

MEDIAPART.*fr*

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THE PRICE OF FREEDOM

The declaration below was published on December 2nd 2007 to unveil the Mediapart project in France, which would be concretized with the launch of the online journal on **March 16th 2008**.

“Elevating this country by elevating its language”: that was the program Albert Camus put forward in an issue of the Resistance newspaper *Combat* published after the Liberation [*in 1944*]. He was speaking about the dream of a free press. Mediapart did not expect to have such rapid confirmation of the urgency of the sentiment expressed by Albert Camus, which came in the form of an outburst from the French president at the Salon de l'Agriculture. [*Editor's note: Nicolas Sarkozy, visiting France's annual Farm Trade Fair in February 2008, infamously reacted to a man who refused to shake his hand by telling him: "Get lost, you prick!"*]

We need a new press in France, and Mediapart represents that project. You will gradually discover its contours on this dummy site, right up until the final site is launched in early 2008. Born of an encounter between professional journalists and web specialists, it seeks to build a response to three crises – democratic, economic, and moral – which are undermining the quality, usefulness, honesty and freedom of news coverage in France.

France's extreme 'presidentialism' reduces politics for all to the power of a single individual. It ruins the democratic spirit, corrupts people's independence and devitalizes the expression of freedom. It imposes its agenda on the news, its omnipresence on the media and its financial oligarchy on the owners of the press. In such a political culture, a journalist is necessarily an adversary who must be either won over or undermined – vanquished, in any case.

Economically, the French daily press is being drawn into an endless depressive spiral. This is the reign of lose-lose: rising losses, declining readerships, shrinking advertising revenue and repeated redundancy plans, which deprive newspapers of their most precious capital: the experience of those who produce them. Economics and politics go hand in hand; a fragile press is a weak press.

In this country, everything nowadays seems to be done to demoralize journalism, its values, its ideals – in sum, its youth. Certainly, resistance does exist: in newsrooms, in some weekly publications or on some independent websites. But the overall balance of force appears even more unfavorable as, added to this specifically French crisis, there are the upheavals brought about by the industrial revolution which the internet symbolizes. Old business models are being shattered, old professional cultures are being shaken up, and quality journalism is struggling to find its place in this maelstrom.

In the face of this triple challenge, the Mediapart project wants to be an innovative new response, in the form of hope – not just as a press with editorial freedom and economic independence, but most of all, a press that has been profoundly re-conceived and completely overhauled. The dream we cherish is neither an electronic sub-product of the printed press nor a media that complements existing titles. It is to build a quality online journal of reference that is sufficient in itself, and for you. Now that this project is open to your opinions, comments and contributions on the dummy site, its future is in your hands.

The brand of journalism we claim comes from a long tradition. Its aim is to provide the information of public interest that we need if we are to remain free and autonomous, masters and actors of our individual and collective destinies. Its first obligation is to truth, its first loyalty is to citizens, its first discipline is verification and its first duty is independence. But it is not enough just to claim this heritage to remain faithful to it. Because we can no longer exercise our profession from above, like an authoritarian argument that will suffer no discussion, nor practice it simply between ourselves, like a story for insiders that keeps readers at a distance.

With the advent of personal media, the internet revolution has toppled from its pedestal a form of journalism that claimed to have a monopoly on opinion. If it had forgotten, it needed to relearn – sometimes at its own expense – that judgment, point of view, analysis or commentary, analysis and commitment, expertise and knowledge, are not its exclusive property. This is good news, because it puts journalism back in its proper place, one that is the basis of its democratic legitimacy: seeking, finding, revealing, sorting, prioritizing and transmitting information, facts and realities useful for both understanding the world and for the reflection and debate this process generates.

In re-invigorating this labor of information, investigation and explanation, working in the field and providing context, the MediaPart project proposes not only to defend journalism, but also to invite it to challenge itself through an original partnership with contributing readers. The French-language online information world still awaits the invention of a participative site of quality and reference, combined with a form of journalism that defends the same principles. Thanks to the internet, to say that a truly free press is one with loyal readers can no longer be vain, nor just a demagogic argument or a marketing cliché. On condition that it leaves the anonymous mass and the vengeful crowd behind and builds an aware, involved public, sharing common values and engaging in a democratic exchange.

That is why the Mediapart project moves ahead against the current of the dominant vulgate according to which there is only one viable model on the Net: that of audience and free access. Firstly, this dogma is based on a lie. That which

is apparently free is not in fact free, not only because it is financed by advertising, but also because you never stop paying, often too much, for equipment, subscriptions – in short, the wires that give access to this supposedly free content. Secondly, it peddles the illusion that everything has the same value because everything is supposedly free – the best and the worst, pertinent information as also unfounded rumor. Finally, in its race for the highest number, it drags news down, makes it uniform and banal, mishandles and devalues it.

The same is true of freedom of information and its value. Supporting the Mediapart project means paying to guarantee both of them. It means firstly, buying the promise of a demanding journalism without dependence on advertising or an audience curve. Then, it means acquiring the right to participate in a completely new media entity, to belong to its community of readers and contributors, to support news, reflection and debate oneself. And finally, it means durably building the independence of this new, radically democratic press.

This implies not just resisting, but also innovating. Discovering new lands, roaming new continents, founding new models to better save the tradition and heritage we hold dear. And so, during the long march that has brought us to this project, we often thought of Albert Camus' *Combat*, the daily newspaper rooted in the Resistance and born at the Liberation, when hope shone through for rebuilding the Republic with more democracy, solidarity and humanity.

"Our desire," Albert Camus wrote in the issue of *Combat* dated August 31st 1944, "which was all the more profound as it was often silent, was to liberate newspapers from money and to give them a tone and truth that takes the public to the level of all that is best in it. We thought then that a country is often worth what its press is worth. And if it is true that newspapers are the voice of a nation, we were decided, in our place and for our feeble part, to elevate this country by elevating its language."

From one century to another, and from one medium to another, from print to the web, the program remains the same. I do not know if this reference will bring us luck, because *Combat* was among the betrayals of hope that litter the history of the press. When, refusing to compromise, Albert Camus took back his journalistic freedom, he said this: "At least we did not lie." Now, on the threshold of this adventure that becomes yours, we can say that at least we did not give up. But tomorrow, when many of you will have taken up this challenge with us, believing, as does the team it has brought together, in the project, in its ambition and realism, we can add that at least we did not get it wrong.

Edwy Plenel
Co-founder and publishing editor

La liberté de la presse n'est pas un privilège des journalistes, mais un droit des citoyens*



*Freedom of the press is not the privilege of journalists, it's the right of citizens!

A JOURNAL OF NEWS AND INVESTIGATION AT THE HEART OF THE DIGITAL REVOLUTION

“They’re crazy”; “They don’t understand a thing about the web”; “News on the internet has to be free of charge, their undertaking is doomed to fail.” That was back in December 2007, and that was how the vast majority of our fellow journalists and almost all the publishers and directors of French newspapers reacted to the announcement of the then-upcoming launch of a 100% digital journal – a “pure player”, as they say – called Mediapart. Mediapart as in *média à part* (“a different media”) or *média participatif* (“a participatory media”). Mediapart was launched with the slogan *“Seuls nos lecteurs peuvent nous acheter”* (“We can only be bought by our readers”). Mediapart, a daily general news journal, went online on March 16th 2008 using a business model that many thought was crazy: **no advertising, no government subsidies or private-sector sponsorships**, the journal was to run solely on monthly and annual subscriptions (which on launch amounted to 5 euros per month for readers aged under 25, and 9 euros per month for everyone else, and, respectively, an annual subscription of 50 euros per year or 90 euros per year *).

Two and a half years later, in October 2010, Mediapart was breaking even, after which its profits increased every year. A few telling figures will suffice to get the picture: in 2016, Mediapart turned over more than 11 million euros, netting almost 1.9 million euros for its sixth consecutive year of positive bottom-line results. And 2017 is on course to be better still. As of March 2017, Mediapart had 137,000 subscribers (80% with monthly subscriptions, 20% with annual subscriptions). Subscriptions account for 95% of the journal’s revenue (the remaining 5% comes from sales of content, e-books and printed books).

While the French press on the whole is in dire straits, addicted to advertising revenue and massive public subsidies (close to 1.5 billion euros per year), Mediapart stands out as an exception both for its editorial dynamism and its steady economic success. This isn’t just excellent news for the team (made up of 74 staff, of which 45 are full-time journalists, added to which are around 20 freelance contributors) that puts together this digital journal day in, day out: it is good news for the whole profession, for all the journalists who are being laid off and for all those who are now developing independent digital media projects.

The illusion of free news on the web, meaning funding through advertising alone, is finally being dispelled. But at what price! This idea, whether actually

*Subscription rates are now 5 euros and 11 euros per month, and 50 euros and 110 euros per year, respectively.

desired or merely accepted by publishers, of posting online free of charge the information they used to sell on paper, has taken a massive toll on the value produced by our profession. It has destroyed its editorial value – a point we'll get back to later. It has destroyed its economic value. Nearly two decades of ad-funded free online content have taken a terrible toll. The pre-existing economic models have been upended, newsrooms devastated, information mutilated. Ultimately, citizens are the victims of this “low-cost” information, which has been sanitized, endlessly rehashed with little – if any – added value, in which celebrities and showbiz supply the clickbait for a machine that mops up the meager ad revenue left over after the search engines and aggregators have taken their share.

It was this and other insights that led us to reflect on the Mediapart project in 2006/2007 and to launch it in March 2008 – us being four journalists and a business manager with considerable experience. Edwy Plenel had been a chief editor at *Le Monde* for ten years, and Laurent Mauduit had been one of his assistant editorial directors. Gérard Desportes was from French daily *Libération*. François Bonnet had also just left *Le Monde*, where he was head of the international news desk. Marie-Hélène Smiejan, after having served on the management of a large European IT firm, soon joined us to take charge of building up the company.

