

BOOKWIRE REPORT 2023

The evolution of the digital market (ebooks and audiobooks) in Spain and Latin America

Índice

1.	Introduction:			
	The highlights of the digital publishing market in the last year	3		
	The Bookwire Ecosystem	4		
	The main countries in sales of audiobooks from publishers in Spain and Latin America	5		
	The digital market of 2022 at a glance: 12 keys to understanding it	6		
2.	The evolution of ebook sales in 2022	8		
	Specific analysis of ebook sales in Spanish markets	10		
3.	The evolution of audiobook sales in 2022	21		
4.	Trends and developments in the audio market	29		
5.	The challenge of digital publishing: knowing the reader, by Rebecca Beltrán, Head of Marketing and Acquisitions at Bookwire Spain and Latin America	33		
6.	The world of NFTs and NFTs in the Spanish publishing industry	37		
	a. <i>The 99 Brave souls of Anti-Marx</i> , by Juan Ramón Rallo, author of <i>Anti-Marx</i> . Critique of Marxist political economy (Deusto, 2022)	38		
	b. <i>NFTs in the publishing world</i> , by Javier del Puerto, Senior Manager, Publisher Relations & Services, Bookwire EMEA	39		
7.	What is Bookwire?	41		
	Contact details	45		

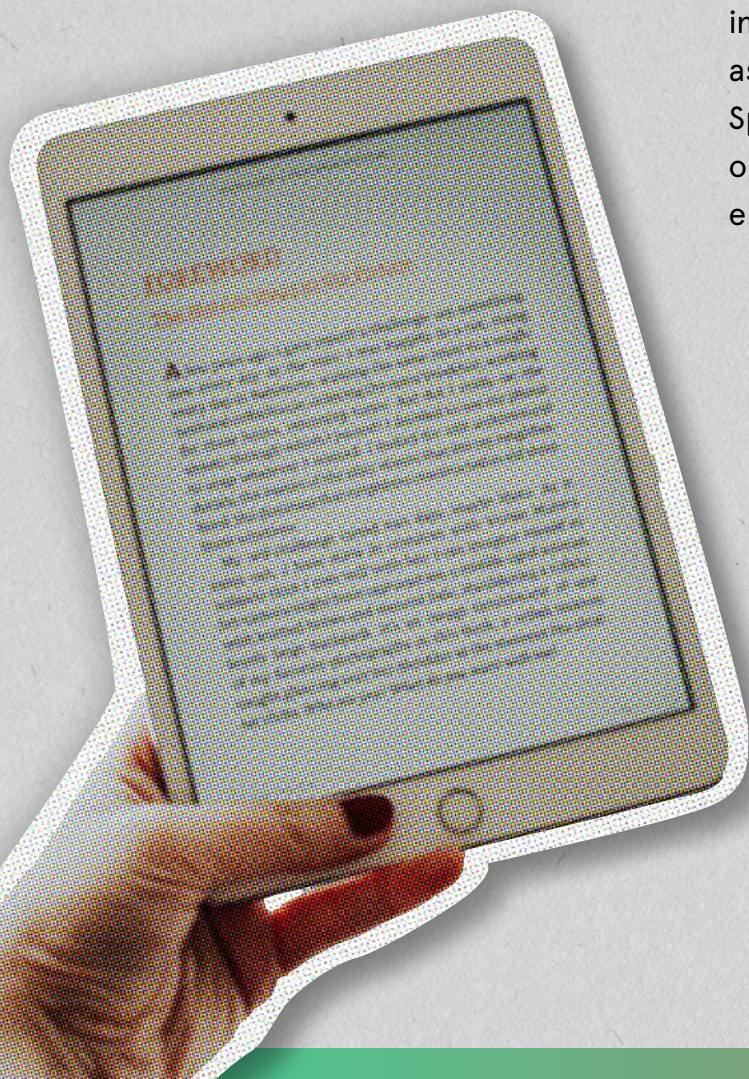


Introduction: The highlights of the digital publishing market in the last year

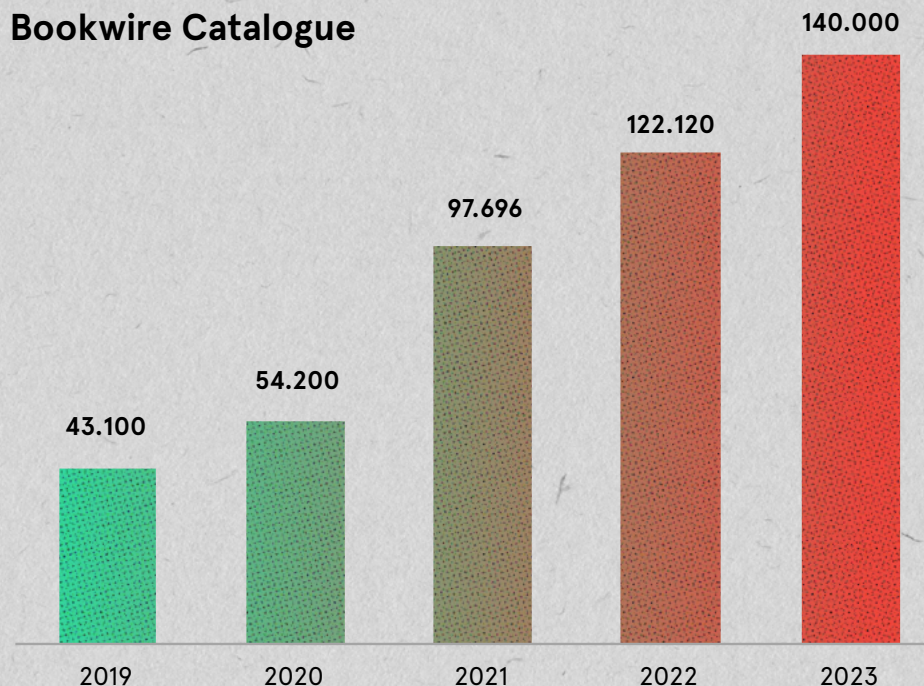
The Bookwire Ecosystem

We at Bookwire are once again publishing our Digital Market Evolution Report taking into account the information we collect as the leading digital distributor in the Spanish language. This analysis is based on the behavior of all the catalogues of ebooks and audiobooks that we distribute

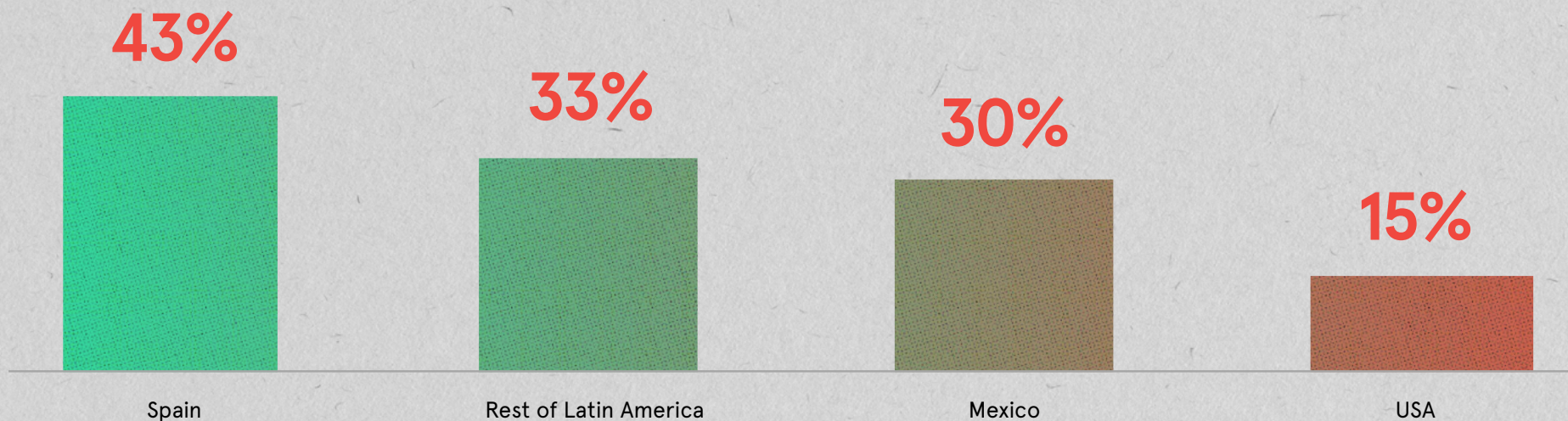
through our platform, Bookwire OS, to all relevant channels around the world. We estimate that it will exceed the 140,000 titles, in Spanish alone, published by the 1,218 imprints that distribute their digital collections through Bookwire.



Bookwire Catalogue



Growth in the number of titles published in digital version in 2022



If in 2021 it was Latin American publishers who increased their catalogue by the highest percentage, then in 2022 it has been the turn of publishers based in Spain to publish the most titles in their digital version, accounting for 43% of the total growth. Latin American publishers rank second, with a 33% increase in the encrypted catalogue, and in third

place would be those of the United States, with 30%. In Mexico, meanwhile, the increase in digital Publishing Catalogues has been calculated at 15%.



The digital market of 2022 at a glance: 12 keys to understanding it

- Revenues from ebook sales have not decreased since the pandemic, but have grown since 2020 and did so last year by 5.7%, an increase that is practically half of that registered between 2021 and 2020 (15%)
 - Non-Spanish speaking countries are establishing themselves as great opportunities for Spanish-language publishers: the territories where turnover was most pronounced in 2022 were the United States and the European Union.
 - Single download remains the dominant business model in the ebook market, with 66% of total turnover but losing share to library platforms, which are growing from 8% in 2021 to 11% in 2022, and subscription platforms, which have generated 23% of total revenues
 - Digital reading in libraries is consolidating as a growing revenue channel, the scale of which depends on public purchases made by state and regional governments from time to time. In 2022 it represented 23% of the total of the turnover of Bookwire publishers.
- The main sales territories for Spanish publishers continue to be Spain, Mexico, Latin America and the United States, in that order, while for Latin American publishers their territory of origin continues to be their main source of income, followed by Mexico, the United States and, fourthly, Spain.
- The retail prices with the highest turnover for both Spanish and Latin American publishers are those between 5 and 7.99 euros, followed by those between 8 and 9.99 euros. The average price of ebooks from Bookwire publishers sat at 7.23 euros in 2022, 53 cents higher than in 2021 (6.7 euros).

