr>
<td>5 Groupe du 27</td>
<td>19 530</td>
<td>11 009</td>
<td>77.4</td>
</tr>
<tr>
<td>6 Albert-René</td>
<td>13 725</td>
<td>7 853</td>
<td>74.8</td>
</tr>
<tr>
<td>7 Aparis</td>
<td>4 593</td>
<td>2 818</td>
<td>63.0</td>
</tr>
<tr>
<td>8 Grasset &amp; Fasquelle</td>
<td>13 015</td>
<td>8 204</td>
<td>58.6</td>
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<tr>
<td>9 Philippe Rey</td>
<td>1 841</td>
<td>1 166</td>
<td>57.9</td>
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<td>1 117</td>
<td>708</td>
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<td>2 885</td>
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<td>12 La Plage</td>
<td>2 239</td>
<td>1 718</td>
<td>30.3</td>
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<tr>
<td>13 Budo</td>
<td>1 484</td>
<td>1 154</td>
<td>28.6</td>
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<td>14 Calmann-Lévy</td>
<td>7 732</td>
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<td>23.5</td>
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<td>15 Fayard</td>
<td>15 027</td>
<td>12 206</td>
<td>23.1</td>
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<td>16 Carpentier</td>
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<td>1 966</td>
<td>21.6</td>
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<td>17 Stock</td>
<td>7 939</td>
<td>6 558</td>
<td>21.1</td>
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<td>3 104</td>
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<td>19.6</td>
</tr>
<tr>
<td>20 Actes Sud</td>
<td>84 605</td>
<td>70 792</td>
<td>19.5</td>
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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>
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<td>8 313</td>
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<td>2 Le Dilettante</td>
<td>2 089</td>
<td>7 802</td>
<td>-73.2</td>
</tr>
<tr>
<td>3 P.O.L</td>
<td>2 050</td>
<td>4 410</td>
<td>-53.5</td>
</tr>
<tr>
<td>4 Zulma</td>
<td>1 207</td>
<td>2 213</td>
<td>-45.5</td>
</tr>
<tr>
<td>5 Au Diable vauvert</td>
<td>1 047</td>
<td>1 855</td>
<td>-43.6</td>
</tr>
<tr>
<td>6 Institut culturel de Bretagne</td>
<td>9 293</td>
<td>14 067</td>
<td>-33.9</td>
</tr>
<tr>
<td>7 Kero</td>
<td>2 533</td>
<td>3 515</td>
<td>-27.9</td>
</tr>
<tr>
<td>8 Editions du Rocher</td>
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<td>3 337</td>
<td>-24.4</td>
</tr>
<tr>
<td>9 Editions du Moment</td>
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<td>1 327</td>
<td>-23.5</td>
</tr>
<tr>
<td>10 Les Grandes Personnes</td>
<td>1 015</td>
<td>1 320</td>
<td>-23.1</td>
</tr>
<tr>
<td>11 France Loisirs</td>
<td>250 000</td>
<td>325 000</td>
<td>-23.1</td>
</tr>
<tr>
<td>12 Panini France</td>
<td>58 736</td>
<td>75 731</td>
<td>-22.4</td>
</tr>
<tr>
<td>13 Alpen</td>
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<td>2 900</td>
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</tr>
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<td>14 RMN-Grand Palais</td>
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<td>7 870</td>
<td>-21.2</td>
</tr>
<tr>
<td>15 Springer Verlag France</td>
<td>4 141</td>
<td>5 190</td>
<td>-20.2</td>
</tr>
<tr>
<td>16 Dupuis</td>
<td>40 796</td>
<td>50 275</td>
<td>-18.9</td>
</tr>
<tr>
<td>17 Somogy éditions d’art</td>
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<td>2 873</td>
<td>-18.7</td>
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<td>18 Minuit</td>
<td>2 839</td>
<td>3 469</td>
<td>-18.2</td>
</tr>
<tr>
<td>19 Ouest-France éditions</td>
<td>5 391</td>
<td>6 574</td>
<td>-18.0</td>
</tr>
<tr>
<td>20 Pearson France</td>
<td>5 746</td>
<td>6 877</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 Olafsdottir’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’Ouest, 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 LaPêche et Billeboude (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).

**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, Harlequin acquired Milady, which publishes romance in pocket and large-pocket editions. This independent publishing group publishes the leading romance publisher (HarperCollins) to the American publishing group HarperCollins (ranked 18th in the world), which now owns it 50% and aims to make it the bridgehead of its growth in France.