Why launch a journal? To be different and to make a difference and this has to do with the very special makeup of the French press. Certainly the digital revolution, a new industrial revolution at the turn of the millennium, caused a crisis in information systems all over the world. This global shakeup was compounded here, however, by a specifically French crisis in the early 2000s that might be termed a “crisis of independence”. **The French press is almost unique in Europe in that it is all but entirely owned by big business groups** whose core activity lies elsewhere and which are all too often dependent on government contracts. This state of affairs is radically different in other European countries (Spain, Germany, the United Kingdom, Belgium and Italy) in which big media-only groups have formed.

The bulk of the French media is owned by manufacturers of arms and luxury goods, public works contractors, telecom operators and investment banks. Serge Dassault, head of the aerospace group, arms dealer and conservative politician, owns leading French daily *Le Figaro*. Investment banker Matthieu Pigasse and telecom (Free/Iliad) magnate Xavier Niel control the other leading daily, *Le Monde*, as well as one of the foremost news weeklies, *Le Nouvel Observateur*, and half a dozen other important titles. Bernard Arnault, CEO of LVMH, the world's largest luxury goods group, owns France's only business daily (*Les Echos*) as well as a radio station. Arms dealer Arnaud Lagardère controls radio broadcaster *Europe 1* and two influential weeklies, *Paris Match* and *Le Journal du dimanche*. Patrick Drahi, another telecom operator (SFR),

has just bought the daily *Libération* and another major weekly, *L'Express*, from an investment banker. *Le Point*, another prominent weekly magazine, is the property of billionaire François Pinault. Vincent Bolloré, a magnate with industrial interests in Africa, controls a newspaper, several TV networks and one of the largest communications agencies in the world (Havas Worldwide).

The crisis of independence in the media, which is controlled by this typically French oligarchy at the intersect between political clout and big business, has stifled dynamism in **a profession that needs to radically rethink its position in the wake of the digital revolution**. For what exactly are our big industrialists buying when they buy up media outlets virtually all of which have been losing money for years and are not investing in the future?

Influence, political leverage, a “non-aggression” pact with the powers that be. Have we ever seen in *Les Echos* an in-depth investigation of the tax optimization strategies employed by Bernard Arnault's LVMH group and its multiple subsidiaries in tax havens? Never. Have we ever seen an investigation on *TF1*, France's most popular TV channel, owned by the large construction group Bouygues, into rigged public tenders and questionable contracts awarded abroad? Never. Have we ever read an investigation in *Le Monde* into the fortune of Xavier Niel, its owner, and how his mobile telephony group got their operating permit? Again, never.

So Mediapart was created in adherence to a simple idea: independence and investigation, in reaction to a French press all too often conformist, redundant and largely discredited because perceived as a mere relay of French élites and their interests. In this sense, we happily drew inspiration from Albert Camus' *Combat*, a newspaper that emerged out of the French Resistance and the Liberation with the goal of founding a “democratic and social republic”. Time and time again we identified with these lines from Albert Camus, published in *Combat* in August 1944:

Our desire was to liberate newspapers from money and to give them a tone and truth that takes the public to the level of all that is best in it [...] And if it is true that newspapers are the voice of a nation, we were decided, in our place and for our feeble part, to elevate this country by elevating its language.”

This demand for independence was augmented by one of the strengths of the web: a permanent interactivity with readers. This “part” in the sense of “participatory” was and remains Mediapart's second pillar. Starting up a journal means building up a readership. And launching **a fully independent journal means calling on that readership to ensure – via subscription – its economic stability in order to guarantee that freedom**. Each reader is consequently a participant in the Mediapart project and, in that capacity, a potential contributor. Not only by commenting on any of our articles (more

than two million comments were published in 2016). Every Mediapart subscriber is, moreover, automatically accorded a blog, whether they wish to avail themselves of it or not. There are now thousands of active blogs on Mediapart, and we published over 35,000 blogposts by readers in 2016.

Rediscovering the reader, enabling this ongoing exchange between journalists and their readership is one of the great contributions of the digital revolution. During my time as chief editor at *Le Monde*, I sometimes received phone calls from readers and, far less frequently, a letter in reaction to an article in the paper, but that was exceptional. A single article in Mediapart is liable to elicit 500, 1,000, even 1,500 comments: expressions of approval, criticism, requests for elucidation, first-hand accounts, supplementary information, links to other publications, and questions. To be sure, not every single comment is interesting. But we are, at long last, under the attentive eye of our readers, benefitting from immediate feedback to explicate or flesh out an article, sometimes to correct it, to explain our working methods or justify the use of off-the-record remarks. In short, to build step by step a relationship with our readers based on respect for and trust in our working methods and the reliability of our information.

The digital revolution is indeed a journalistic revolution. Journalists have now been taken down from their pedestal, that height from which they used to deliver information that was not to be challenged, that pulpit from which they felt authorized to proclaim what was right and wrong, good and bad. The first “victims” of the now omnipresent reader are the editorialists. For the tendency to glorify editorial (and often wanting) commentary is another distinctive feature of the French press. Historically speaking, the “editorial press” forged this characteristically French journalistic culture in which even the best investigative journalists are never as highly rated as “star” editorialists.

The digital age has toppled that paradigm, and happily so. For opinion is by no means the journalist’s preserve: every reader is quite capable of having an opinion, arguing and backing it up, and every journalist will come across a more knowledgeable expert, a more pertinent argument, to analyze or comment on one sector or another. Digital journalism thus brings us back to the basics of our profession, to what should be the core of our activity: to come up with reliable, corroborated information, to gather facts according to strict professional standards. Facts on the basis of which public debate can develop and our readers can form an opinion.

This point needs to be stressed time and again: the modern digital age demands the very best of our professional tradition, that which defines the very essence of our vocation: our ability to gather the facts and bring them to light. “Freedom of opinion is a farce unless factual information is guaranteed and the facts themselves are not in dispute,” wrote Hannah Arendt in “Truth and Politics,” an

MEDIAPART.fr

Le journal sans papier ni frontière*



*The journal with no paper and no limits

article published in 1967 in *The New Yorker*. This is the journalist's social mission: to establish, rather than to comment on, the facts. Journalist Robert E. Park, a leading theorist of the Chicago School of Sociology, insisted on the primacy of information over commentary in forming opinion: "A reporter with the facts," he wrote, "is a more effective reformer than an editorial writer thundering from the pulpit."

This digression to the "classics" is indispensable to grasping Mediapart's editorial aspirations in a country that had just elected Nicolas Sarkozy president (2007–2012). With his consummate mastery of the media system and personal acquaintance with most of the journalists and principals of the Parisian press scene, Sarkozy was soon nicknamed "France's editor-in-chief".

His nimble hyperactivism enabled him to set the agenda for French news reporting for years. His announcements, his movements, transgressions and spin-arounds, his acts – all that supplied the daily news content for years as reporters hopped around like frantic rabbits caught in the headlights of a car. Blinded and stressed, the overwhelmed prisoners of day-to-day politics, the French press was reduced to relaying the potent storytelling strategy implemented by the new president.

In 2007, during the presidential campaign, one of Sarkozy's top advisers aptly summed up the strategy of the (political and economic) powers that be towards journalism: "Reality is of no importance. It's only the perception that counts." And Sarkozy's speech writer, Henri Guaino, exhorted, "You have to tell the nation a story". Communication thus comes to serve as a tool for the dissemination of *unreality*, a weapon turned against journalism, whose raw material should be *reality*: for our job is to discover, parse, challenge and explain that reality.

Our urgent professional task remains the same in the face of all the powers that be: to deconstruct their communication strategies, to undermine information agendas imposed from on high by setting other priorities, establishing different hierarchies of information and unearthing facts concealed by those powers. The digital age, once again, brings us back to our core task as journalists: to gather the facts. The current-day news sites that have built up a readership and are operating successfully are those that have made this choice, relying on seasoned professional journalists who gather facts and produce informative content rather than editorializing.

Amid this renaissance of information in the digital media, another illusion has been dispelled: that of so-called "citizen journalism". "Everyone's a journalist!" some commentators proclaimed, succumbing a bit too readily to the mirages of the internet-driven technological revolution. Yes, the tools of publishing are now available to all. Yes, a blogpost can be read instantaneously all over the world. Yes, everyone can express their opinion whenever they feel

the urge. And this is a huge achievement, an unprecedented widening of freedom of speech. But in no way does this supplant the journalist's profession, an occupation patiently built on a foundation of specific know-how and culture and strict professional standards. A first-hand account does not suffice to make a piece of news. A rumor that got around remains but a rumor. An unsourced, uncaptioned photograph is an unusable image. A Tweet may be a lead, but that's all.

Thus, "citizen journalism", once thought capable of breaking free from all professional strictures, has disappeared without a trace. What remains is the best part: *citizens* in their capacity for first-hand testimony, whistleblowing and sometimes expertise. In their capacity, in other words, for supplying informative material that must then be selected, verified, structured, contextualized and clarified according to our professional standards. Whistleblower Julian Assange and WikiLeaks disclosed tens of thousands of US diplomatic cables revealing what goes on beyond the scenes in everyday American realpolitik. But it took whole teams of journalists from dozens of publications (including Mediapart) to process all this raw material and crosscheck and make sense of the thousands of items it contained. The same applies to Edward Snowden and the disclosure of mass surveillance programs run by US government services.

The digital revolution has not only given rise to this new alliance between readers, whistleblowers and journalists. It has also given it unrivaled power to destabilize all the powers that be, but under one condition: that journalists prove equal to the demands of their profession. For too long it was taken for granted that web journalists had to be "low-cost", poorly trained, if at all, non-specialized and tied to a production line churning out nonstop news, a steady stream of continual coverage, 24/7, one bulletin supplanting another, eclipsing it in a continuous commotion of instantaneous information, devoid of meaning and significance. This is what the leading French dailies did, creating "companion" websites to their print editions with teams of young journalists often recruited on short-term contracts. This strategy is already obsolete and the publishers are now paying dearly, struggling to integrate their "traditional" and "web" teams.