● Romantic fiction, general fiction and youth literature have been the three best-selling genres in Spain, while in Latin America, personal growth, youth publications and fiction top the rankings.

In Mexico, the three most read genres are fiction, personal growth and youth catalogues, while in the United States top of the podium are general fiction, youth fiction and personal growth.

● In 2023 we estimate that the catalogue of audiobooks available in Spanish will cover 19,500 titles, not counting those produced and offered exclusively by digital platforms.

● In 2022, audiobook turnover increased by 52.81% compared to the previous year and is consolidated as the digital format with the greatest growth potential.

● Publishers that produce audiobooks in Spanish saw their turnover split between Spain (38.07%), Mexico (27.78%) and a final third made up of the United States (22.52%) and the rest of the Latin American countries (11.64%).

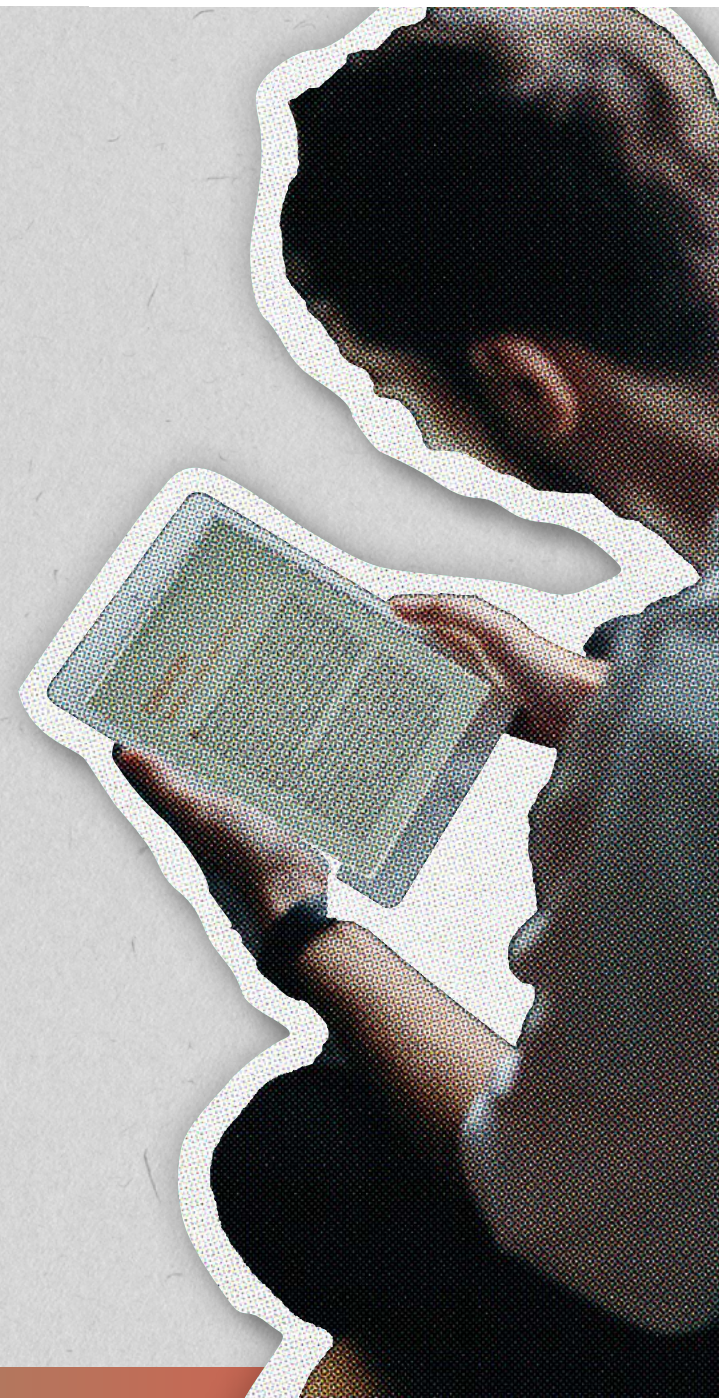
● Subscription platforms, both flat fee and credits, account for 73.69% of the total share of the audiobook market, followed by those that opt for unit sales (20.01%). Only 6.3% of the sector's turnover comes from library channels.

● In Spain, fiction continues to be the most requested genre in audiobook format, but both in Mexico and in Latin America and the United States, non-fiction genres remain readers' favourites.





The evolution of ebook sales in 2022



The feared retraction of the digital publishing market post pandemic has not come to pass - quite the opposite: the sales and reading of ebooks have continued to grow two years after the surge that took place in 2020 due to the change of habits brought on by the lockdown. Thus, in 2022 the publishers that work with Bookwire grew their revenues by 5.7%, when compared with those of the previous year. Therefore, although the growth of the market - estimated at 15% in 2021 compared to 2020 - has slowed somewhat, it has still continued to expand and gain new readers. The increase in income, however,

has not been evenly spread across the different countries of sale. The territory in which the greatest increase has been registered is the United States, where Bookwire publishers have earned 30.69% more in total than in 2021, followed by the European Union, where the rise has been calculated as 14.49%, and Spain, with 11.25%. Meanwhile, in Mexico there has been growth of 9.17%, while the rest of the Latin American countries have shown

a decline of 3.76%. This distribution of the increase in turnover is evidence that the Spanish-language digital publishing market is continuing to expand beyond Spanish-speaking territories or territories that use Spanish as a first language, as can be seen with the United States and the European Union, two territories that constitute two major opportunities for Spanish-language publishers.

The territory in which the greatest increase has been registered is the United States

Distribution of growth according to sales territories



30,69%



14,49%



11,25%



9,17%



3,76%

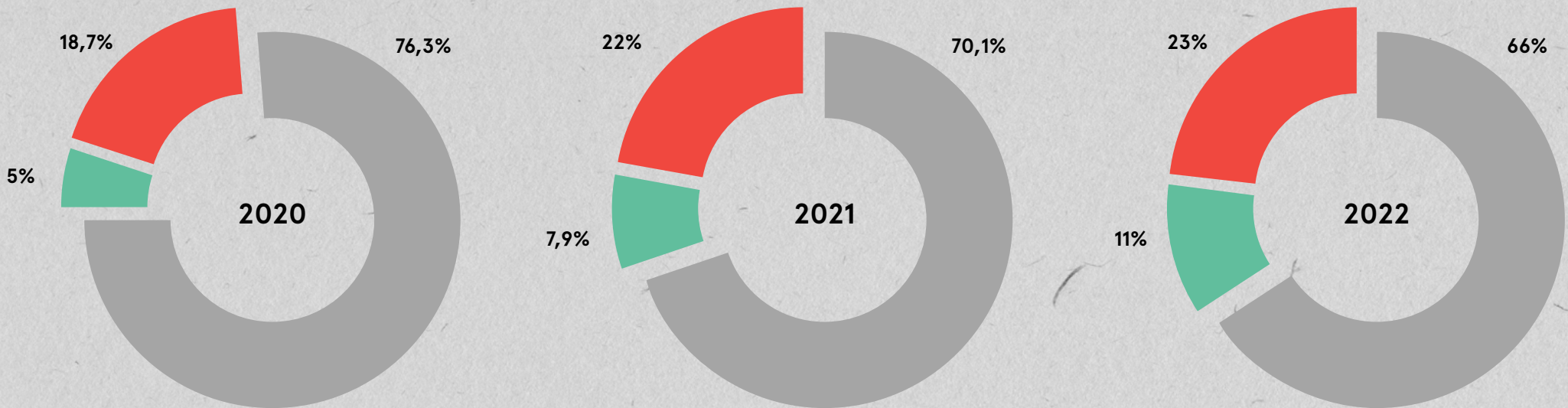
The business model that generates the most revenue continues to be unit sales, with 66% of the total revenue registered in 2022, a percentage that represents a four-point decline on the market share it held last year. However, the subscription model continues to increase

The subscription model continues to increase in prominence with its turnover rising to 23% of the total

in prominence with its turnover rising to 23% of the total, one point higher than in 2021. The revenue generated by digital platforms for libraries has also expanded by three points, accounting for 11% of the total Bookwire publishers received in 2022.

Specific analysis of ebook sales in Spanish markets

- Download
- Subscription
- Library



Having gained unprecedented momentum during 2020, fuelled by the special conditions that arose from the pandemic, subscription channels have since witnessed an accelerated maturation process in recent years, with the market continuing to adopt this model, and not only in the area of digital reading. Users increasingly subscribe to digital platforms for cinema and music, home shopping services, including apps for the use of vehicles and subscription-based travel. In this ecosystem, there are many readers who focus their consumption of literature within channels such as Nextory or Scribd, something reflected in the distribution of income by business model, as well as in the distribution by territory of this market share, since it does not behave uniformly in all cases.

