

A Book is a Book is a Book?! – E-Books in the Literary Field

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E-books and e-readers are selling well, their market share has been rising in the last couple of years in the UK (and in Germany). The discussions about these developments often turn into heated, emotional debates. This article offers an overview of the e-book market with spotlights on selected facts, developments, and controversies.

E-books sell. According to Nielsen, e-books accounted for 29% of book sales in 2015 (first quarter).¹ E-books have become an important factor for publishers, authors and booksellers alike – for some it seems to be more of a threat at present, for others an opportunity. E-books and e-publishing are surrounded by heated and very emotional debates, ranging from content to pricing and culminating in consecration. This article introduces selected facts, figures and examples and hopes to take some of the emotion out of this field.

Who Makes and Sells E-Books?

The Bookseller describes Amazon as the market leader in e-book retailing², as probably the biggest player worldwide. While I could not find out more on their exact (e-book) market share, I suspect it to be substantial, but probably not as high as the 79% estimate published online (the data was based on a survey with only about 600 people).³ Other important e-book sellers in the UK are Kobo, Apple's iBookstore as well as physical bookshops who have set up webshops.

E-books are not only produced by traditional publishers, but also by self-published authors and Amazon and Google, who now aim to act as publishers, as well as online retailers. So Amazon's market dominance is based on their often obscenely low prices, but also the fact that they are quite fast with regard to innovations, sell e-books as well as e-readers and also started to act



Screenshot from Foyles' e-book store

as a publisher.

Publishers and bookshops, indies as well as chains, are facing difficult times. *The Bookseller* reports that 73 independent bookshops closed in 2012, while only 39 new ones opened, marking a 33% decline of independent bookshops (from 1,535 to 1,028) since 2005.⁴ *The Telegraph* even claims that the number of high street bookshops in the UK – indies as well as chains – “has more than halved in just seven years due to the rise of e-books and the consumer downturn.”⁵ The quality debate, i.e. that publishers need to act as ‘gatekeepers’ and that only physical bookshops can offer their customers the orientation they ‘need’, seems to almost go unnoticed by a very large number of people who quite enjoy their e-books (see more on sales figures below).

Inventive bookshops who want to participate in the e-book market have

set up their own e-book stores and created their own e-readers. When Amazon asked bookshops whether they wanted to stock kindle readers for a 10% commission on e-book sales bought with that device within two years (as Waterstones has been doing), many of them understandably flipped the finger.⁶ Supermarkets, however, have also entered the e-book and e-reader market. Tesco launched its e-reader Hudl in September 2013 and many supermarkets sell various readers and e-books already.

Half of Britons Using a Tablet?

So how many people own an e-reading device? First of all, I would like to point out that there does not seem to be a shared definition of what an e-reader is. Is every tablet counted as an e-reader? And what about smart phones? They're getting bigger screens and better resolutions and some people read on them –

probably not *War and Peace* but shorter pieces and above all: news. So I'd argue that the statistics need to be read with sound skepticism.

The Telegraph suspects that *Half of Britons [are] now using a tablet, [...] tablets such as the iPad and Kindle Fire. [...] Between 12m and 13m tablets have been sold in the UK this year, an increase of more than 50pc on 2012, according to research from Deloitte. This means that by the end of January, 50pc of Britons will own or have access to a tablet, up from 36pc in the summer.*⁷

E-Reader Hardware

The main players in e-readers are Amazon with its kindle, Apple with its iPad, Sony with its reader, Kobo and nowadays also Samsung with its Galaxy tablets.⁸ Some bookstores created their own devices, such as Barnes & Noble with their nook (while the company is originally US-American, the nook and their e-book store are also quite present in the UK). In Germany, some booksellers, a publisher and a telecommunications provider decided to work together in order to benefit from effects of scale (and shared file formats): Weltbild (the store, not the bankrupt publisher), Bertelsmann, Thalia, Hugendubel and Telekom created the Tolino e-readers. They sell the device and e-books through their individual shops.

The main difference between the various readers on the market is whether they are 'only' a reader or a tablet and thus more like a computer. When Amazon started off with the kindle, it was only a black-and-white reading device. Their new-ish kindle fire can also depict colours in HD, play videos, has apps etc. Further differences between the e-readers on the market are in size, resolution, the technology they use (e-ink, backlight...), battery life, weight, whether they are linked to specific shops or open to various sales channels and in the supported formats.