Built on principles that are radically opposed to this, **Mediapart was able to test a completely different organizing strategy and pursue completely different editorial goals**. Let's start with organization. Producing a printed daily involves heavy industry, involving a complex process that requires vertical organization, a marked hierarchy with "bosses" at several levels. At *Le Monde*, for example, four meetings a day were necessary, to discuss editorial matters of course, but also pagination problems, the length of articles and limited space, and the keeping of various deadlines. These constant material obstacles have disappeared on digital media. **A flexible horizontal organization** has replaced the cumbersome hierarchical pyramid.

MEDIAPART.fr

Seuls nos lecteurs peuvent nous acheter!*



* We can only be bought by our readers!

We have no hierarchy at Mediapart. No department heads, no chief editor, no deputies or assistant editors either. The editorial director is in charge of harmonizing the content we produce with the editorial project. Our editorial board, made up of ten journalists, each of whom also looks after their section or subject field, is in charge of leading the team and the group discussions as well as circulating information. Under a revolving system, three of these ten journalists take turns overseeing the editing and publishing of articles, the running order of the homepage, the programming of articles and multimedia content, monitoring social networks and overseeing the Mediapart Club, the part of our site where subscribers can contribute.

In that manner, our only daily meeting, open to all editorial staff, can focus on the essential, i.e. on editorial matters: the articles to be produced that day, original angles on certain stories, progress on various investigations, the production of an original and informative agenda, news priorities. In short, building and reinforcing our editorial identity in reaction to what goes on in the world, but also with the specificity, the importance, even the exclusivity, of our information.

This horizontal organization permits, and sometimes obliges, **journalists to exercise the greatest possible autonomy.** It's up to them to think through their stories, to see them through, to call in reinforcements for large-scale investigations and to present their articles ready for posting online (it's their job to come up with titles, subheads, photos, video and audio material if appropriate, hyperlinks, attached documentation etc.). It is this decentralization, giving full responsibility to each journalist, which has enabled Mediapart to become the journal of record in a number of areas, despite the small size of our editorial staff (25 journalists in 2008, 45 today with support from about 20 freelance contributors).

And now to our editorial objectives. What have we learned since we started in 2008 and since achieving our initial editorial goals? Firstly, that going for comprehensive news coverage is a dangerous snare. Our readers certainly do not demand that we subscribe to that age-old journalistic obsession of trying to cover "everything". Inundated with the endless flow of information, what they ask of Mediapart is quality, density, depth of coverage as well as originality and, if possible, exclusivity. Mediapart must be at the center of daily news reporting and public debate (we are neither a magazine nor a review), but without letting itself be engulfed by the ongoing spate of current events that feeds the mills of rolling news services.

This has made it all the easier to free up our journalists to pursue long-term investigations and reports. Some of these have taken three, four, even six months to complete, which would be out of the question for conventional media. The first revelations in 2010 of **'the Bettencourt affair'**, the scandal named after

the French billionaire and L'Oréal heiress Liliane Bettencourt, was the fruit of several weeks' work. And its wide-ranging revelations (tax fraud, offshoring of funds, pressure on the justice system, illegal political funding, and Nicolas Sarkozy's implication amid it all) were followed by several months of investigations, to which as many as 15 of our journalists were assigned at various points in time. The revelation in December 2012 of **"the Cahuzac affair"**, named after François Hollande's budget minister Jérôme Cahuzac who held a secret bank account in Switzerland, was the upshot of five months of investigations.

This massive investment in producing exclusive content, with a potentially massive impact on public debate, or innovative content (long-format reporting, photojournalism, videos), has been the means by which we've attracted a new readership, readers who want original and quality reporting. It has also enabled us to drive home what has been brilliantly demonstrated by other publications (*The Guardian*, *The New York Times*): the web is now the prime locus of quality journalism. That assertion would often elicit sardonic sniggers ten years ago. In 2009, the head of the news weekly *Le Nouvel Observateur* declared without batting an eyelid that "the internet is the gutter of news reporting". He still had not grasped that the internet could be his magazine's Rolls-Royce if the choice were made to commit to and invest in online journalism.

For the editorial tools available on the web nowadays are a far cry from those of other media. A TV produces images, a radio produces sounds, a newspaper is a confined and limited space without the depth that can accommodate writing, photographs, drawings. Internet offers all that and plenty more. **An "article" on Mediapart is no longer just text. It can include videos, photos, sound, social networks.** Hyperlinks take the reader to other content on this or another website; attached files furnish documentation, reports, studies – in any format. Needless to say, the length of an article is no longer an issue: only the informative density of the reporting, or the rhythm and quality of the writing (and the supposed extent of the reader's patience) determine that length. Two tabs are attached to each of our articles: *"prolonger"* (in the sense of "expand" on the subject of the report) supplies in-depth documentation for readers who wish to know more; and *"la boîte noire"* ("the black box") explains "the making of" of the article: explaining which people were contacted and met with, which of them accepted or refused to reply, why some spoke off-the-record, why there was a need to protect our sources.

Lastly, an online news journal, which will inevitably include multimedia content (Mediapart produces about 20 hours of videos a month and several photo features), is also a journal of in-depth reporting and of record, of memory. Its archives, available at all times, can be referred to in its articles, reproduced on its homepage, or give rise to thematic reporting series. **The appeal of**

long-form web documentaries, radically novel graphic or video creations, and the emergence of data journalism have partly concealed the editorial power of these tools that are now systematically employed in everyday journalism.

To embark on the adventure of digital journalism is to take a one-way ticket with no return to print. Except otherwise to expose oneself to a cruel disappointment, that of the uniform and meager tools of the printed page. To experiment in digital journalism means making the most of this twofold opportunity: **to reconnect with readers and to develop quality reporting, to innovate with formats, angles, writing and approaches in telling the story.** Digital is the future of journalism. While still hotly debated by most publishers only ten years ago, this argument has since become an evident fact. But this fact implies another: the future of journalism hinges on massive investment, not only in technological improvements, but above all in trained and proficient editorial staff.

François Bonnet
Co-founder and editorial director



2008-2016 NINE YEARS

Mediapart, which in November 2016 was awarded **'Title of the Decade'** at the Press of the Future media fair in France, has not only proven wrong those analysts who did not believe in the business model of a digital press financed by subscriptions. It has also contradicted those who questioned whether a **tradition of quality** journalism still had a place with the advent of the digital revolution, those who advocated only short and ephemeral content, immediacy, buzz and entertainment.

Mediapart chose the opposite approach, that of **rich, in-depth journalism** using all the potential of a digital platform to strengthen and defend the very best of our professional values. **Mediapart's business success**, consolidated by its 2016 results – our sixth consecutive profitable year with 10% growth in revenues, a rise of 10% in subscribers and net income equivalent to 15% of revenues – **is therefore first and foremost that of its editorial model**, which has seen a continual expansion of content.

Journalism, more journalism, and nothing but journalism: we have no formula other than this resolute credo, serving **the right to know** of citizens, one that develops **a relationship of confidence** with a demanding, pluralist and participating public. This implies never having the pretention to write history in advance, but instead to **remain attentive to the unexpected** that it harbors, attentive to those events whose emergence disrupts our habits and comforts, our certitudes and prejudices.

KEY DATES

- December 2nd, 2007** Launch of dummy site announcing the project
- March 16th, 2008** Official launch of Mediapart
- Autumn 2010** Breakeven reached
- December 2nd, 2011** Launch of Mediapart live debates (*En direct de Mediapart*)
- December 31st, 2011** First profitable financial year
- September 25th, 2014** Mediapart reaches 100,000 subscribers
- November 24th, 2015** Launch of enhanced services in the participative *Club de Mediapart*
- November 8th, 2016** Launch of *Le Studio de Mediapart*

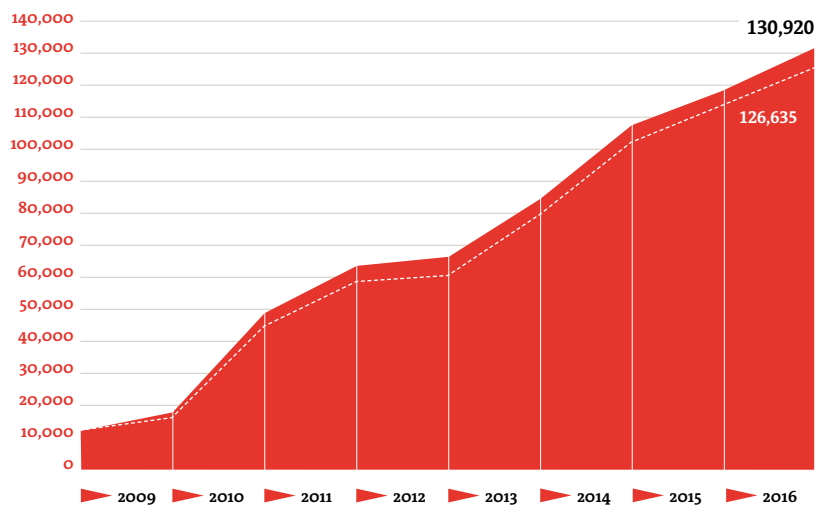


MEDIAPART 2008-2016 FIGURES

In 2016, the number of subscribers to Mediapart exceeded 130,000 (including both individual and group subscriptions), firmly supporting the independence of their journal of reference. The year showed strong growth in all areas: in revenues (+10 %, with total operating revenue of over 11 million euros), in income from current operations, and in the strengthening of our editorial and operational services, which now total 74 permanent staff.