Spain led the way in 2022 in terms of growth of subscription revenues, with a

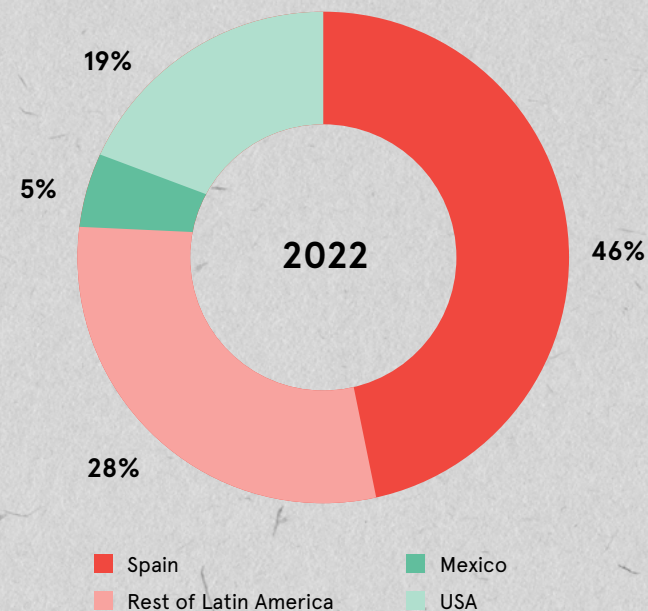
Spain led the way in 2022 in terms of growth of subscription revenues

growth of 27.85% on the previous year, followed by the United States, where the increase was 16.40%. In third place is Mexico, with an increase of 8.14%, well above the increase of 1.33% that was recorded in the rest of the Latin American countries. Reading in libraries is also establishing itself as a more significant source of income for publishers in Spanish, especially on specific occasions when

governments invest significant budget allocations in the purchase of licences to supply their digital library network. In 2022, both the central government and the regional administrations allocated part of the European funds they received to this type of activity and, consequently, Spain accounted for 46% of the income generated by this business model, followed by Latin America with 28%. The United States has established itself as the third most significant territory in

terms of library revenues, with 19% of the total, and Mexico, finally, made up 5%.

Distribution revenues of library by territory

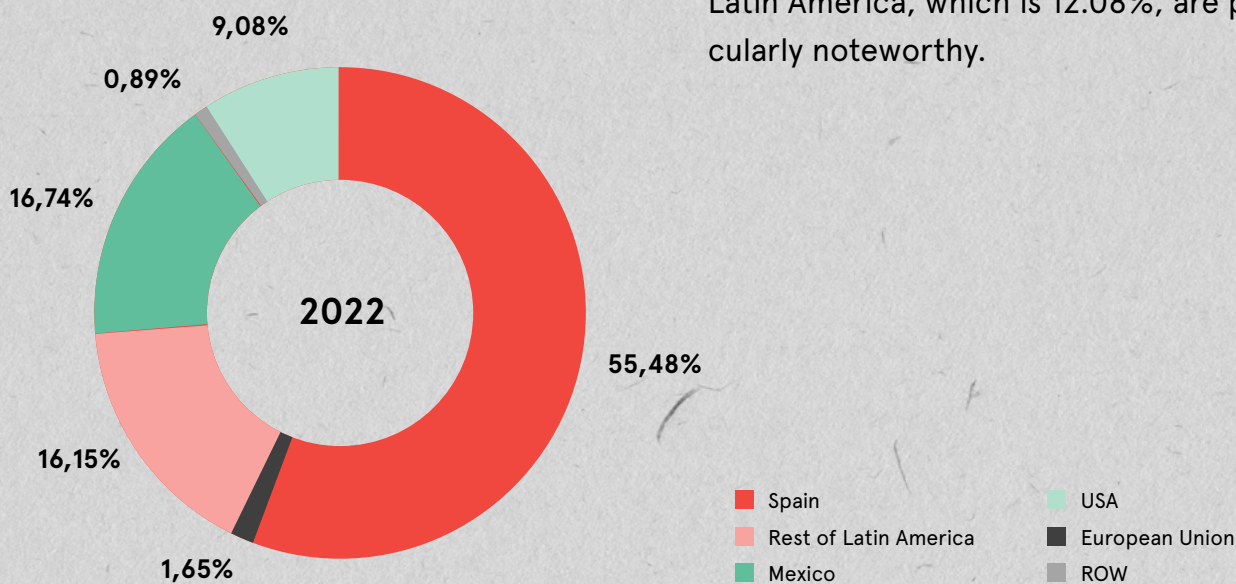


The impact of European funds on these commercialisation channels is directly reflected in the development of the Spanish platform of digital public libraries eBiblio. In 2020, this operator accounted for 24% of the revenue generated by digital libraries, but by 2021 this had risen to 65% and in 2022 it gained another point to hit 66%. However, these investments have not been the only ones to have boosted the market, as evidenced by the growth of three platforms for libraries operating in other countries: Hoopla, OverDrive and EBSCO. The Spanish catalogues of the publishers they distribute with Bookwire generated increases of up to three figures in these channels, which have established themselves not only as a growing source of revenue, but also as an ideal way to make your publishing catalogue known in non-Spanish-speaking countries, thanks to both Spanish-speaking immigrants and students of Spanish language. The large Spanish-speaking readership also provides a different revenue distribution depending on the territories from

The main country of origin of income continues to be Spain, with 55.48% of the distribution

which the publishers that distribute their digital catalogues through Bookwire derive their revenues. In the case of Spanish publishers, the main country of origin of income continues to be Spain, with 55.48% of the distribution, followed by Mexico with 16.74% and the rest of Latin American countries, with 16.15%. The final places are occupied by the United States (9.08%), the European Union (1.65%) and the rest of the world, with 0.89%. In this regard, the increase in turnover in the United States, which is 32.18%, and the decrease in Latin America, which is 12.08%, are particularly noteworthy.

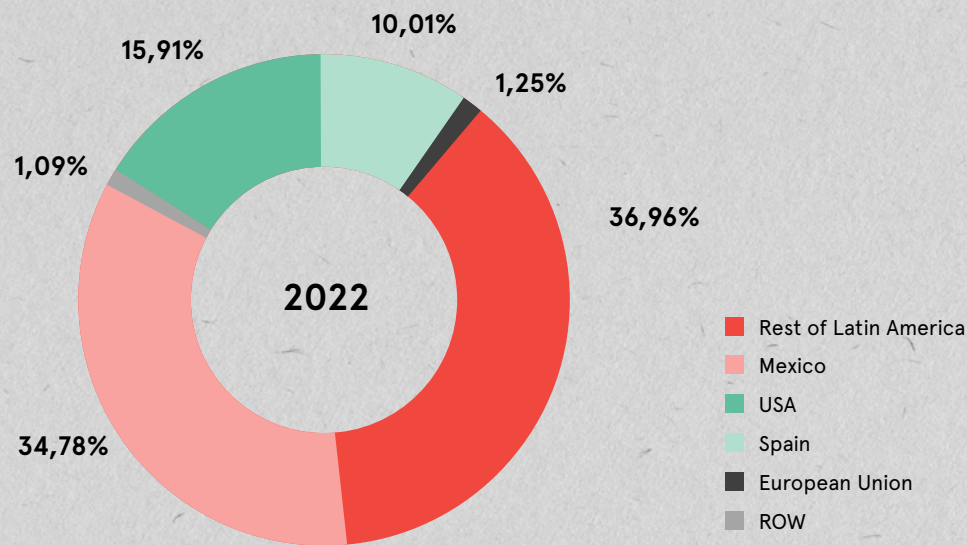
Breakdown of ebook sales from Spanish publishers



If we analyze the behavior of the revenues obtained by publishers located in Mexico and the rest of Latin America, the American continent continues to lead with 36.96% in Latin America and 34.78% in Mexico, followed by the United States with 15.91% and Spain, with an increase

of 10.01%. The last 1.25% of revenue comes from the European Union and 1.09% from the rest of the countries in the world. The United States once more stars in this section with the steepest rise, of 27.46%, followed by Mexico with 13.96%.

Breakdown of ebook sales from Latin American publishers



As far as ebook prices are concerned, in 2022, the trends that were emerging both in 2021 and in previous years have become further entrenched. If we analyse the evolution of the publishers located in Spain, the retail price with the highest market share is still within the range of

The retail price with the highest share market is still between 5 and 7.99 euros

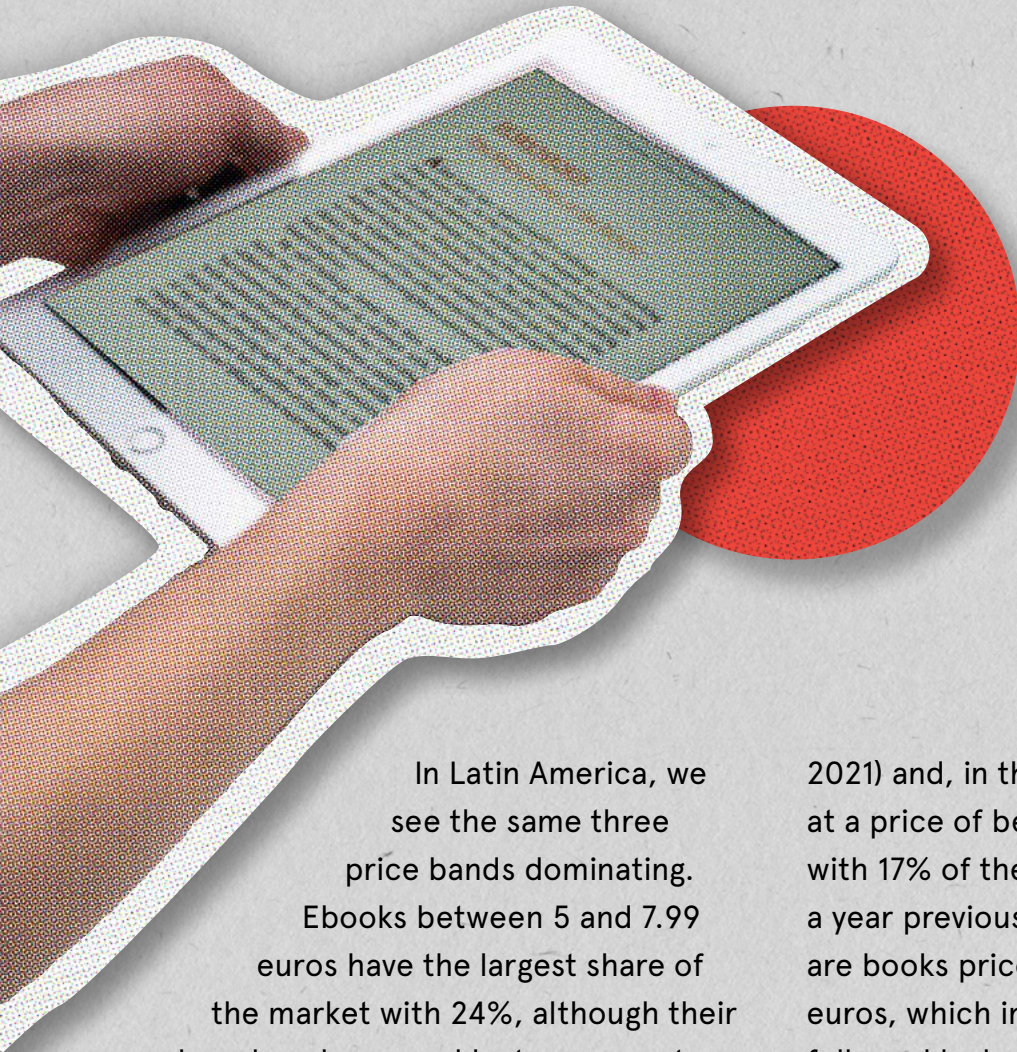
5 to 7.99 euros, with 25%, a figure that represents a decrease of three percentage points compared to the previous year. This is followed by the segment between 8 and 9.99 euros, with 20% (one percentage point below 2021), and, in third place, we find prices between 10 and 12.99