**Editions Bayard (No. 19)**
This is 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 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 publisher of humorous comics and graphic novels, Bamboo also publishes realist comics/graphic novels (Grand Angle) and manga (Doki-Doki).

**Prixis 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 highway 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 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%), Madrigal (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, Têraëdra 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-
education 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, Zodiac, 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 Dominici
an 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 (Char-
eston, Diva), human-resources management titles (Alissio), humour (Tut-tut) and children’s/YA books (Zethel). It created the Edison 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 Offi-
ciels (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 newspa-
per 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).

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**LIVRES**
Special - October 2016
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.

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.
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 of 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.

---

### Publishers

<table>
<thead>
<tr>
<th>No.</th>
<th>Publisher</th>
<th>Parent company</th>
<th>Country</th>
<th>Turnover 2015 (€k)</th>
<th>Turnover 2014 (€k)</th>
<th>Var. (%)</th>
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<td></td>
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<td>118</td>
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NS: NO SIGNIFICANCE. © LIVRES HEBDO 2016.

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### Additional Information

- **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: Danges, Trajectoire, Chariot d’Or, Oxus, 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
OF FRENCH PUBLISHING

HACHETTE LIVRE (turnover 2015: 2,206 M€)

- Literature Branch
  - Grassel
  - Fayard (+ Mille et une nuits,
    - Mazarine, Pauvert)
  - Stock
  - Lattès/Le Masque/Ed. des deux terres
  - Kero
  - Calmann-Lévy/Editions 1 (83%)
  - Harlequin (50%)

- Hachette Illustré
  - Hachette Jeunesse / Black Moon
  - HJL (Hachette Jeunesse Disney, licencée)
  - Gautier Laguerre / Deux Coqs d’or
  - Le Chêne
  - Hazan
  - Hachette Pratique
  - EPA
  - Hachette Tourisme (Routard,
    - Guides Bleus...)
  - Marabout
    - Pika
  - Albert-René

Hachette Encyclopédies et Collections
Hachette Collections,
Le Livre de Paris

Main Subsidiaries Abroad
- Grande-Bretagne (Hachette UK):
  - Hodder Headline, Octopus, Watts
  - Orion, Cassell, Harrap’s, Chambers
  - Hachette Partners
- États-Unis (Hachette Book Group USA):
  - Grand Central, Center Street, FaithWords
  - Little, Brown & Company
  - Orbit, Yen Press
  - Hachette Digital, Hachette Audio
- Espagne (Hachette España): Anaya,
  - Salvat, Bruto
- Amérique Latine:
  - Patria Cultural (Mexique), filiales Larousse
  - Italie: Larousse, Hachette Fascicoli
  - Inde: Hachette India
  - Liban: Hachette-Antoine (50%)
  - Chine: Hachette Phanix (49%)
  - Russie: Azbuka-Aitkus (49%)

Publisher or publishing group
Distribution centre
Shareholding
Distribution link

Chart designed by Fabrice Plais/Livre Hebdo
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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, but 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.

The average price of a novel in e-book version is 14 euros, compared with nearly 20 euros for the printed version, a difference of 29%. It’s an attractive price, but not so much as to be irresistible to readers.

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 and essays, 80 titles out of 100 are available as e-books. This small difference might be explained by the fact that the larger publishing groups appear less in the essay rankings. The ratio is also lowered by the many (non-digital) editions of the papal encyclical and the issues of XXI magazine (which appears six times in the ranking). When it comes to comics and graphic novels the rate is even lower (66% availability), largely owing to the relatively low number of manga available as digital editions.

As regards children’s/YA illustrated books, coffee-table books and practical books, very few of these titles are available as e-books. This has the result of reducing to below 60% the average number of digitized versions of the 400 titles in our GFK/Livres Hebdo ranking of bestsellers. Prices remain very tightly managed. When it comes to novels, 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%). Publishers of large-format editions drop the prices of e-books when titles come out in pocket editions, but very rarely match them.

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.

Readers Hopped Aboard the Train

The surprise bestseller of summer 2015 was the psychological thriller La fille du train [The Girl on the 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.
**Estimation of sales (excluding export) for 2015, including on-line sales (c) GFK/Livres Hebdo**

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*Estimated to the nearest hundred.*

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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 >>>) and Gilles Legardinier (34,600 copies, as well as the return of Philippe Delerm with Les eaux troubles du mojito (82,700 copies). In general, readers plumped for safe bets, buying books by established writers such as Jean-Christophe Rufin (Check-point, 196,000 copies), Jean-Christophe Grangé (Lontano, 142,400 copies), Michel Bussi (Maman a tort, 131,000 copies), Jean Teulé (Héloïse, ouille!, 129,500 copies). Meanwhile, Harlan Coben (Tu me manques [Missing You], 116,800 copies), Amélie Nothomb (Le crime du comte Neville, 111,600 copies), Virginie Despentes (Vernon Subutex 1 and 2, 173,900 copies) and Giles Legardinier (Quelqu’un pour qui trembler and Ça peut pas rater, 156,800 copies) also demonstrated a loyal readership.
TOP SALES