SUBSCRIBER GROWTH

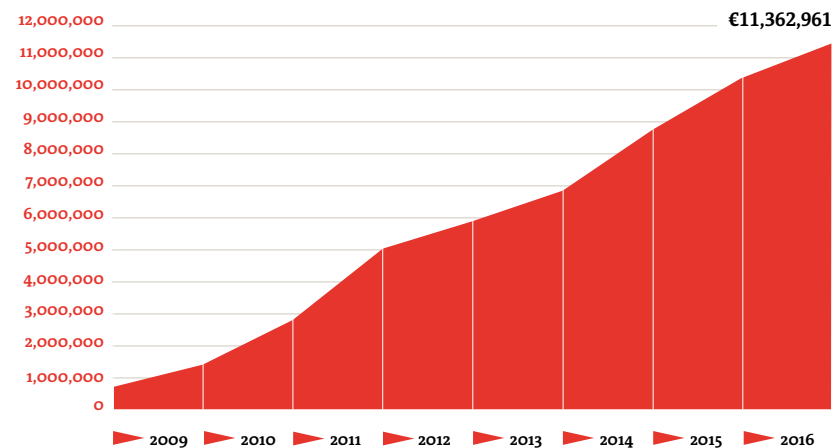
► Individual and collective subscribers* 130,920, of whom 126,635 are individual subscribers



* Educational establishments, companies, local authorities

Source: Mediapart

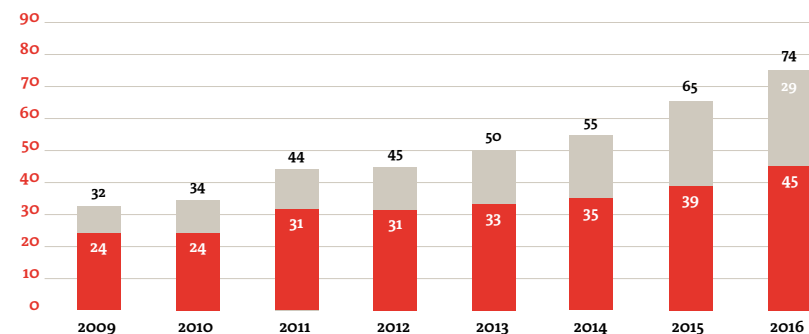
ANNUAL REVENUE GROWTH



Source: Mediapart

GROWTH IN STAFF NUMBERS

► Journalists ► Operational services



Source: Mediapart

2016 AUDIENCE (Monthly average)

5,084,790 visitors

2,627,464 unique visitors

Source: Mediapart

SHAREHOLDERS

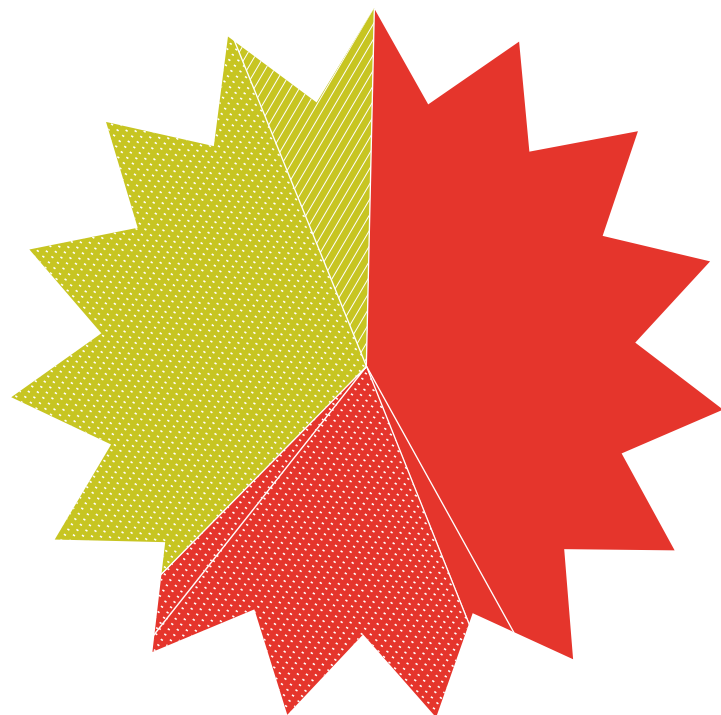
Shareholdings in the Société Éditrice de Mediapart (the Mediapart publishing company) as at **March 2017**:

Founders and Société des Salariés

- Founders (François Bonnet, Laurent Mauduit, Edwy Plenel, Marie-Hélène Smiejan) **42.08 %**
- Société des Salariés (staff stakeholder collective) **1.46 %**

Investors

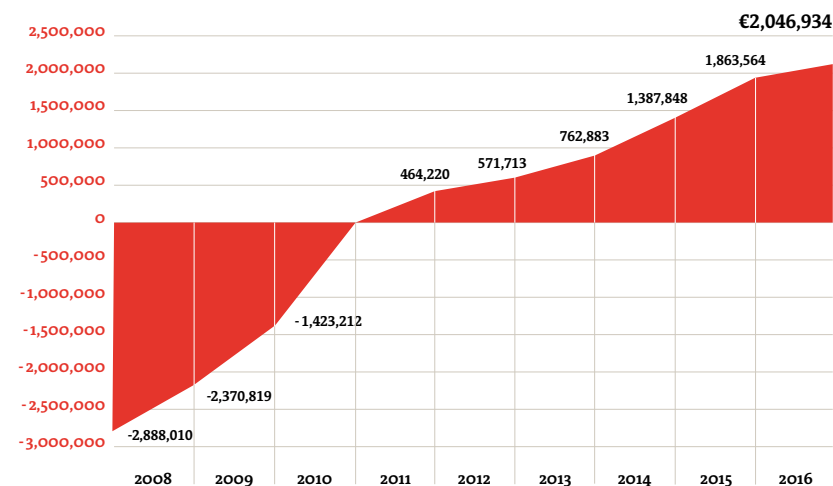
- DOXA **31.81 %**
- Ecofinance **6.32 %**



Société d'Amis and individual friends

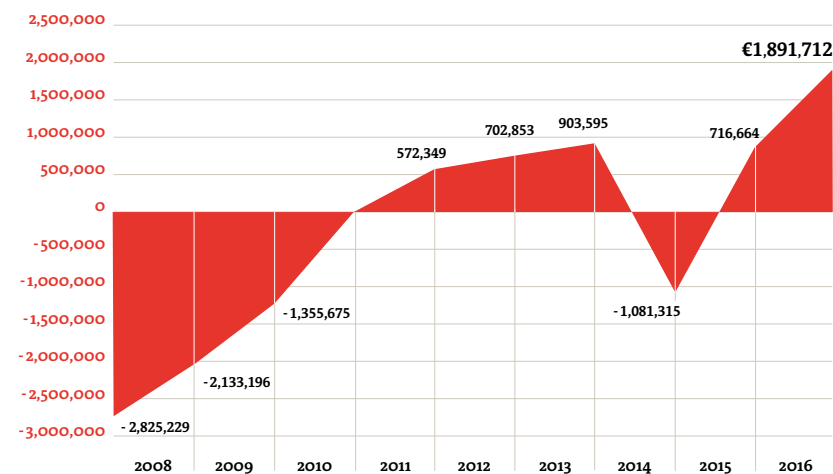
- Société d'Amis (Society of Friends) and individual friends **16.79 %**
- Fr. Vitrani/L. Chemla **1.54 %**

OPERATING RESULT 2008-2016



Source: Mediapart

NET RESULT 2008-2016



Including a provision of €4,700,00 in regard to tax litigation

Source: Mediapart

MEDIAPART INCOME STATEMENT 2008-2016, IN EUROS

	2008	2009	2010
REVENUES FROM SUBSCRIPTIONS	614,802	1,331,361	2,818,961
OTHER REVENUES FROM OPERATIONS	11,026	12,381	183,860
TOTAL OPERATING INCOME (A)	625,828	1,343,742	3,002,821
PAYROLL CHARGES	(1,636,474)	(1,741,327)	(1,967,825)
SOCIAL CHARGES ON PAYROLL	(621,934)	(665,897)	(786,271)
TOTAL EMPLOYEE RELATED COSTS	(2,258,408)	(2,407,224)	(2,754,096)
EXTERNAL PURCHASES AND COSTS	(1,038,906)	(994,845)	(1,105,291)
TAX AND DUTIES	(44,923)	(55,525)	(54,398)
DEPRECIATION AND AMORTIZATION	(41,352)	(41,451)	(42,363)
ACCRUAL ON TAX PROVISION	(104,315)*	(183,018)*	(457,722)*
OTHER OPERATING COSTS	(25,934)	(32,498)	(12,163)
TOTAL OPERATING COSTS (B)	(3,513,838)	(3,714,561)	(4,426,033)
(1) OPERATING RESULT (A+B)	(2,888,010)	(2,370,819)	(1,423,212)
EXTRAORDINARY INCOME		439	1,262
EXTRAORDINARY EXPENSES		(1,870)	(1,509)
(2) EXTRAORDINARY PROFIT	-	(1,431)	(247)
FINANCIAL INCOME	62,854	6,354	3,942
FINANCIAL EXPENSES	(73)	(232)	(56)
(3) FINANCIAL RESULT	62,781	6,122	3,886
(1)+(2)+(3) TOTAL PRE-TAX RESULT	(2,825,229)	(2,366,128)	(1,419,573)
CORPORATE TAX			
TAX REDUCTION (on research and innovation inv.)		232,933	63,897
NET RESULT	(2,825,229)	(2,133,195)	1,355,675