euros, with an increase of two percentage points on the previous year. Fourth place for revenue distribution is occupied by ebooks with prices of up to 2.99 euros (11% of the total, compared to 9% in 2021), followed by the range between 3 and 4.99 euros with 7%, and, finally, ebooks ranging from 13 to 14.99 euros, 15 and 20.99 euros, and over 21 euros, each with a respective market share of 6%.



Sales of ebooks according to price bands of Spanish publishers (VAT included)

Price ranges	2021	2022	DIFFERENCE
0,01 - 2,99 €	9 %	11 %	2,36 %
3 - 4,99 €	10 %	7 %	-2,29
5 - 7,99 €	28 %	25 %	-2,65%
8 - 9,99 €	21 %	20 %	-1,47 %
10 - 12,99 €	16 %	18 %	1,59 %
13 - 14,99 €	5 %	6 %	0,9 %
15 - 19,99 €	4 %	6 %	1,19 %
> 20 €	6 %	6 %	0,36 %



Sales of ebooks by Latin American publishers by price band (including VAT)

Price range	2021	2022	DIFFERENCE
0,01 - 2,99 €	9%	9%	0,36%
3 - 4,99 €	11%	7%	-3,65%
5 - 7,99 €	34%	24%	-10,17%
8 - 9,99 €	19%	20%	1,08%
10 - 12,99 €	14%	17%	2,63%
13 - 14,99 €	5%	8%	2,63%
15 - 19,99 €	4%	10%	6,16%
> 20 €	4%	5%	1,69%

In Latin America, we see the same three price bands dominating. Ebooks between 5 and 7.99 euros have the largest share of the market with 24%, although their share has decreased by ten percentage points compared to 2021. This is followed by titles between 8 and 9.99 euros, with 20% (one percentage higher than in

2021) and, in third place, publications sold at a price of between 10 and 12.99 euros, with 17% of the total, compared to 14% a year previous. Further behind, at 10%, are books priced between 15 and 20.99 euros, which in 2021 amounted to 4%, followed by books priced 2.99 euros or less, which account for 9% of the total, the same percentage as in the previous year. In sixth place, with 8% of the total,

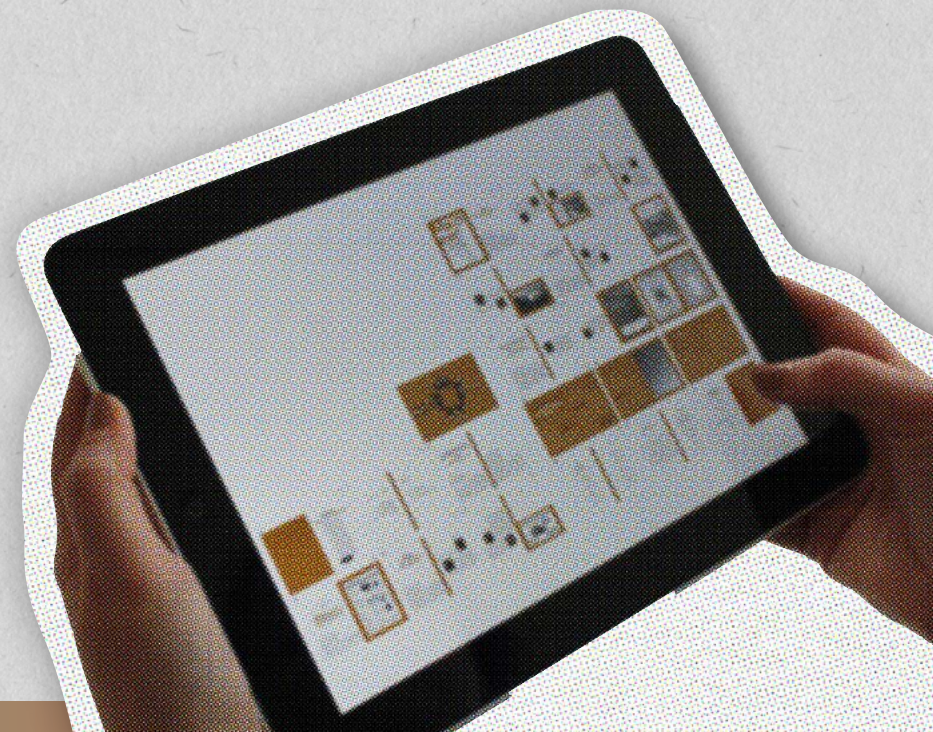
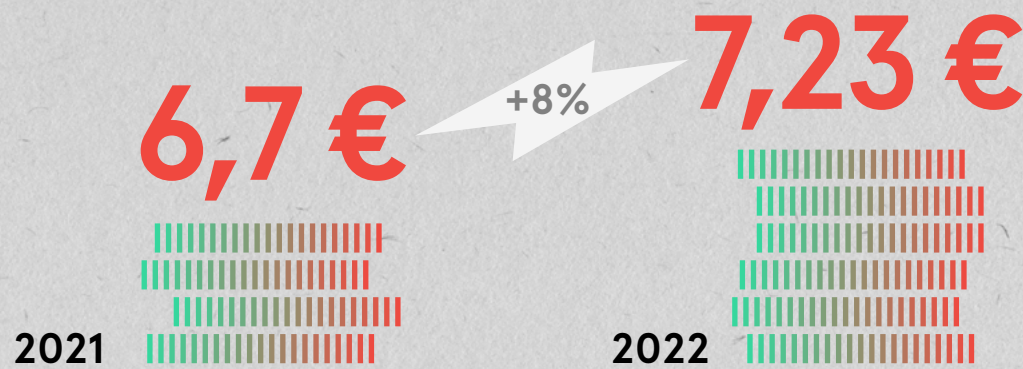
we find the prices set between 13 and 14.99 euros, followed by 7% for those between 3 and 4.99 euros. Finally, we find the most expensive ebooks, those exceeding a retail price of 20 euros, which account for 5% of total sales, one point above what they accounted for in 2021.

Consumer behavior, as well as the pricing policy established by each of the publishers operating in the digital market, also define the average market price. In 2022, this average price was 7.23 euros, 8% above that of 2021, when it was set at 6.7 euros, an amount that already represented an 11% growth on 2020. Therefore, there is an

upward trend in ebook prices, which are no longer set according to indicators as arbitrary as the paper price, but rather by taking into account other factors such as the price set by competitors, the price readers are willing to pay, as well as the increasingly significant impact of promotional discounts on sales behaviour and revenue per reader.

In 2022, this average price was 7.23 euros, 8% higher than in 2021, when it stood at 6.7 euros

Evolution of the average price of ebooks

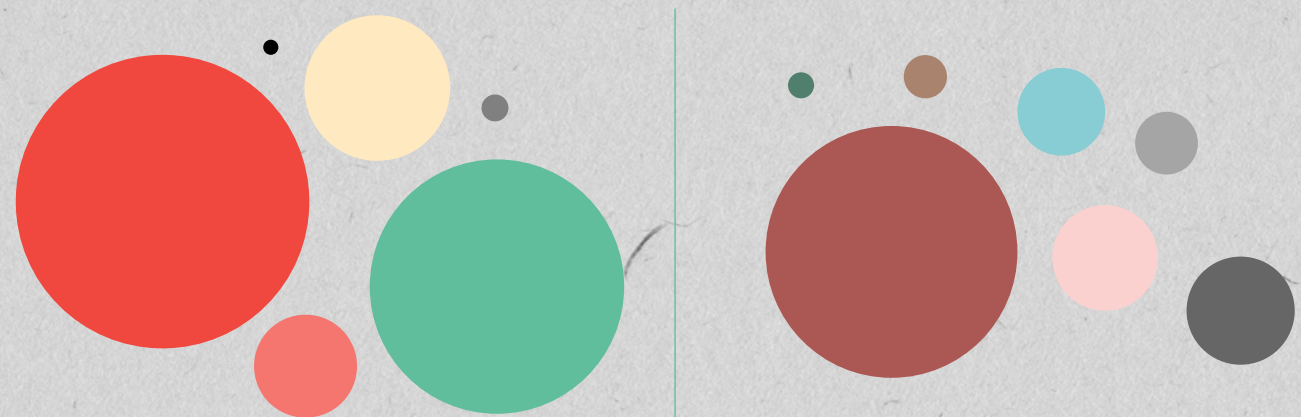
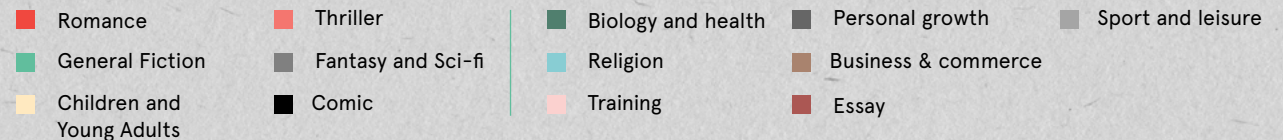