Novels 51 to 100

Estimation of sales (excluding export) for 2015, including online sales (© GFK/Livres Hebdo)

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**Eroticism and Surprises**

In addition to *Grey*, this decidedly erotic list also features: the five volumes of *After*, a fanfiction series (by the American writer Anna Todd) based on one of the members of the band One Direction (1,079,500 copies); *Crossfire 4 : Fascine-moi* [Captivated by You] by Sylvia Day (55,200 copies); *Beautiful Secret* and *Beautiful Beloved* by Christina Lauren (76,100 copies in total). 2015 also saw some lovely surprises, such as *La bibliothèque des cœurs cabossés* [The Readers of Broken Wheel Recommend] by Katarina Bivald (84,200 copies), *Toute la lumière que nous ne pouvons voir [All the Light We Cannot See]*, Anthony Doerr’s first novel (72,500 copies), *Les gens dans l’enveloppe* by Isabelle Monnin and Alex Beaupain (43,600 copies). There was also another lease of life for Franck Pavloff’s novel about fascism, *Matin Brun*, originally published in 1998, but which sold 52,500 copies last year. ☁️

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**Estimation of sales**

Sales estimation includes online sales. Novels exclude export.-carousel
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
At the top of the rankings this week is "Le charme discret de l’intestin" by Giulia Enders, which sold 487,200 copies. "Prennez votre santé en main!" by Frédéric Saldmann sold 274,000 copies. "Le moment est venu de dire ce que j’ai vu" by Philippe de Villiers sold 184,600 copies. "L’homme qui ment" by Marc Lavoine sold 191,200 copies. "La nuit de feu" by Eric-Emmanuel Schmitt sold 162,800 copies. Michel Onfray’s "Cosmos" sold 133,000 copies. Frédéric Lenoir’s "La puissance de la joie" sold 127,500 copies. "L’homme qui ment" by Marc Lavoine sold 191,200 copies. "Le suicide français" by Eric Zummond sold 112,100 copies. "Hippocrate aux enfers" by Michel Cymès sold 110,900 copies.

The list also includes "Dieu, les affaires et nous" by Jean d’Ormesson, which sold 89,600 copies. "Prenez le temps de(e)-penser" by Bruce Benamran sold 49,600 copies. "Et si on aimait la joie" by Frédéric Lenoir sold 76,100 copies. "500 questions que personne ne se pose" by Laurent Baffie sold 61,100 copies. "La magie du rangement" by Marie Kondo sold 79,300 copies. "Le livre de la jongle" by Stéphane De Groodt sold 60,400 copies. "500 questions que personne ne se pose" by Laurent Baffie sold 61,100 copies. "Avis non autorisés..." by Françoise Hardy sold 66,100 copies. "La vie, la mort, la vie : Louis Pasteur, 1822-1895" by Erik Orsenna sold 49,400 copies. "Au fil de l’autre : voir la vie autrement" by Véronique Jannot sold 49,300 copies. "Hippocrate aux enfers" by Michel Onfray sold 42,100 copies.

Among the authors from the web, "Essays 1 to 50" by Yves-Emmanuel Schmitt sold 167,300 copies. "Prenez le temps de(e)-penser" by Bruce Benamran sold 49,600 copies. "Prenez le temps de(e)-penser" by Michel Onfray sold 61,100 copies. "Et si on aimait la France" by Bernard Maris sold 59,100 copies. "Prenez le temps de(e)-penser" by Bruce Benamran sold 66,100 copies. "Prenez le temps de(e)-penser" by Françoise Hardy sold 60,400 copies. "Prenez le temps de(e)-penser" by Françoise Hardy sold 66,100 copies.

>> Authors From the Web

*Estimation of sales (excluding export) for 2015, including online sales (GFK/Livres Hebdo). Rounded to the nearest hundred.
Estimation of sales (excluding export) for 2015, including on-line sales (c) GFK/Livres Hebdo

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*Estimated to the nearest hundred.*

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Cymès's Hippocrate aux enfers. Les médecins des camps de la mort (110,900 copies), Et tu n’es pas revenu, Marceline Loridan-Ivens's moving letter to her father who perished in Auschwitz (63,900 copies), and Mémoires by Beate and Serge Klarsfeld (47,400 copies). In the sphere of economics, Thomas Piketty's Le capital au XXIe siècle (published in 2013) continued its success, selling 67,400 copies in 2015. Finally, Pope Francis's encyclical on ecology (Loué sois-tu [Praise Be To You]) – published to coincide with the COP 21 conference on climate change – did very well, selling 162,200 copies, 66,100 of which were the edition co-published by Bayard, Le Cerf and Mame.