*Including a provision of €4,700,00 in regard to tax litigation

2011	2012	2013	2014	2015	2016
5,026,522	5,968,460	6,843,746	8,761,769	10,386,487	11,362,961
95,546	70,828	51,051	220,460	54,652	210,902
5,122,068	6,039,288	6,894,797A	8,982,229	10,441,139	11,573,863
(2,395,854)	(2,819,035)	(3,196,529)	(3,395,030)	(3,849,130)	(4,579,492)
(980,214)	(1,195,286)	(1,306,851)	(1,415,157)	(1,659,514)	(1,965,893)
(3,376,068)	(4,014,321)	(4,503,380)	(4,810,187)	(5,508,644)	(6,545,385)
(1,134,038)	(1,239,479)	(1,392,265)	(2,450,883)	(2,455,918)	(2,453,456)
(79,229)	(111,768)	(114,382)	(125,529)	(114,326)	(137,596)
(43,513)	(71,270)	(79,741)	(136,494)	(266,383)	(255,619)
(25,000)	(30,737)	(42,146)	(71,288)	(232,304)	(134,873)
(4,657,848)	(5,467,575)	(6,131,914)	(7,594,381)	(8,577,575)	(9,526,929)
464,220	571,713	762,883	1,387,848	1,863,564	2,046,934
9,377	19,479	8,001	5,858	411,693	53,058
(13,641)	(12,263)	(6,969)	(2,632 752)*	(1,621 620)*	(28,333)
(4,264)	7,216	1,032	(2,626,894)	(1,209,927)	24,725
12,391	3,357	6,786	23,310	7,980	448
(4)	(291)	-			
12,387	3,066	6,786	23,310	7,980	448
472,343	581,995	770,701	(1,215,736)	661,617	2,072,107
				(100,925)	(164,047)
100,005	120,857	132,896	134,420	155,971	(16,348)
572,349	702,853	903,595	1,081,315	716,664	1,891,712

VAT AND PRESS RIGHTS

THE LAW ON PRESS RIGHTS IN FRANCE

When Mediapart was launched, it became necessary to adapt French law on all subjects covering the rights of the press. The statute of 'online press' did not exist in French law at the time. Under French law in 2008, a 'journal' (newspaper) could only be on paper. The law ignored digital media and did not recognize the existence of an entirely internet-based press. Since then there has been a constant battle to obtain for the online press all the rights and responsibilities that apply to the printed press, and to do away with any distinction between the media.

The statute of 'press' for the online press was finally recognized in France in November 2009, and Mediapart was one of the first among the online press to be accredited as *Presse d'Information Politique et Générale* (IPG – general and political information press).

With a VAT rate set at 2.1% for the IPG press, and following the principle of equal rights of the press whether printed or online, the online press should be able to apply this rate. The French tax authorities, however, considered that this rate could only be applied to the printed press, and took action against Mediapart in December 2013.

In response to this, the French parliament voted unanimously on February 1st 2014 that it was legitimate to apply the 2.1% VAT rate for the press to the online press rather than the standard 20% rate applicable to online activity. The dispute between Mediapart and the French tax authorities continues for the period prior to the vote in parliament, based on the principle of fiscal neutrality for all types of publication. (The total amount relating to the case, 4.7 million euros, was provisioned in Mediapart's 2014 and 2015 accounts and the outstanding VAT was paid while awaiting the outcome of legal recourse).

This assessment of French law leads to even more complexity, as it also implies a change in European law and the European Union directives on VAT between member states.

VAT: CHANGES AT A EUROPEAN LEVEL

Late in 2016 the European Commission made a proposal to European Union member states for a reform of European VAT legislation. Its view, according to the comments of European Commissioner for Economic and Financial Affairs Pierre Moscovici, is that "current legislation, formulated in 1977 and 1993, is outdated. At the time the internet did not yet exist and distant trading amounted to [mail order firms] *La Redoute* and *Les Trois Suisses*". To justify this "necessary reform", the Commission underlined this anomaly: "Member states cannot apply to electronic books and online newspapers the same reduced rate of VAT as applied to printed books and press. Nothing justifies this in 2016: a book is a book, a journal is a journal, whatever the medium."

After the breakthrough on this in France in early 2014, obtained after a vigorous campaign, such movement at a European level clearly justifies the pioneering battle engaged by Mediapart, the audacity and determination of which led to, and accelerated, this recognition of the issue.

SUBSIDIES

In line with our commitments from 2010, Mediapart does not seek or receive any subsidy, either from public funds (the *Fonds Stratégique pour le Développement de la Presse*) or from the private Google fund.



MEDIAPART'S 'JOURNAL' AND CLUB

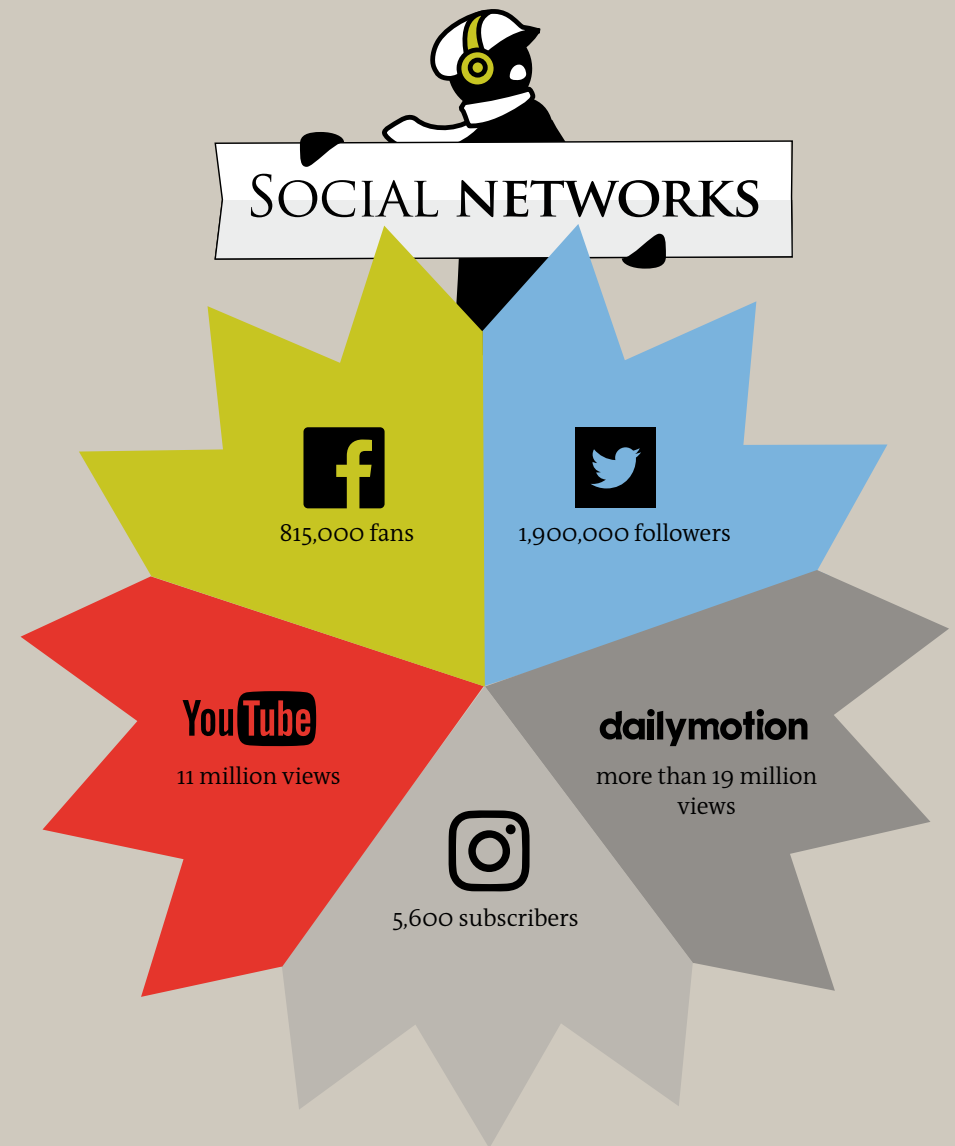
Mediapart, which launched in March 2008, is now a reference in France for news and information through its investigations, its analyses and its independence. The online journal is profitable with its original economic model, with 98% of receipts coming exclusively from subscriptions. As of March 2017 Mediapart counts almost 140,000 subscribers and on average receives 120,000 visits per day. In December 2016 and January 2017 the site saw remarkable traffic, particularly for the investigations into **Football Leaks** and **the François Fillon affair**.

With more than 2,000 individual active blogs and more than 550 collective blogs (participative content), *Le Club de Mediapart* is now established as the main forum for debates and the exchange of ideas and information on the web, with in excess of **100 contributions each day**. Contributors include elected politicians, academics, judges, militants, doctors, writers, artists and economists – men and women who seek to defend their convictions, offer their analyses, experiences and observations – making Mediapart an indispensable space for democratic renewal and citizens' participation.

Mediapart is present on social networks.

MEDIAPART.fr

**2,000 individual active blogs,
more than 500 collective blogs,
more than 1.6 million comments
on blog posts since 2008,
more than 100 contributions each day**





NAOMI KLEIN

Journaliste et militante altermo



MORIN



Émission spéciale
EUROPE DE YANIS VAROUF



ANGELA DAVIS

si que



Emmanuel Macron face à la
MACRON LE PRO



MEDIAPART'S NEW FORMATS

After *Le Journal* and *Le Club*, a third pillar of our digital journal has been available since November 2016: **Le Studio**, which is accessible using the main menu on the site and is dedicated to multimedia content organized by type: videos, podcasts, documentaries, portfolios, and long formats.

This dedicated space for all our multimedia content offers **a new means of ranking and classifying** according to type of broadcast or format. Our ambition is to raise the profile of these formats, which we have been actively developing over the past three years. We aim to help our readers to access them more easily by navigating through the various categories and by highlighting our archives.