The favorite literary genres of digital readers also underwent an evolution during 2022, tracing different paths depending on the territory we explore. If we analyze the sales revenue and readership in Spain, there have been no major structural changes in reading behavior, given that market shares have remained practically the same as in 2021. Romantic literature continues to lead this ranking, consolidating first place by gathering 19.41% of revenue. In second place, we find general fiction with a 16.82% market share, which represents an increase of 10%. Essay is hot on its heels in third place, up twelve percentage points from 2021. The ebooks aimed at children and young readers are the ones that have seen the greatest growth, increasing their income by 36.4% and, what's more, with this rise they have exceeded the share of psychology and personal growth publications. Another significant step forward comes in the form of the thriller (27.25%), which occupies seventh spot. In the final positions of the ranking, we find two segments that have

registered a remarkable rate of growth: science fiction and fantasy (23%) and comics and graphic novels (48%). Other important genres such as religion and business and commerce grew by around 10%, but their market share is practically the same as the previous year.

If we analyze both the sales revenue and readership in Spain, romantic literature continues to lead the rankings

List of the best-selling categories in Spain

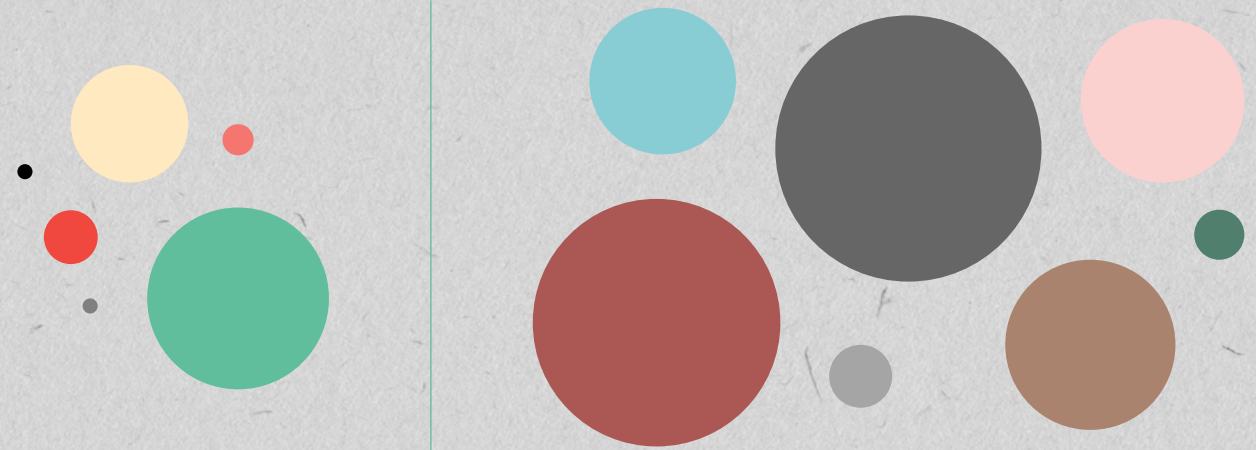
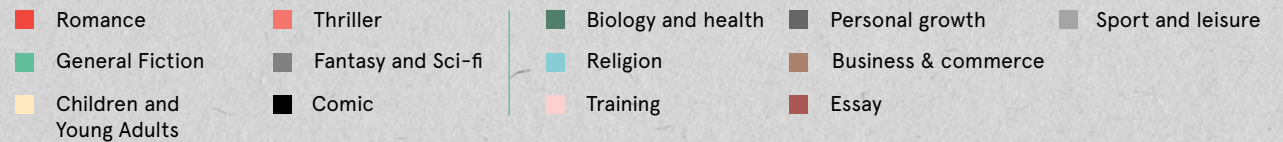


These trends, however, have not translated to other territories, since readers express very different tastes and preferences depending on their country of origin. In Mexico, for example, the genres that have experienced the greatest growth are those of non-fiction. If last year the essay and the titles on personal growth and psychology were almost neck-and-neck at the top of the ranking, this year the situation is much the same, albeit with personal growth coming out on top after experiencing a rise of 20% compared to 2021. Both genres, moreover, snatched five percentage points of market share from general fiction, which remains in third position, with growth of 12%. The category that has registered a far steeper rise is business and commerce, with an increase of 46%, seeing it climb several positions in the ranking before settling in fourth place. While

in Spain we spoke of significant growth rates in categories such as children's and young adult, science fiction and comics, in Mexico the same pattern has not been observed. In fact, titles for children and

young readers have decreased. Finally, romance novels have lost steam, and go from eighth to ninth place in the ranking having lost more than one percentage point.

List of best-selling categories in Mexico



In the remaining Latin American countries we find some similarities, although occupying first place is a different genre: the essay, which despite experiencing a decline of 1.23%, continues to lead in this ranking. Three points below we find personal growth and then books of an

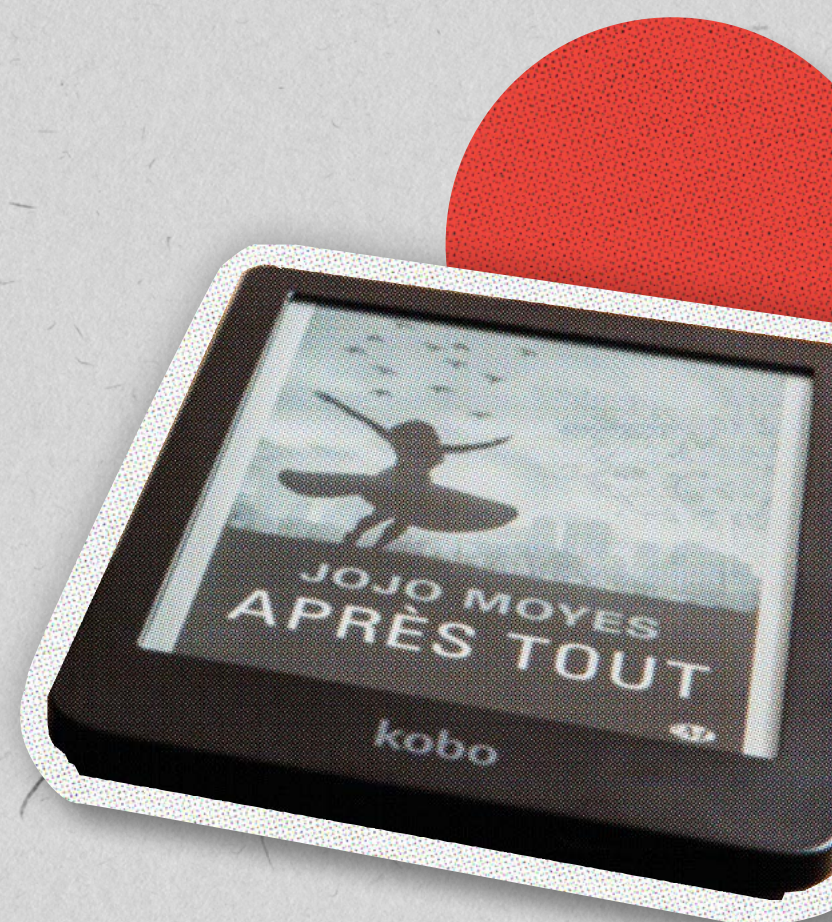
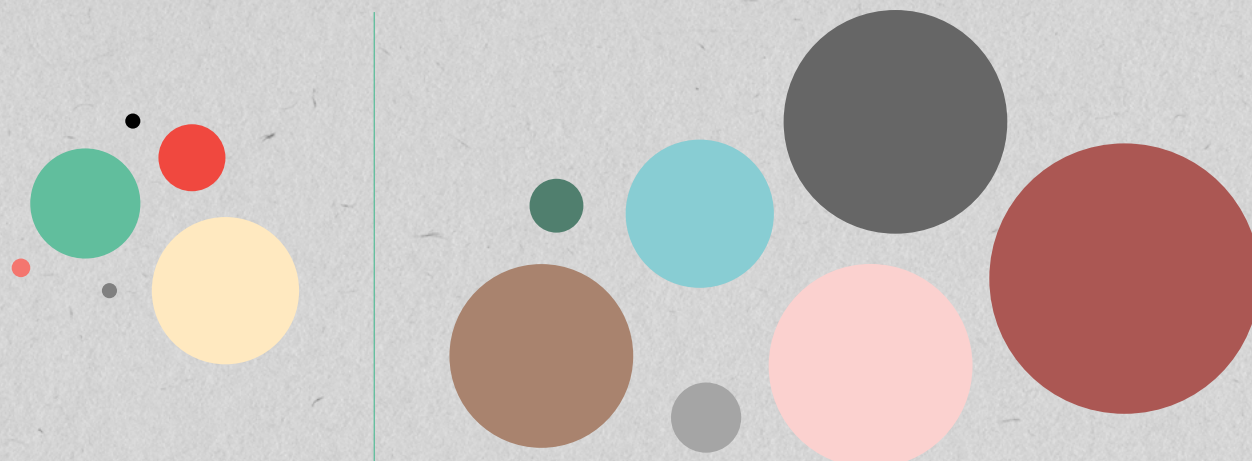
educational nature occupying the third position after rising one percentage point.