A rather intelligent idea – that is, good for the producers, annoying for customers – was to exclusively link certain reading devices to sales channels:

the kindle can only display content bought through Amazon's own shops. Other readers can only read a specific set of formats (most widely used: ePub and pdf). This brings about a whole set of problematic issues. What happens if the format or the reader goes out of fashion? Or what if it is no longer produced and yours is broken? This is a problem you definitely don't have



Apple's iBookstore on the iPad

with printed books. However, if your flat or house burns down, your e-books remain on a server somewhere else (depending on your device and account). But what if you die? Can you pass on e-books? Various blogs in the UK and US will tell you that it is neither transparent nor easy to figure out. These questions lead us straight to DRM.

What is DRM?

DRM stands for Digital Rights Management. The fear of piracy and copyright infringement led to the invention of DRM software to protect copyright and IP. It is not only used for e-books, but also for music, videos, games etc. It can also be used for libraries who want to lend e-books as DRM software can make sure that the file expires at the end of the borrowing period.

DRM is not without criticism. There are some disadvantages with regards to compatibility (some formats and their DRM settings only work with specific devices) and the files are only downloadable a limited number of times, which is annoying for instance if you buy a new e-reader and you have no more downloads left. Some crit-

ics argued that the limitations caused by DRM will lead to *more* piracy because readers might reject those limits imposed. Furthermore, current DRM measures also entail communication between the shop and your reading device, which leads us to the issue of data security and privacy.

In this context, it is quite important to know that you don't buy the actual e-book and own it, you only acquire the *license* to read it. This, again, can become quite problematic – for quite a good comment on licensing see <http://denverlibrary.org/blog/do-you-own-your-e-books>. If you die, for example, you can technically not pass on your e-books to your heirs. You can pass on your account details and passwords, of course, as long as your account is still "alive", but it's not the same. Some blogs suggest that there might be new legislation coming up for e-book and music libraries, but so far, this remains an area with pragmatic rather than legal solutions.

Contrary to printed books that remain your property once you bought them, "[l]icenses can be revoked, and because publishers and vendors insist on using proprietary formats and digital rights management, if your license is revoked, you lose access to that book."⁹ Or all your books in fact. *The Guardian* reported a case in which Amazon closed a customer's account on unproven allegations – and she thus lost access to all the e-books she paid for.¹⁰ *The Guardian* also quoted Amazon's reply to her: *We regret that we have not been able to address your concerns to your satisfaction. Unfortunately, we will not be able to offer any additional insight or action on these matters. We wish you luck in locating a retailer better able to meet your needs and will not be able to offer any additional insight or action on these matters.*

But my favourite kindle scandal remains the one with George Orwell's *1984* (and, in fact, also *Animal Farm*). Amazon deleted those books without any comment or warning from customers' kindles after some digital rights issues. *1984* of all books, if it weren't so

sad it would be hilarious. Never forget who's watching you.

Now after all these rather technical issues, let's have a look at the following question:

Who Reads E-Books?

There is only little data available about the readers of e-books – I mean, while Google, Amazon & Co have surely been collecting every info they can get their hands on, I did not come across any publicly accessible and reliable market data about e-book customers. However, if you look at the people around you on public transport, you can see that people *do* read e-books. While there are quite a few people who publicly voice that they hate e-books and think it is the end of civilization, there are actually many people who enjoy this format. Why? Possibly because they are easy to carry around, they're small, relatively light, slim, and need only little space on public transport. E-books are easily available, they are “delivered” instantly and often you can get a preview before buying the book (sorry, I mean the license). I was surprised how many people – even younger ones – said that they liked that you can increase the letter size. While traditional e-readers were limited to depicting texts, tablets can also be used for email access, photography etc. Some even suggest that the tablet has become a lifestyle product.

What is Read?