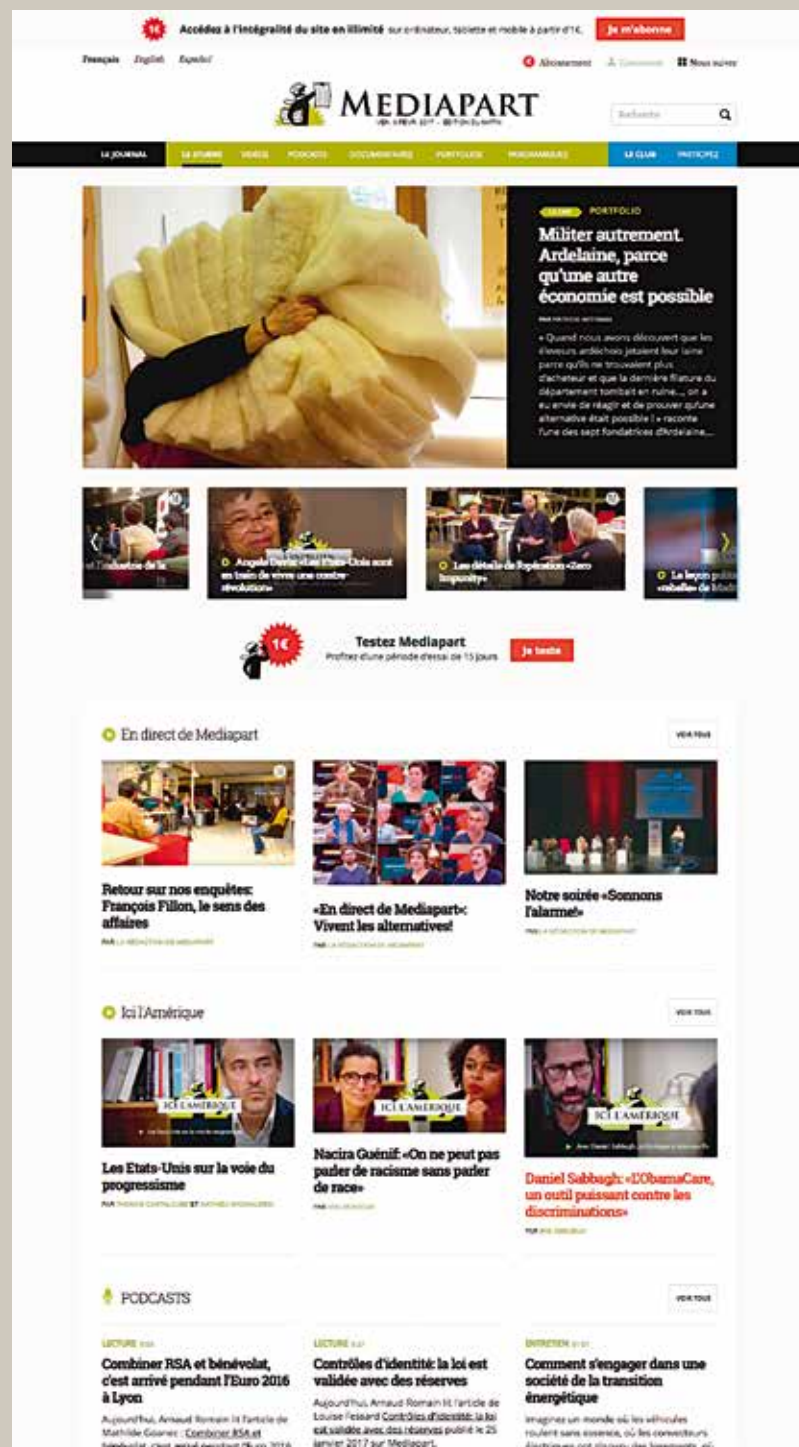
Every week Mediapart offers several types of video broadcast, including **columns and live broadcasts and debates**.

In addition, every week, usually on a Friday, Mediapart publishes a **portfolio** that showcases photojournalism. And on three Fridays a month we broadcast **a documentary film** in partnership with *Images en Bibliothèques* and Tènk, a video platform. Twice a week, actor **Arnaud Romain makes an audio recording of a Mediapart article**, and this sound version can be podcasted. Once a month, *La Parisienne Libérée* publishes her commentary on the news as a music video. Finally, since June 2016 Mediapart has been developing a new format, **Panoramiques**, consisting of lengthy presentations with photos, videos and graphics.

Accessing all this content, which seeks to elucidate the main questions facing society and the world, requires time that our subscribers do not necessarily have every day. But these formats provide a different angle on the news and remain pertinent for several days, or even several weeks, after being uploaded.

Since its launch, Mediapart has constantly invested in everything that enriches the digital press: the possibility of multiple formats, treatments and ways of writing. Unlike the old printed press, the digital revolution and the new tools it offers to journalists allow for a more comprehensive and more diverse treatment of current affairs.

Finally, *Le Studio de Mediapart* has a dedicated space to host the **portfolios** – sound or video – **produced by our subscribers**.



VIDEOS

MEDIAPARTLIVE

Our live debates program, *En direct de Mediapart* (“Live from Mediapart”) went weekly in November 2016, but remains a livecast accessible free of charge to subscribers and non-subscribers alike on our website as well as on YouTube, Dailymotion and Facebook.

The object is to enrich our coverage of the **French presidential election campaign** with regular video coverage of the political race as well as of the **state of French society**, in particular **the crisis of democracy** compounding **the economic and social crisis in France**. The weekly rhythm of *En direct de Mediapart* also enables us to be more reactive and comprehensive in our coverage, addressing issues deliberately ignored or swept under the rug by the contenders for the Élysée Palace.

The broadcasts feature **interviews with those officially in the running for the presidency**, which makes for two hours of lively debate between each candidate and Mediapart editors every Wednesday evening from 8:30 to 10:30 PM.

But *En direct de Mediapart* is not confined to covering the presidential race. As French society is repoliticized in the wake of the electioneering, we highlight topics and issues of profound importance to us that hold out promise of a political revival and democratic resurgence: **citizens’ initiatives, local experiments, labor reforms, struggles against segregation and discrimination, efforts to build solidarity** and so many other encouraging signs of the potential for sorely-needed renewal - developments in French society that run counter to the widespread disenchantment with our system of political representation.

From 8 to 8.30 PM is **Mediapart l’Hebdo** (“Mediapart Weekly”), a recap of Mediapart news as well as our latest investigations, topical issues, interviews with researchers and experts – rounded out by **brief segments featuring commentators from civil society**: *Les détricoteuses* (two historians on manipulating history), YouTubers (*Usul, Osons Causer* – “Let’s Dare to Talk”), humorists (*Mediatrap*), and slammers (*Restons vivants* – “Let’s Stay Alive”).

Every Wednesday evening, Mediapart, echoing the political campaign, endeavors to unearth and thrash out the cracks running through present-day French society as well as the experiments and visions that hold out hope of democratic renewal.



BROADCASTS

REGULAR VIDEO REPORTS

Didier Porte's humorous review of the news in **MediaPorte** every Monday, and **Le JT de la Parisienne Libérée**, a chronicle of current events in music and color. In addition to this regular programming, Mediapart offers a series of themed videocasts:

MEDIAFACT

A broadcast focused on **parsing political discourse**.

ESPACE DE TRAVAIL "WORKSPACE"

A selection of video reportages exploring the **French working world**.

ÉCO À CONTRE-COURANT "COUNTERCURRENT ECONOMICS"

A new forum for economic and social debate launched in 2016 by Mediapart in association with **Les Économistes Atterrés**, an association of "appalled economists" who, in their own description, reject neoliberal economics and "suggest alternatives to austerity policies advocated and forced upon populations by European governments".

CONTRECHAMP "REVERSE SHOT"

A "countershot" to mainstream arts coverage and conventional reviews of recent releases and productions, *Contrechamp* takes you **behind the scenes** of the arts world.

LE CHAMP DES POSSIBLES "THE REALM OF POSSIBILITY"

A long-format program presenting **concrete alternative projects** prefiguring what might well be the world of tomorrow.

LES DÉBATS DE MEDIAPART "MEDIAPART DEBATES"

Geopolitics, culture, history... Mediapart editors invite researchers and specialists into the studio to discuss topical issues.

DÉCRYPTAGE "DECODING"

A short-format program in which documentary filmmakers, graphic designers, artists and critics **parse images from the media**.

LES DÉBATS AVEC LE CHS DU XX^E SIÈCLE "DEBATES WITH THE CHS"

On this program, launched in April 2010, Mediapart invites experts (mostly academics) from the CHS (Center for 20th-century Social History) for an in-depth discussion on a current issue with appropriate experts, most often academics.





Brive, central France, in the entrails of French politics – Antoine Perraud and Stéphane Trapier.

FRONT NATIONAL L'ŒIL DES CHERCHEURS



EDITORIAL EVENTS

BATTRE LA CAMPAGNE



In November 2016, Mediapart joined forces with *La Revue Dessinée* (a quarterly journal of investigative features and documentaries in comic-book form) and Arte (Franco-German public TV network) to launch a novel form of reporting on the 2017 presidential election. ***Battre la campagne, la présidentielle 2017 en dessins*** ("Running with the Campaign, the 2017 Presidential Race in Cartoons") presents a **daily** graphic chronicle of the battles large and small during the six months leading up to the election, as well as those raging within French society, viewed through the eyes of a score of cartoonists. It is rounded out by a **monthly** "graphic reportage", in which a cartoonist from the *Battre la campagne* team and a Mediapart journalist take the time to explore about a dozen drawings of a given topic. Stories featured so far include: The "shock of literature and politics" in the politically-charged Corrèze département – or county – in south-west France; Saint-Denis (a working-class Paris suburb and flashpoint of social tensions) and its "kaleidoscope of crises"; and Oyonnax, a town in eastern France, and its plastics industry, known as the "valley of plastic". All these illustrations are posted on the Mediapart website, and some can be viewed also on the Arte Info website as well as on the dedicated website **battrelacampagne.fr**.