All in all, 2015 was a good year for essays and documents: the 100 titles on our list achieved combined sales of 5.6 million copies (+24.4% compared with 2014) for a turnover of 102.3 million euros (+27.4%).
The release of any new title in the massively popular series *Astérix* has a decisive impact on global sales in the sector. Total sales (excluding export) for all titles in the GFK/Livres Hebdo ranking of comics and graphic novels grew in 2015 to 5.4 million copies (+9%) for a turnover of €633 million (+43%). But even if we were to exclude the latest *Astérix* (*Le papyrus de César*), the number of copies sold would rise by 15.1%, and the turnover by 6.6%.

*Titouf*, placed second, leads the usual string of blockbusters: *Largo Winch*, *Le Chat*, *Les Légendaires*, *One Piece*, *Naruto*, *Fairy Tail*, *Standing Ovation*, *We Are Charlie*, and *Corto Maltese*. Occupying the third and 4th places, *L’Arabe du futur* (volumes 1 and 2) symbolizes the rise of recent series such as *Les vieux fourneaux* or *Les Minions 1* (13th) and *Undertaker 1* (28th). The ranking also bears the stigmata of the terrorist attacks with *La BD est Charlie* (9th), *Catharsis* (35th) and *Peut-on encore rire de tout ?* (46th).

Seventeen publishers appear in the ranking, which is dominated by the publishing groups Média-Participations (19 titles – Dargaud with nine, Dupuis with six; Kana with three; Blake et Mortimer with one) and Glénat (eight titles – Glénat with seven, Vents d’Ouest with one). Hachette has six titles (Pika with four; Albert-René with two), Delcourt has five (Delcourt with four; Soleil with one), as has Madrigall (Casterman with two; Futuropolis with two; Fluide Glacial with one).
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*Rounded to the nearest hundred.

**Illustrated Books**

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*Rounded to the nearest hundred.

#EnjoyMarie was Marie Lopez’s strong #Childrens/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 thêrèse 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). Le labyrinthe 2: La terre brûlée, which hit French screens in October, had copies of James Dashner’s L’épreuve quartet flying off the shelves (376,900 copies), while the film Divergent 2 helped to sell Veronica Roth’s four titles (246,200 copies).

When it comes to illustrated books, the Peppa Pig series overtakes the La reine des neiges [Frozen] series for a number of titles that appear in the ranking (six for Peppa Pig, five for La reine des neiges). Peppa’s fun yet educational adventures have been adapted into a cartoon shown on France 4. T’choupi and Le Loup (four titles each) are still selling strongly. C. C.
Pocket Editions: Same Again

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, Hémingway 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

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

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*Estimated 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 Le 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, Violette, 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.
The terrorist attack that slew so many of the Charlie Hebdo staff provoked an enthusiasm for the satirical magazine, to such an extent that three books featuring the front covers of Charlie Hebdo hold the top three spots in the ranking of bestselling illustrated books, all of them published by Les Échappés. This publishing house, which is part of Charlie Hebdo, also holds 13th place with 20 ans de Charlie Hebdo, and 38th place with Mes années 70 by Georges Wolinski, who was killed in the attack, while three books by Cabu, who was also murdered on 7th January, appear in the 2015 ranking, after being republished or re-promoted: Toujours aussi cons! (9th place), Le nouveau beau ! (14th place) and Tout Cabu (22nd place).

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

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*Estimated number of sales (excluding exports) for 2015, including online sales (c) GFK/Livres Hebdo.*

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.

### Order and Meditation

Last year, readers snapped up books helping them to better organize their lives, as shown by the success of the Organiseur familial (second place). In continual search of 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 [fe médite,jour 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.
Hot spot digital innovation - 7switch is a new kind of online bookstore that focuses on hand-selling to end users through online communities. Our bookstore provides bloggers, Twitter and Facebook users, tools for easily selling digital titles to their followers and constituents.

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A d’os d’âne (literally “at donkeys’ pace”) is a young and innovative children’s publisher created in 2009. Its main goal is to offer alternative yet accessible books to young readers, mainly in the genre of famous characters’ biographies.

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