The e-book ranking by *The Bookseller* is one of very few sales overviews. *The Bookseller* published e-book rankings of the 50 best-selling e-books in June and August 2013¹¹ (they aim to establish a service similar to Nielsen's BookScan for the e-book market). The e-sales data was provided by the respective publishers, the print data by Nielsen BookScan. The observed sales period comprised 4 weeks in each case. Interestingly, e-books that were sold at less than 2 GBP were excluded from the ranking (in print, they exclude books sold at less than 75% of the RRP), so that the ranking was not distorted by free e-books as well as extreme promotion campaigns (such as Amazon's and

THE BOOKSELLER

JUNE 2013



The exclusive listing of UK publishers' e-book sales in the month of June

Pos.	LN	Title	Author	Publisher	Pub date	RRP	E-book sales	Print sales*	£4P Total
1	New	Entwined with You	Sylvia Day	Corvus	Jun 15	£7.99	20,038	63,316	212,201
2	1	Atomic	Ben Elton	Sarum Press	Feb 15	£7.99	62,738	133,916	212,672
3	2	Lovecraft	Neil Gaiman	Orbit	Feb 15	£2.99	5,346	48,876	112,038
4	New	And the Mountains Rose	William Golding	Blackstone	Feb 12	£14.99	23,159	38,774	112,041
5	1	The Secret Keeper	Victoria Sale	Pen & Moon	Oct 12	£2.99	22,277	47,716	112,883
6	1	A Game of Thrones	George R.R. Martin	Orbit	Dec 10	£12.99	20,245	31,115	106,171
7	New	Dead Point Five	James Frey	Pen & Moon	Jun 12	£22.00	20,247	22,402	105,120
8	1	The Inheritance Game	Lee Child	Sarum Press	Feb 12	£7.99	17,627	17,207	95,772
9	24	A Walk in the Sun	Christina Cole	Sarum Press	Apr 12	£2.99	15,245	17,818	94,761
10	50	The White Queen	Philippa Gregory	Simon & Schuster	Aug 10	£7.99	15,245	5,471	42,754
11	New	Never Go Back	Lee Child	HarperCollins	Jun 12	£2.99	15,245	38,216	112,567
12	1	Island to You	Sylvia Day	Corvus	Feb 12	£7.99	14,142	12,121	109,121
13	New	WIPF Road	William Golding	Orbit	Oct 12	£2.99	14,142	13,042	107,171
14	25	Reflected in You	Sylvia Day	Corvus	Oct 12	£7.99	13,718	13,515	111,166
15	27	The Light Between Oceans	Liane Moriarty	Black Swan	Apr 12	£2.99	13,718	26,227	107,171
16	New	Standing in the Rain	Sophie Kinsella	Orbit	Nov 12	£2.99	13,718	10,246	102,171
17	New	Concealer	James Frey	Simon & Schuster	Jun 12	£2.99	13,718	11,171	111,171
18	1	Never Go Back	Lee Child	HarperCollins	Jun 12	£7.99	13,718	11,171	111,171
19	1	The Girl on the Train	Rachael Joyce	HarperCollins	Feb 12	£2.99	13,718	11,171	111,171
20	6	The Fire	Lee Child	Orbit	Dec 12	£7.99	13,718	11,171	111,171

Excerpt from *The Bookseller's* e-book sales ranking (June 2013)

Sony's 20p offers).

Let's have a look at some interesting cases and observations. The June ranking features a lot of thrillers and crime fiction, such as Lee Child with several novels, Dan Brown and Ian Rankin. Another major group of novels contains love stories, such as Sylvia Day's *Entwined With You* on position 1 (201,053 e-books and 167,348 printed books sold) or Sophie Kinsella's books (position 18 and 28). Often, series and TV adaptations make it to high positions, such as police series, Sylvia Day's *Crossfire* series (1, 12 and 14), novels by *Game of Thrones* author George RR Martin (6, 22, 32, 41, 42 and 44) as well as *The White Queen* (10) and *The Red Queen* (49) by Philippa Gregory (the first one was recently adapted by the BBC).

Among the top 50 selling titles are also many famous and consecrated authors such as Khaled Hosseini (4), Hillary Mantel (with *Bring Up the Bodies* (19) and *Wolf Hall* (48)) as well as Dan Brown (2 and 45) and Ian McEwan (40).

Overall, print sales are still in the lead. Some exceptions are Abbi Glines who had sold 11,917 e-copies before the paperback edition was even published and Rachel Joyce's *The Unlikely Pilgrimage of Harold Fry*, whose 2012's

bestselling hardback debut novel¹³ still sold more e-copies than printed ones (19,643 e, 17,089 p) and landed on position 8 of the list.