► @2017endessins ► BattreLaCampagne

L'ŒIL DES CHERCHEURS

"THE RESEARCHERS' EYE"

On FN, *l'œil des chercheurs* ("FN: The Researchers' Eye"), four specialists who have been researching the far-right Front National party for years **expound and analyze its presidential and parliamentary campaigns**: its program, rhetoric, strategy, voters, party machinery and territorial network. The four featured researchers are:

Cécile Alduy
professor of literature and French culture at Stanford University and CEVIPOF research fellow at IEP (Sciences-Po) in Paris.

Joël Gombin
political scientist specializing in electoral sociology and geography – of the National Front in particular.

Valérie Igounet
historian, research fellow at IHTP (CNRS), specializing in the FN and Holocaust denial.

and **Nonna Mayer**,
researcher at the Center for European Studies (Sciences-Po/CNRS), specializing in political behavior, right-wing extremism, racism and anti-Semitism.

FOOTBALL LEAKS

The biggest information leak in the history of sport. Three weeks of revelations in December 2016, based on 1,900 gigabytes of computer data (equivalent to half a million bibles!) initially obtained by the German news weekly *Der Spiegel*. All told, 18.6 million confidential documents were leaked to the press, including contracts, audits, company registrations, bills, bank accounts and emails.

For seven months, 60 journalists from 12 European countries joined together in an investigative journalists' network called **European Investigative Collaborations** (EIC) to analyze this gigantic mass of data. Then, forming international teams, they investigated behind-the-scenes wheeling and dealing in the soccer business on the European continent and beyond. In addition to *Mediapart* and *Der Spiegel*, the other EIC media partners taking part in the project were: *The Sunday Times* (UK), *Expresso* (Portugal), *El Mundo* (Spain), *L'Espresso* (Italy), *Le Soir* (Belgium), *NRC Handelsblad* (Netherlands), *Politiken* (Denmark), *Falter* (Austria), *Newsweek Serbia*, and *The Black Sea*, an online platform created by the Romanian Center for Investigative Journalism covering Eastern Europe and Central Asia.

The disclosures shed unprecedented light on the **behind-the-scenes world of international soccer**: tax evasion, use of tax havens, money laundering, conflicts of interest, under-the-table kickbacks on transfers of players, exploitation of under-age players, unscrupulous agents, and financiers with mob connections.

MEDIAJAM

A total of 44 game developers, journalists and graphic designers, including seasoned veterans and novices, professionals and students alike, came together for three days in October 2016 at Mediapart's offices in Paris for a **game jam**. Pooling their expertise and creativity, they formed eight teams to develop videogames relating to the upcoming presidential elections. The event was organized in partnership with La Belle, a new indie videogame developer committed to creating games with sociopolitical content – and within a limited period of time.

After 48 hours of intense brainstorming productivity they came up with eight game prototypes, eight thematically and graphically diverse worlds that nonetheless have a lot in common: they're all astounding grassroots projects that break the molds of conventional videogames to explore new avenues and provide fresh food for thought in the run-up to the presidential election. They address campaign funding, the media, international relations, the random side of politics, the working world and the forming of public opinion.

► Find our eight indie videogames on <http://mdpt.fr/mediajam>



EDITORIAL PARTNERSHIPS

LA FRANCE VUE D'ICI

"FRANCE SEEN FROM HERE"

In 2014, Mediapart joined forces with **ImageSingulières**, an international festival of documentary photography held in the seaside town of Sète on the Mediterranean, to create *La France VUE D'ICI*. This **large-scale photographic exploration** of the people in a country that is undergoing a sea change culminated in 2017 in the production by publishing house La Martinière of a **336-page book of more than 500 photos**. A total of 26 photographers and four journalists crisscrossed France to produce more than 60 reportages, all of which can be viewed online on lafrancevuedici.fr.

This ambitious project was made possible through crowdfunding on the website KissKissBankBank. **More than 60,000 euros were pledged** in three rounds of fundraising, all of which was used to pay the photographers' royalties.

► [@LaFrancevuedici](https://twitter.com/LaFrancevuedici) ► [LaFrancevuedici](https://www.facebook.com/LaFrancevuedici)

FULL-LENGTH DOCUMENTARIES

Every month, Mediapart, in partnership with the association **Images en Bibliothèques**, makes a full-length documentary film available to subscribers. The project gives renewed visibility to what are in many cases prize-winning documentaries. The films can be streamed at any point over the following three months.

Since the summer of 2016 we have also been posting a bi-weekly documentary in partnership with **Tènk**. Tènk is a video platform launched by the team that runs the Village Documentaire de Lussas, a documentary film festival held every summer in a village in the Ardèche département of southern France. Each film can be streamed by subscribers on Mediapart's website at any time over a two-week period.



► **MEDIAPART BOOKS PUBLISHED BY DON QUICHOTTE**

► **LA FRANCE VUE D'ICI**

336 pages, 535 photos, price 40 euros

► **LA REVUE DU CRIEUR**

3 issues per year, 10 investigations, 1 photojournalism report, 160 pages, price 15 euros. Sign up!

MEDIAPART BOOKS PUBLISHED BY DON QUICHOTTE

Every year Mediapart puts out at least **one collective book about a major Mediapart story or taking stock of the outgoing French president's five-year term of office** in the series **Faits & Gestes** ("Deeds & Actions").

2017 – *Sonnons l'alarme! Faits & gestes de la présidence Hollande* ("Sound the alarm! The deeds and actions of the Hollande presidency")

In 2015, under the title *Qu'ont-ils fait de nos espoirs?* ("What did they do with our hopes?") Mediapart published a first assessment of François Hollande's presidency. The follow-up is in this second volume entitled *Sonnons l'alarme!* (in French).

Ten other books:

- *Dire nous. Contre les peurs et les haines, nos causes communes* (2016)
- *La République sur écoute, chroniques d'une France sous surveillance* (2015)
- *Qu'ont-ils fait de nos espoirs? Faits & gestes de la présidence Hollande* (2015)
- *Dire non* (2014)
- *L'Affaire Cahuzac, en bloc et en détail* (2013)
- *Finissons-en! Faits & gestes de la présidence Sarkozy* (2012)
- *Les 110 propositions: 1981-2011* (2011)
- *Le président de trop* (2011)
- *N'oubliez pas! Faits & gestes de la présidence Sarkozy* (2010)
- *L'Affaire Bettencourt, un scandale d'État* (2010)

LA REVUE DU CRIEUR

Mediapart and La Découverte publishing house have pooled their forces and photos to create *La Revue du crieur*, **a journal of ideas and culture**. The object of this publication is to promote **a journalism of ideas** combining Mediapart and La Découverte's commitment and know-how for an unprecedented approach to the world of culture, knowledge and ideas in France and abroad in all their diversity – science, literature, film, art and the performing arts etc. – including both high- and low-brow culture. *La Revue du crieur* serves as a reminder that the world of culture and ideas is, and ought to remain, at the very core of democratic public life and, consequently, belongs to all of us.

After only five issues, the journal has sold over 50,000 copies and already counts close to a thousand subscribers.