As was the case in Mexico, business and commerce titles climbed the rankings in 2022 reaching a growth in Latin America of 15%. Fiction, despite not moving up

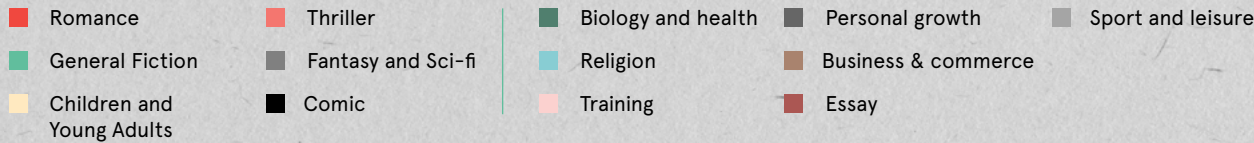
any positions, recorded a 17% increase in turnover. Religion, on the other hand, fell by 11% compared to 2021 and ebooks aimed at children and young audience also fell by 24%.

List of best-selling categories in Latin America

- | | | | | |
|---|--|--|--|---|
| ■ Romance | ■ Thriller | ■ Biology and health | ■ Personal growth | ■ Sport and leisure |
| ■ General Fiction | ■ Fantasy and Sci-fi | ■ Religion | ■ Business & commerce | |
| ■ Children and Young Adults | ■ Comic | ■ Training | ■ Essay | |



List of best-selling categories in the United States



Readers in the U.S. Spanish-speaking market, meanwhile, also continue to strengthen their melting pot of favorite genres, with religion leading the way for another year (despite falling 2.36 percentage points from the previous year). Children’s and young readers’ literature is in second place, with an increase of 43%, which has earned it second place over essays, which maintain a 15% share despite a 1.5 point drop in 2022. Fiction, coming fifth, grew by 40% and attained 12% market share, ahead of the personal growth and psychology category. Books on business and commerce grew by 75% and rose one position compared to the year before, with an 8% share. Another growth that deserves mention is that affecting books of a formative nature, which having climbed two positions is now consolidated as the seventh favourite genre of digital readers in this country.





The evolution of audiobook sales in 2022



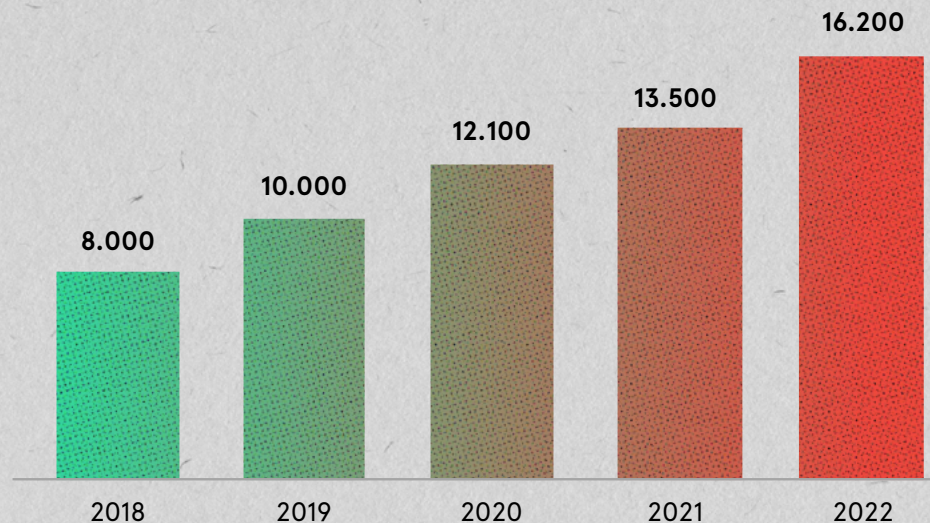
The year 2022 has seen the crystallisation of the Spanish publishing sector's commitment to audio. Alongside the major publishing groups, more and more imprints are planning their main new releases as multi-format launches, i.e. simultaneously in print, ebook and audiobook, all the while building a rich and stable audio catalogue

which represents their editorial collection and reaches their regular readers, as well as the new audience provided by this format.

The growth in the number of titles produced in this format underlines the maturation of the sector: at Bookwire we estimate that in 2023 the catalogue of

audiobooks available in Spanish will reach 19,500 titles, that is, it will grow by more than 20% compared to 2022. This evolution, however, only includes the titles published in audio format by Spanish and Latin American publishers, and does not reflect the whole market, to which should be added the original productions published by some of the main audiobook platforms, such as Storytel, Scribd, Audible and Podimo, among others.

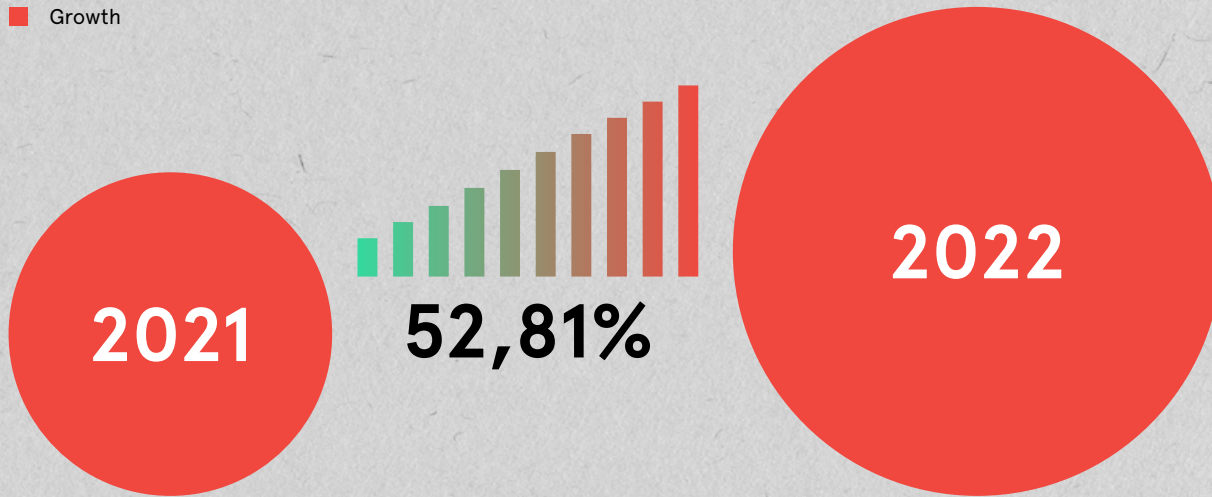
Evolution of the Spanish audiobook catalogue



At Bookwire we estimate that in 2023 the catalogue of audiobooks available in Spanish will reach the 19,500 titles

Increased revenue from audiobook subscription platforms

■ Growth

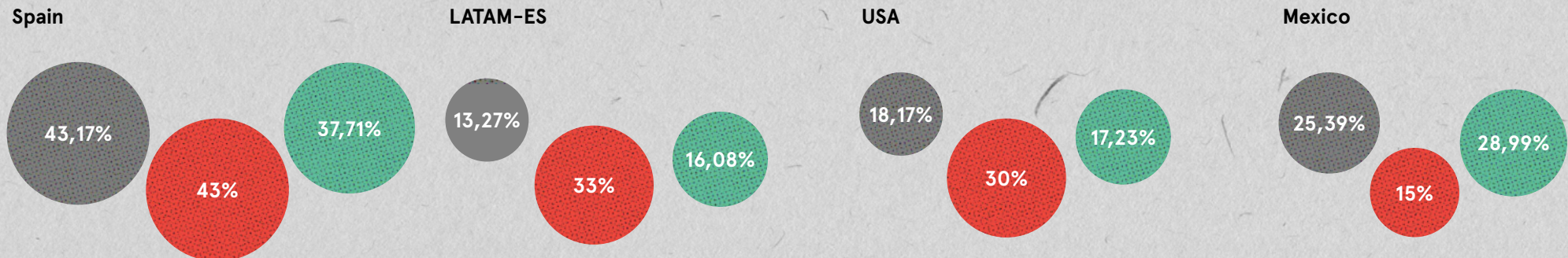


The increase in supply, together with the reader/listener’s appetite for audio literature, are the main drivers of economic growth in this sector, which in 2022 led to an increase in turnover estimated at 52.81%. Likewise, the implementation in Spanish-language markets of platforms such as BookBeat in Spain or Podimo in Mexico has helped to boost the market and attract more consumers of this format, who in most cases combine traditional reading with listening to audiobooks.

Main countries in sales of audiobooks from publishers in Spain and Latin America

General

■ 2020 ■ 2021 ■ 2022



As in the ebook industry, this growth has been recorded at different rates depending on the business model we examine. Subscription platforms, both those that work with credits and those of unlimited consumption, once again lead this increase, accounting for 73.69% of market

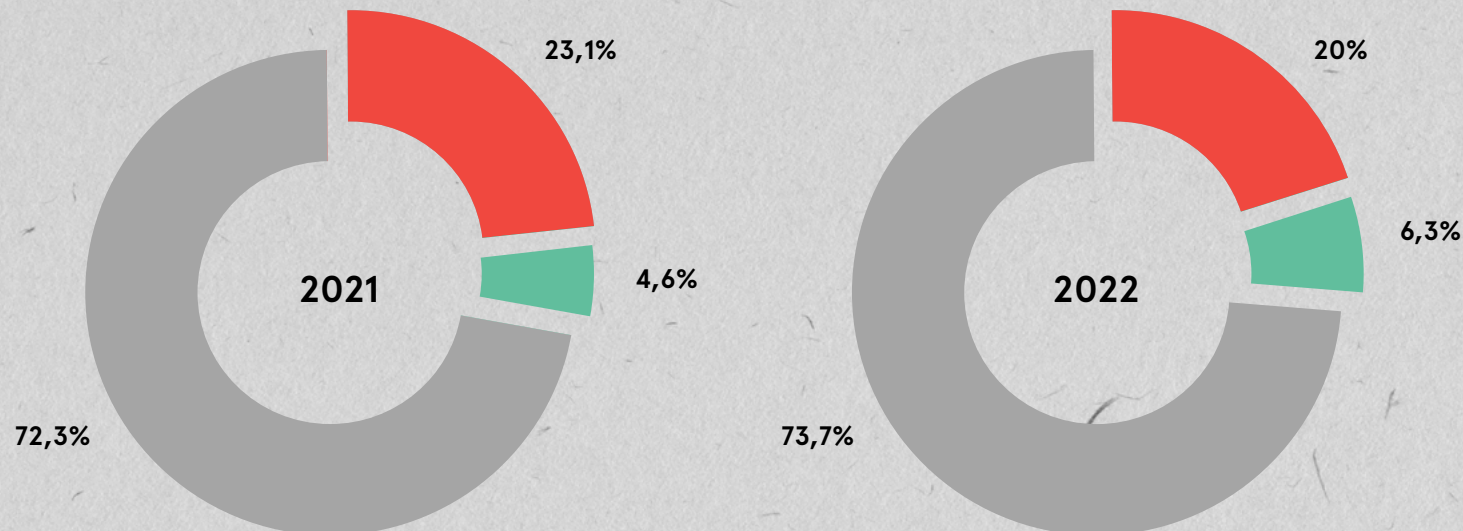
share. Far behind in second place is unit sales, a model that accounts for 20.01% of the total market and, finally, 6.3% of the sector's turnover comes from consumption in libraries.