*The total number of units sold digitally from the digital Top 50 [in June] was 784,000 compared with the 1,341,000 sold by the print list. [...] The Bookseller estimates that the e-book market was worth £17.6m in June, 19% of the overall book market as measured by value.*¹²

In August, the ranking comprised more crime, less love, and less big literary prize winners. In some cases e-sales overtook print, in particular Lee Child's thrillers. *Never Go Back* by Lee Child sold 35,100 e-books and 26,417 printed copies in its month of publication (August 2013). In addition, with the high e-sales of the new book, e-book sales for his previously published titles from back in the late 1990s also rose, e.g. to 11,248 e-books sold for *Killing Floor* (1997) and around 6,400 copies of each of his 1998 and 1999 novels.

Overall, the bestselling e-books consist mostly of fiction. *The Bookseller* reports that while “novels account for only three in every 10 printed books bought in the UK, in the digital market, they account for approaching seven in 10.”¹⁴ Another observation by *The Bookseller* is that “e-books simply don't follow the same sales patterns as printed books

[...] There is a frontlist element to print sales that is not matched by digital.”¹⁵

What Should E-Books Cost?

This is one of the most heated debates. While Germany still has the NBA (their *Buchpreisbindung*), the UK does not. The NBA in Germany is also applicable to e-books, however, with the exception of books published abroad.¹⁶ In Germany, the fixed prices for e-books are often as high as the prices for the printed version or sometimes a little less than the price of a hardback edition. Here is an example: Wolfgang Herrndorf’s novel *Tschick* (2012) sells at €8.99 for all paperback and e-editions and Inger-Maria Mahlke’s *Rechnung Offen* (2013) hardback costs €19.99, the paperback €9.99 and the kindle and ePub editions €15.99.

In the UK, however, where even the prices for printed books are wild, e-books are even cheaper and subject to heavy discounting. Please see the box on the right for two examples: one of the Christmas bestsellers, Sir Alex Ferguson’s autobiography (2013) and Hilary Mantel’s *Bring Up the Bodies* (2012).

The probably biggest controversy was caused by Amazon and Sony, who sold e-books for as little as 20p, much to the shock of some of the authors. This promotion was not limited to self-published texts and newcomers, it also included novels such as Booker Prize winner *Life of Pi*, Jonas Jonasson’s *The Hundred-Year-Old Man Who Climbed Out the Window and Disappeared* or John Lanchester’s *Capital*.

Alison Flood, who has written for *The Bookseller* and *The Guardian*, emphasises that the problem of such discounting is not that authors don’t earn enough royalties, but that readers are taught that books are not worth more: “Although the promotion has led to sales booms for the selected authors, and the retailers are still paying the full price to publisher and author, it has also prompted fears that it could lead to the perception amongst readers that books

Some price examples

Sir Alex Ferguson: *My Autobiography* (2013, Hodder & Stoughton)

Hardback RRP UK:	25.00 GBP
Hardback Amazon UK:	9.00 GBP
Kindle UK:	8.55 GBP
Hardback Amazon G:	22.95 EUR
Kindle G:	16.99 EUR

Hilary Mantel: *Bring Up the Bodies* (2012, Fourth Estate)

Hardback RRP UK:	20.00 GBP
Paperback RRP UK:	9.99 GBP
Hardback Amazon UK:	8.86 GBP
Paperback Amazon UK:	3.85 GBP
Kindle UK:	3.66 GBP
Hardback Amazon G:	20.30 EUR
Paperback Amazon G:	7.90-12.95 EUR
Paperback indies G:	10.99-17.99 EUR
Kindle G:	7.50 EUR
ePub e-book G:	10.37 EUR

have ‘almost no value’.”¹⁷ And author Tiffany Reisz agrees:

*The paper and ink of a book aren’t terribly pricey but the cost of editing, cover design, proofreading, distribution, marketing, publicity, and paying the writer enough to keep her from starving to death is the reason why not every book can be 20p or the more common 99 cents in America’s Amazon Kindle store. A full-length novel can provide eight to 20 hours of reading enjoyment. A movie in America provides two hours of enjoyment and costs eight to 10 dollars or more. It’s only when readers feel entitled to free or inexpensive ebooks that the low prices become a problem. Writers are professionals and this is our job. [...] A book can take a full year to write, edit, and produce and to recoup that cost not every book can be free or 20p.*¹⁸

What do you pay for? The story? The editing, expertise or selection? Well, certainly not only but also for the tangible product – because why else should hardbacks cost more than paperbacks (the story is the same, but the production is more expensive). So wouldn’t it be logical if e-books cost less than paperbacks? The price should at least comprise the lower costs of pro-

duction (I don’t mean the editing, I mean the material – and while e-books also cause costs, e.g. for server space, they cost less in terms of paper, printing, delivery, etc.). A compromise between 20p and the RRP price of the printed version must be possible somehow.