► @LaRevueDuCrieur ► f LaRevueDucrieur ► revueducrieur.fr

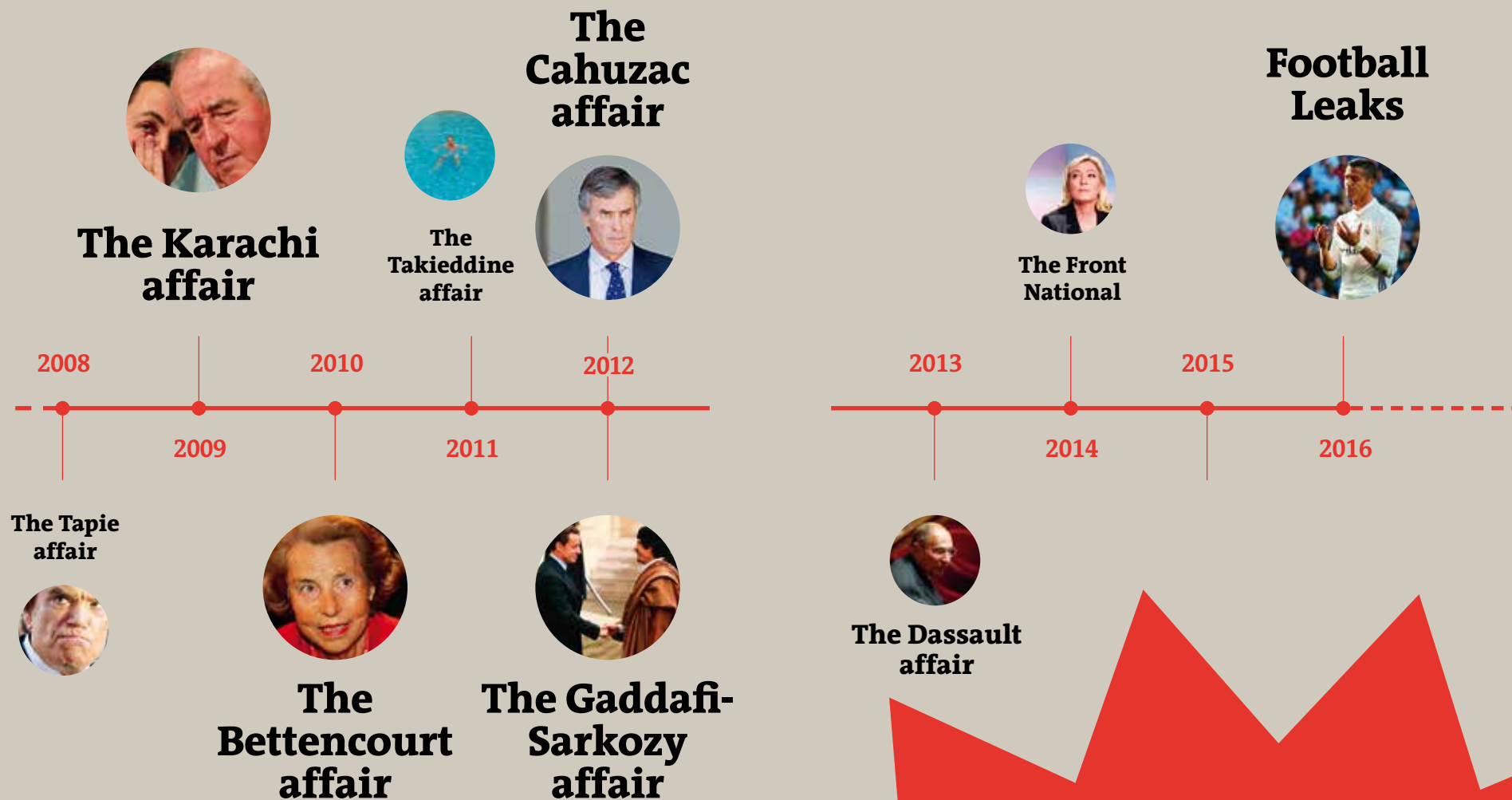
MEDIAPART ENGLISH

Mediapart added an English version in the fall of 2010: **Mediapart's leading articles are translated and edited by English-speaking journalists**. Mediapart English now features a wide range of coverage of key issues and events in France and abroad, our exclusive investigations, analyses and op-eds and a rolling selection of news stories about France from around the web. English-speaking readers can subscribe to Mediapart (www.mediapart.fr/en/abonnement) and regularly receive a newsletter recapping and linking to the latest stories available in English translation. Mediapart English will be further reinforced by our international news coverage and our partnerships with English-language media.

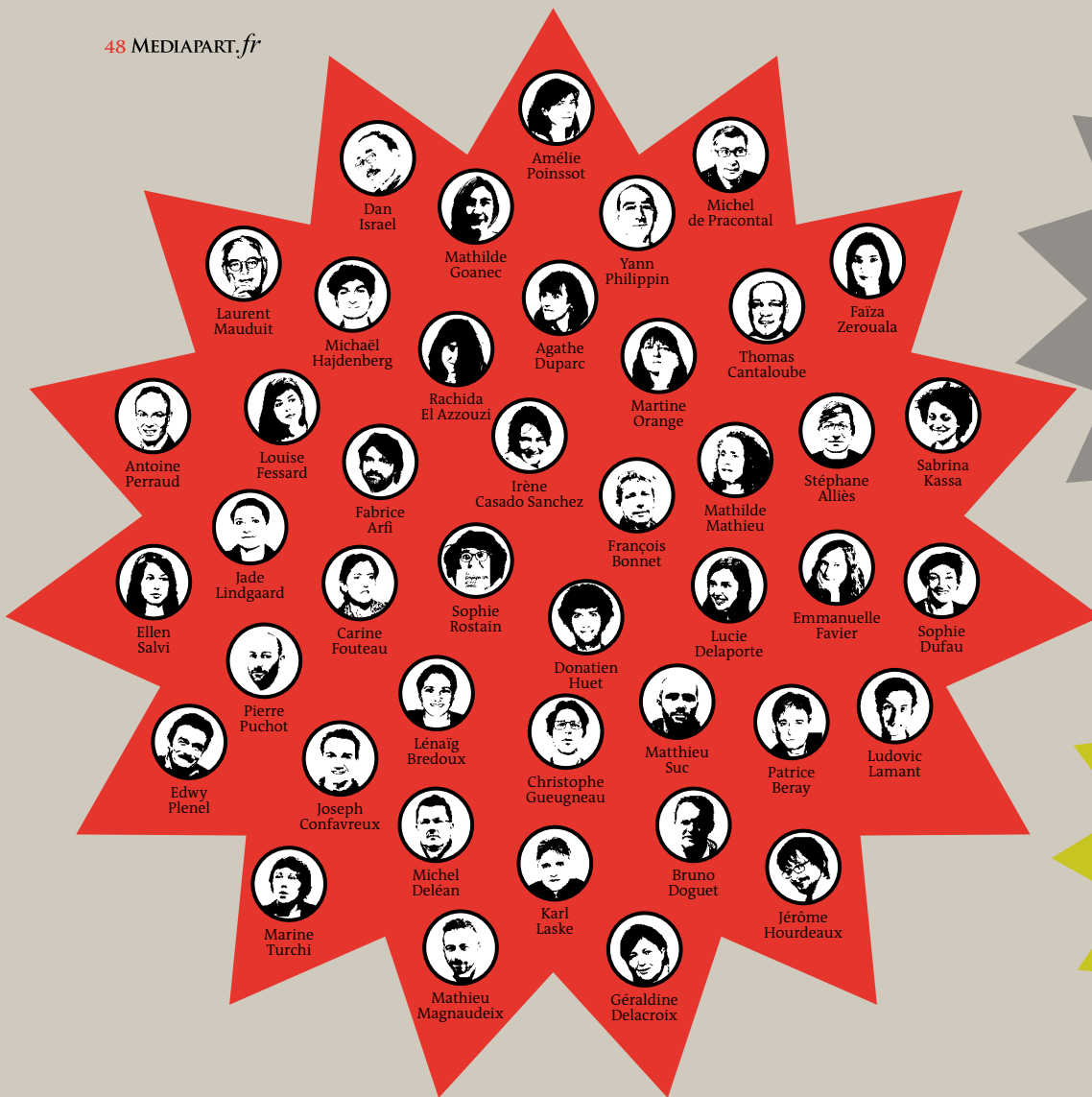
► @MediapartEN

A Spanish edition is also available since 2012: www.mediapart.fr/es/espanol

The screenshot shows the Mediapart English website interface. At the top, there are language options (Français, English, Español), a search bar, and navigation links (Abonnement, Connexion, Nous suivre). Below the header is a navigation menu with categories like LE JOURNAL, INTERNATIONAL, FRANCE, ÉCONOMIE, CULTURE, DOSSIERS, LE STUDIO, LE CLUB, and PARTICIPEZ. The main content area features a large article titled "French socialists head closer to implosion as more jump ship for Macron" with a photo of Emmanuel Macron and Jean-Yves Le Drian. To the right, there is a sidebar with a section titled "Mediapart celebrates its ninth year: the story in figures" and another article titled "Viktor Orban is militarizing the youth in Hungary". At the bottom, there is a section titled "Talking About Depression".

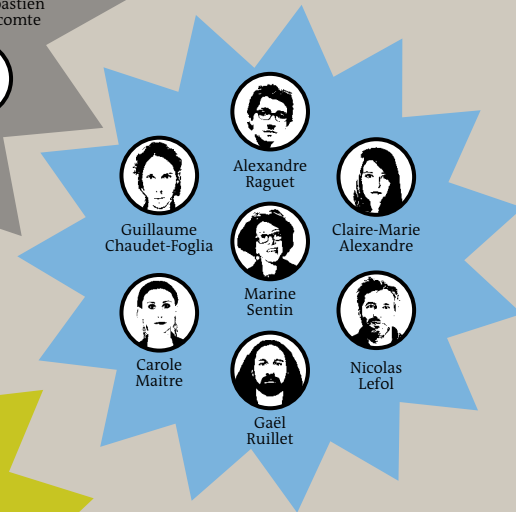
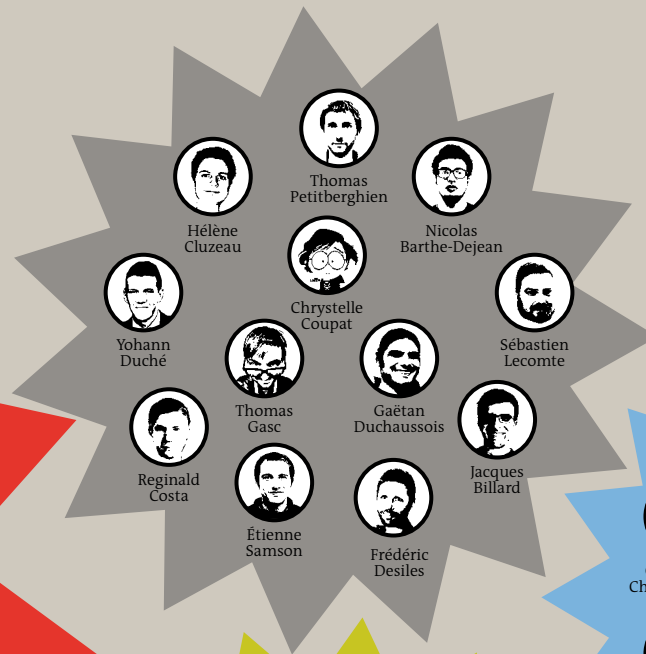


KEY
INVESTIGATIONS



THE TEAM

This graphic shows Mediapart's full-time staff (at the moment of publication). On top of these are the following regular contributors, in alphabetical order: René Backmann, Emmanuel Burdeau, Dominique Conil, Hélène Constanty, Caroline Coq-Chodogre, Philippe Coste (United States), Guillaume Delacroix (India), Chloé Demoulin (Israel), Fabien Escalona, Loup Espargillière, Élodie Goulesque (China), Yvan Gradis, Thomas Haley, Hubert Huertas, Grégory Lalloué, Alain Le Saux, Lamia Oualalou (Mexico), La Parisienne Libérée, Aurélien Pic, Fanny Pigeaud (Africa), Didier Porte, Philippe Riès, Alexis Robin, Arnaud Romain, Anton Rouget, Bertrand Rouziès, Christian Salmon, Julien Sartre, Thomas Schnee (Germany), Michael Streeter, Graham Tearse, Hugo Vitrani, Lise Wajeman, and production companies ^{5ème} étage production and Small Bang.



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