In 2022, audiobook readers' preference for subscription channels over any other

model was further consolidated, with revenues from these platforms up by 1.41%. The only marketing modality in the field of audio that has shown a slight decrease is unit sales, which fell by 3.12% in 2022.

Specific analysis of audiobook sales in Spanish markets

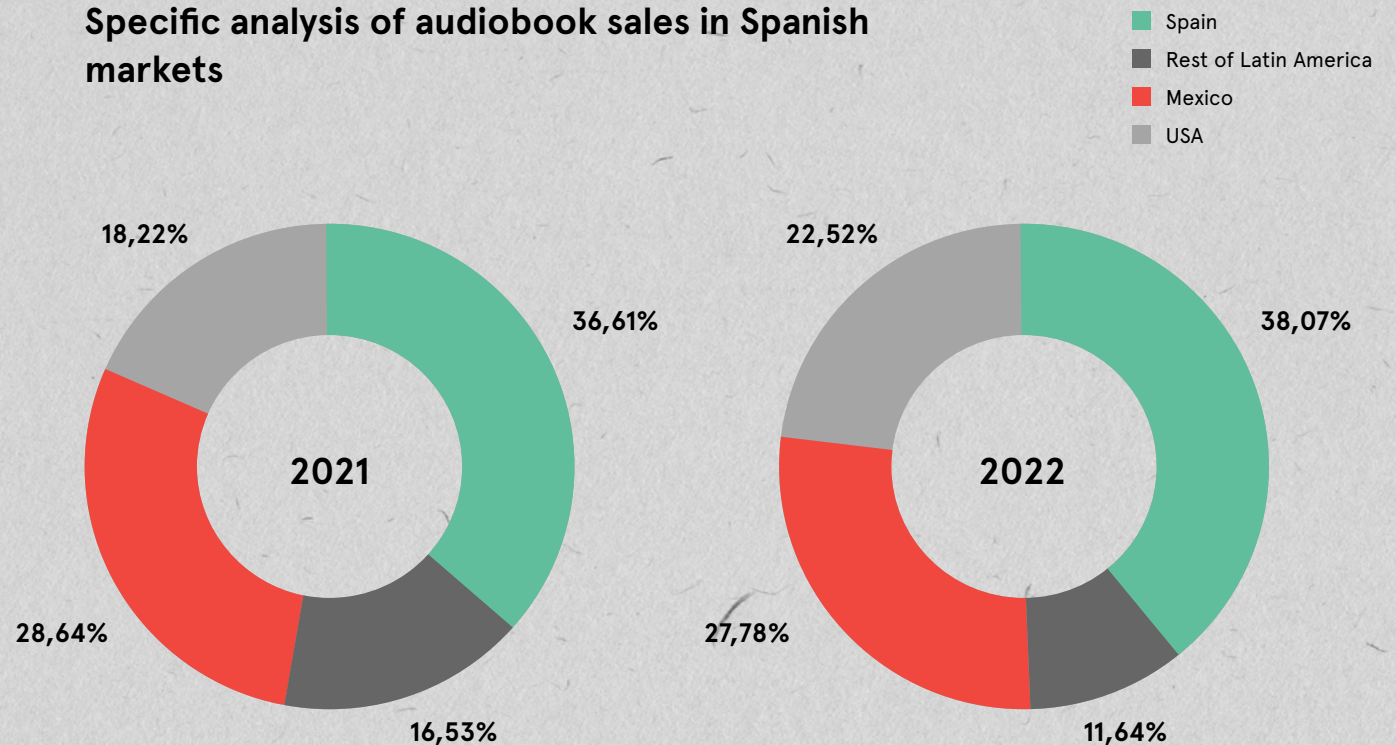
■ Subscription
■ Download
■ Library



The consumption of audiobooks produced by Spanish and Latin American publishers is divided into three large territorial blocks. On the one hand, more than a third of the turnover of these audio catalogues comes from listening and purchases made in Spain: 38.07%. A very similar percentage of revenues, 39.42%, comes from the audience generated in Mexico (27.78%) and Latin America (11.64%). Finally, the listenings recorded in the United States accounted for 22.52% of the total. Here, the steady increase in interest in Spanish-language culture in the United States is particularly noteworthy, with an 82.94% increase in the consumption of audiobooks in 2022.

The consumption of audiobooks produced by Spanish and Latin American publishers it is divided into three large territorial blocks

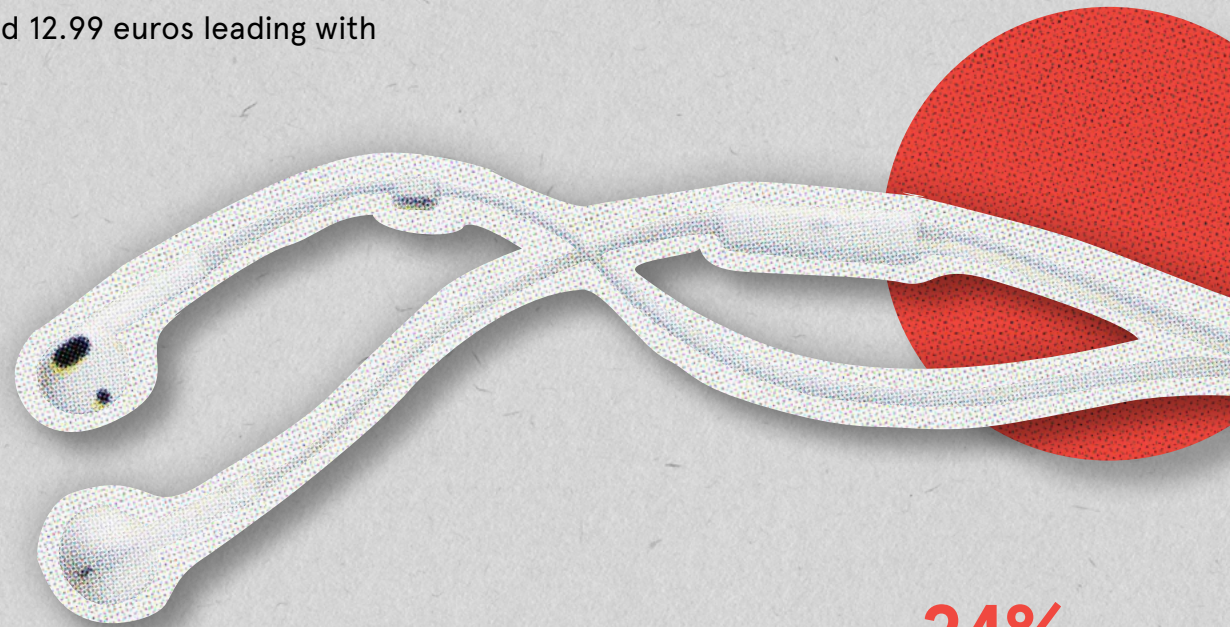
Specific analysis of audiobook sales in Spanish markets



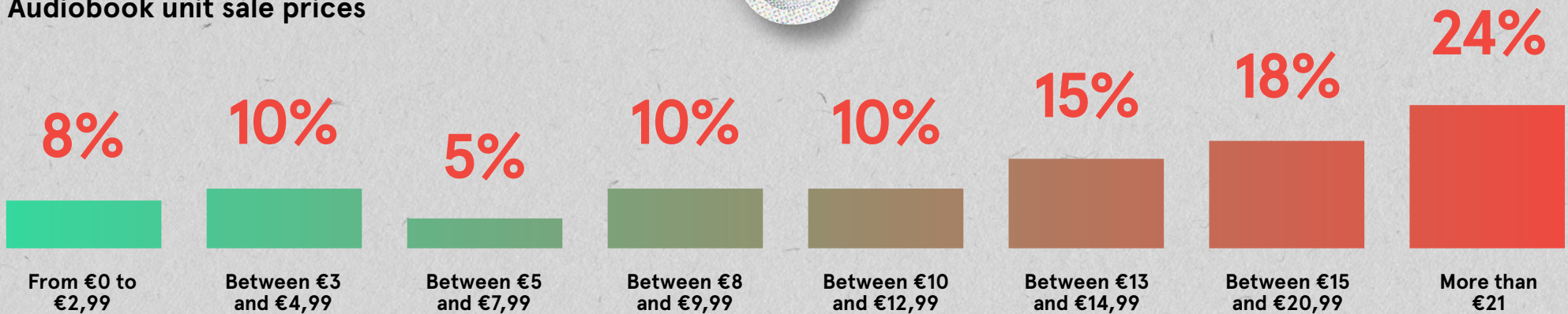
In terms of price range, we can divide the economic performance of audiobooks into two large blocks. First, those that have registered the most sales and listens in 2022 are those that exceed the 14.99 euro barrier, with 57% of total revenue. In this block, the highest return was obtained by titles above the retail price of 20 euros (24%), followed by those ranging from 15 to 20.99 euros (18%) and, in third place,

those between 13 and 14.99 euros (15%). In the second block, audiobooks priced up to 12.99 euros constitute 43% of total sales, with titles between 3 and 4.99 euros, between 8 and 9.99 euros, and between 10 and 12.99 euros leading with

10% respectively, followed by audiobooks priced up to 2.99 euros (8%). Finally, titles between 5 and 7.99 euros make up 5% of these sales.