Taxes

Speaking about e-book pricing, a look at their taxation is worthwhile. How are e-books taxed? In the UK, the VAT for printed books is currently at 0%, the VAT for e-books however at 20%. In Germany, printed books are taxed with 7% and e-books with 19%.¹⁹ In this context, Luxemburg is developing into an e-book paradise. Their VAT for e-books lies at 3%, so some e-book shops operate from over there. Of course, Apple and Amazon are in on it, too. While publishers in Germany also seem to benefit from this ‘arrangement’ –

the price of the books remains the same, but publishers get their percentage after VAT²⁰ – publishers in the UK do not benefit from the Luxemburg loophole if they sell via Amazon.²¹ So it is not only publishers and bookshops who should be careful not to miss out if they want to participate in the e-book market, but also national governments. In this specific case, however, the EU will stop this in 2015 and apply the VAT rate of the country of residence of the buyer²².

In March 2015, the European Court of Justice ruled that the application of a reduced VAT rate on e-books (as done in France, for instance) was against EU regulations (<http://curia.europa.eu/juris>, case C-479/13). The Court ruled that e-books are ‘services’ rather than ‘cultural goods’ and are thus exempt from the reduced rate. This decision sparked controversial discussions and campaigns; #ThisIsNotABook is one of them arguing that the content makes a book a book, not the medium. It will be interesting to observe the development of this controversy as some of the affected countries indicated that they are going to appeal against the Court’s decision.

It's Nice to Share

E-book sharing and lending is still “under construction”. Whether libraries, for example, want to engage in it and how has still not fully been answered. Technically, DRM, even if not unproblematic, offers the opportunity to manage library lending as the licenses can be set to expire at a specific time. A new experiment for a lending scheme is just about to take off: a working group of publishers, members of the Publishers’ Association and members of the Society of Chief Librarians (SCL) commissioned a test run accompanied by researchers (supported by a £40,000 grant from the British Library Trust).²³ The experiment starts off with 1,000 adult fiction titles from the seven publishers (new books can be added later). The test phase runs for a year starting 1 February 2014 and the results might influence future e-lending schemes. While this sounds like an interesting project, it also comes at a time when many libraries in the UK are struggling for funding and survival. As cynic as it sounds, granting more people remote access to books via an e-lending scheme could also endanger physical libraries – even though, in my opinion, their contribution to our communities lies in more than giving out books.

E-Book Content

A new format has emerged, but received only little attention so far: e-book singles. They are 5,000–30,000 words long and – according to an American blogger – they “are on the cusp of becoming a significant business and may well propel a renaissance in deep-dive journalism, the short story, and novella.”²⁴ Amazon publishes them under the name “Kindle Singles”, Apple as “Quick Reads”, and Barnes & Noble as “Snap”. Indeed, with short story champion Alice Munro winning the Nobel Prize for Literature and with British authors such as Sarah Hall, who writes novels as well as short stories, winning prizes and recognition (BBC National Short Story Award, Granta ‘Best of Young British Novelists’), maybe new opportunities for short stories are coming up and e-book singles could be one

interesting field to watch (see e.g. the blog <http://gespinstbauplatz.blogspot.de> – it’s in English and also features interviews and theatre reviews).

A not that new but still not yet dead form is the “enriched e-book”, an e-book featuring additional material such as background information, interviews, illustrations etc. The first ones were comparable to the bonus material you



E-readers on the tube (flickr: alui0000)

sometimes find on DVDs, but the potential of e-book enrichment does not stop there (some of this bonus material sounds more like a return to “let’s find out what the author intended”). An area in which enriched e-books can work quite well are cook books (you just need to make sure you don’t spill your ingredients on the device) that offer a combination of text, pictures and how-to explanation videos. It has not really taken off, probably because the question of who should produce (and pay for) the enhanced content.

As *The Bookseller’s* ranking as well as other e-book bestselling lists show: fiction is still dominant in e-publishing. I think it is a pity that non-fiction e-books and e-books for educational purposes are still quite underdeveloped. I also have the impression that the use of e-books is still frowned upon in an academic context, instead of quite useful features such as the search function – very comfortable if you are looking for a quotation or if you’re counting words for a linguistic analysis. An interesting example of enriched non-fiction e-books is *London – A City Through Time*, available as an app and an e-book (ePub). I think it could serve as an inspiration of how to sensibly combine various media and sources such as letters, paintings,

drawings, secondary texts, videos, interactive maps, etc. If you’re interested, watch the trailer (but never mind the *interesting* music): <http://www.panmacmillan.com/book/christopherhibbert/thelondonencyclopaedia3rdedition>.

Concluding Remarks

There are quite a number of people who like to read e-books. Contrary to the initial fear that e-book piracy will ruin the market, these customers even pay for it. Commuters and other travellers seem to be two important groups of e-readers; maybe they like that it’s so much lighter than the hardback of *Woolf Hall*, maybe they like that nobody can see what they are reading – or maybe they just enjoy reading on their e-readers. By now, a number of producers has come up with a variety of e-reading devices to meet different needs or preferences. There are also people who will never want to come near an e-reading device, but as e-books will never replace printed ones, nobody is forced to e-read.

The question of what e-books should cost has not been discussed exhaustively. And there is a lot of potential for development in non-fiction e-books.

E-book sales are until now dominated by fiction. There is also a tendency to higher e-book as well as hardback and special edition sales on some titles. I have no ‘hard facts’ to prove this, but a look at the displays in bookshops as well as feedback from German and British readers and authors support my hunch. This suggests that people are willing to spend more money on special editions that they want to keep (and maybe show off with), while those looking for cheap editions turn to e-books. I don’t think that these are necessarily two kinds of buyers, but that the decision which edition to buy depends on what the customer wants to do with the book, rather than the price. Maybe it is paperbacks that are threatened now – it might be worthwhile to observe this...

What seems to be so alluring about e-books is surely also that they are available immediately after purchase, at anytime, no matter where you are – as long as you have an online connection. In the short run, readers have more

choice. You have the 'old-school' publishers, but also new ones, let alone the easier access to self-publishing. On the long run, however, the fear is that we will ultimately have less choice, if the development leads to further market concentration, the decline of traditional publishers, bookshops and libraries – and thus the survival of the richest.

Amazon is not all there is to e-books, but if other shops and publishers don't step in, it will be e-books = Amazon. This is alarming. Even if I don't want to join in the Amazon-bashing just for the sake of it, it is striking in how many of the scandals and problems surrounding e-publishing Amazon is involved. So it is necessary that the players in the literary field act up and do something about it.

Publishers and bookshops, for example, should actively search for strategies to benefit from the interest in and opportunities of e-publishing – and not just continue their business as usual. I am not suggesting that everybody should blindly follow every new fad, but I'm afraid that the arrogance of publishers, their opposition to (technological) change and their 'gatekeeping' claims might make them lose out in the long run. While bookshops can also sell e-books via their websites, they can also continue to make customers aware of the power of their choice. Many customers know by now that their buying behaviour is a political act. There are already some initiatives to remind customers of their power. Bookshops should continue to put effort in cus-

tomers education and retention. This may not be their core competence, but it has become vital.

While many physical shops have neglected e-books at first – accidentally or on purpose – they now try to benefit from the e-book market, too. Physical shops as well as publishers have to decide whether they want engage in e-publishing and e-book selling (the technical side is no insurmountable obstacle) or not. If not, they need to live with the consequence that an increasing part of reading and book buying will be done somewhere else. E-books will certainly not disappear, at least not for a very long time.

Notes

1. Cf. Campbell, L. "E-book market share down slightly in 2015." *The Bookseller* 8 June 2015. <http://www.thebookseller.com/news/e-book-market-share-down-slightly-2015> (last accessed 21 September 2015).
2. Cf. Stone, Philip. "Official e-book sales ranking: August 2013." *The Bookseller* 7 October 2013. www.thebookseller.com/feature/official-e-book-sales-ranking-august-2013.html (last accessed 4 December 2013).
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6. Cf. Campbell, Lisa. "UK indies: 'We won't stock Kindle'." *The Bookseller* 7 November 2013. www.thebookseller.com/news/uk-indies-went-stock-Kindle.html (last accessed 4 December 2013).
7. Titcomb, James. "Half of Britons Now Using a Tablet." *The Telegraph* 29 December 2013. www.telegraph.co.uk/finance/newsbysector/mediat-echnologyandtelecoms/electronics/10541681/Half-of-Britons-now-using-a-tablet.html (last accessed 10 January 2014).
8. For an overview see e.g.: www.e-book-news.de/reader-tipps/, ct 26/2013 and www.heise.de/ct/13/26/links/102.shtml (in German).
9. Nate. "Do You Own Your Ebooks?" Denver Public Library. Technology Blog. 1 November 2012. <http://denverlibrary.org/blog/do-you-own-your-ebooks> (last accessed 10 November

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10. Cf. King, Mark. "Amazon wipes customer's Kindle and deletes account with no explanation." *The Guardian* 22 October 2012. www.theguardian.com/money/2012/oct/22/amazon-wipes-customers-Kindle-deletes-account (last accessed 10 November 2013).
11. For the June edition you need to send an email to *The Bookseller*: www.thebookseller.com/news/day-tops-booksellers-first-e-book-ranking.html. The August ranking is available here: www.thebookseller.com/feature/official-e-book-sales-ranking-august-2013.html (last accessed 10 January 2014).
12. Bookseller News Team. "Day tops Bookseller's first e-book ranking." *The Bookseller* 2 August 2013. <https://www.thebookseller.com/news/day-tops-booksellers-first-e-book-ranking.html> (last accessed 10 January 2014).
13. Cf. Jones, Philip. "Random hails 'most successful year of all time'." *The Bookseller* 26 March 2013. <http://www.thebookseller.com/news/random-hails-most-successful-year-all-time.html> (last accessed 10 January 2014).
14. *The Bookseller's* June ranking.
15. Ibid.
16. Cf. "Preisbindung." Börsenverein des Deutschen Buchhandels. www.boersenverein.de/de/portal/Preisbindung/158315 (last accessed 10 November 2013).
17. Flood, Alison. "Printed book sales' decline slowed in 2012." *The Guardian* 9 January 2013. www.theguardian.com/books/2013/jan/09/printed-book-sales-2012 (last accessed 13 November 2013).
18. Ibid.
19. In Germany, the lower VAT for printed books is justified with the claim that they are "Kulturgut", see e.g. Freund, Wieland. "Deutscher Buchhandel reagiert auf Trend zum E-Book." *Die Welt* 3 January 2013. www.welt.de/kultur/literarischewelt/article112371491/Deutscher-Buchhandel-reagiert-auf-Trend-zum-E-Book.html (last accessed 10 November 2013).
20. Cf. Lischka, Konrad. "E-Books: Amazon und Apple setzen auf Luxemburg-Trick." *Spiegel Online* 1 May 2012. www.spiegel.de/netzwelt/web/umsatzsteuer-apple-und-amazon-verkaufen-e-book-via-luxemburg-a-829658.html (last accessed 15 November 2013).
21. Cf. Griffith, Ian and Dan Milmo. "Amazon makes UK publishers pay 20% VAT on ebook sales." *The Guardian* 21 October 2012. www.theguardian.com/technology/2012/oct/21/amazon-forces-publishers-pay-vat-ebook (last accessed 15 November 2013).
22. Cf. Lischka.
23. Cf. "E-pilot Lending Scheme." Society of Authors website. 13 January 2014. www.societyofauthors.org/soa-news/e-pilot-lending-scheme (last accessed 15 January 2014).
24. Robins, J. Max. "E-Book Singles: Digital Salvation for Writers and Publishers." *Technonomy Exclusive* 28 May 2013. <http://technonomy.com/2013/05/e-book-singles-digital-salvation-for-writers-and-publishers/> (last accessed 1 November 2013).

Some Interesting Links

The Bookseller: www.thebookseller.com
(industry reports, news from the literary field and newsletter)

FUTUREBOOK: www.futurebook.net
(*The Bookseller's* e-publishing site)

The Booksellers' Association:
www.booksellers.org.uk

The Publishers' Association:
www.publishers.org.uk

The Reading Agency:
<http://readingagency.org.uk/>