Audiobook unit sale prices



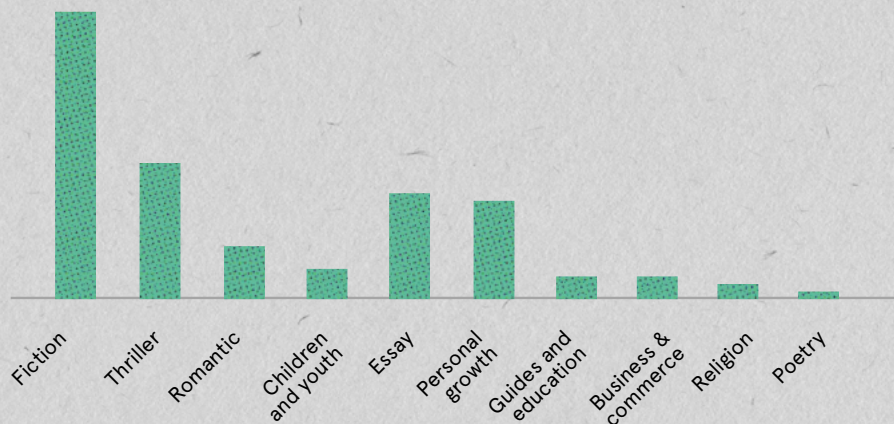
As in the ebook market, the preferences of literary genres in the field of audiobooks also continue to vary according to the territories of purchase and listening. In Spain, the most listened to audiobooks are fiction, with 62% of the total, distributed between general and literary fiction titles (37.6%), thriller (17.61%), romantic novel (6.7%) and, finally, children's and youth literature, with 3.71%. In second place we find non-fiction titles, which saw

35% of the turnover and are divided into: essay (13.94%), personal growth (13.16%), with the remaining revenue coming from other genres such as travel guides, business books and religious publications. The pre-eminence of fiction in the

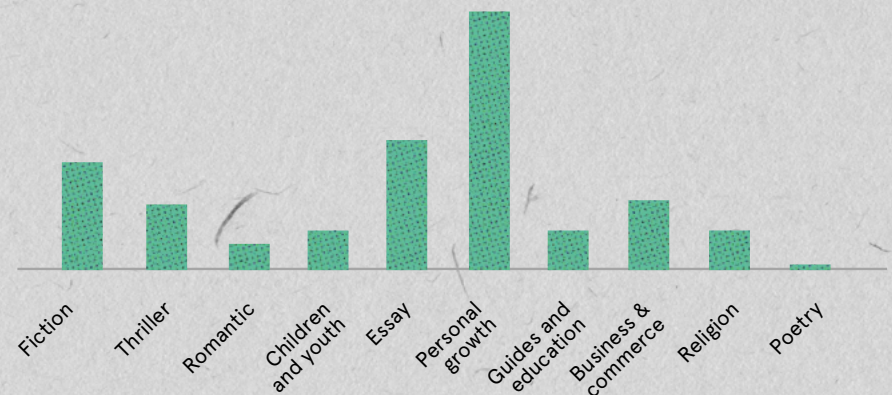
consumption of audiobooks is not repeated in any other territory, as we can see in Latin America, for example, where this type of audiobook accounts for 26% of total consumption. In these countries, readers feel a stronger preference for personal growth publications (33.54%), essays (16.87%), business and commerce books (8.69%) and, finally, religious audiobooks (4.99%) and books of an educational nature (4.77%).

In Spain, the most listened to audiobooks are fiction, with 62% of the total

List of the best-selling categories in Spain



List of best-selling categories in Latin America



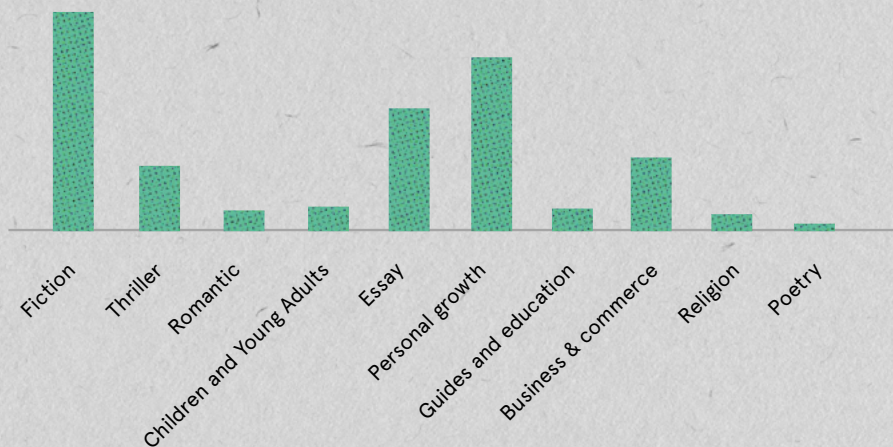
This same trend is reflected in Mexico, where fiction holds a larger market share than in Latin America, with 40%, but continues to lag behind non-fiction. When listening to audiobooks, Mexican readers favour personal growth titles (23.98%),

followed by essay (16.48%), business and commerce (9.22%) and, finally, we find educational (3.38%) and religious (2.92%) references.

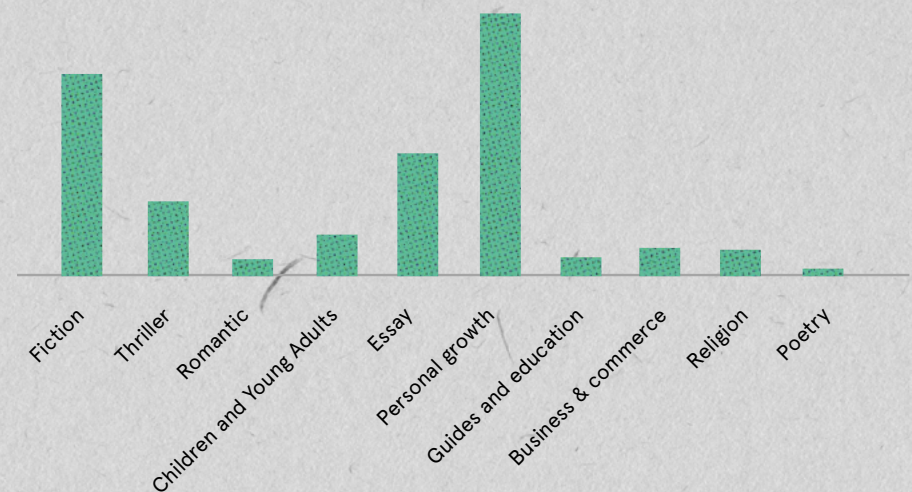
The Spanish-language market in the United States also follows this pattern with

fiction just two points less than in Mexico, with 38%. The most popular audiobook genre is again personal growth (35.94%), followed by essays with 11.91%, business and business books with 3.82%, religious titles (3.03%) and educational (2.2%).

List of best-selling categories in Mexico



List of best-selling categories in the USA





Trends and developments in the audio market



We are living through a boom in the audio format. After years of double-digit growth in the turnover figures for audiobooks, 2022 saw a series of decisive global events that will undoubtedly influence the development of this market in the coming years.

Business models

One of the key events of the year was the introduction of unit-purchase audiobook sales on the Spotify music-streaming platform. This measure demonstrates the leading music platform's commitment to the audiobook by placing it as the third pillar of its audio offering, alongside music and podcasts. It is a fact of great relevance, since it entails a never-before-seen break from unlimited

streaming access to the platform's content, which since the launch of Spotify has been part of its DNA. The single purchase of audiobooks is currently only available in the United States, England and Canada, but at the Frankfurt Book Fair 2022, the platform announced that this and "other models" of audiobook access will soon be available in other territories.

The effort to adapt to unprecedented business models for this platform, which is so relevant in the field of audio, is proof of Spotify's commitment to the format and the interesting revenue-generating potential of the audiobook.

Meanwhile, in January 2023 the inclusion of Penguin Random House's audiobooks as unit sales on Audi-

ble's platform in Spain was announced. This move will allow a wider dissemination of its extensive catalogue of audiobooks and presents the user with another instance in which an unlimited access model coexists with a unit sale model.

It will be interesting to observe the evolution of the coexistence of these models, how they are received by the reading public and their possible adoption by other platforms.

Formats and genres

After more than five years of continuous growth in the Spanish-language audiobook market, the formats and content available are becoming more specialised and sophisticated. This is a global trend, already well established in more mature audio markets such as the United States, the Nordic countries and Germany, and which has made a strong start in the Spanish-speaking world.

Increasingly, platforms, publishers and entities outside the world of books make available audio content that does not come from a traditional publication

From audiobook to audio fiction

The habit of listening to stories is not restricted exclusively to the traditional audiobook format. Increasingly, platforms, publishers and entities outside the world of books are making available audio content that does not come from a traditional publication and that follows a format closer to audiovisual entertainment. These are shorter contents, which usually have more than one narrating voice and include music and sound effects, to provide a more immersive entertainment experience. More recently, the industry has been reacting to user demand by producing and optimising children's audio content, which in many cases has become a great ally for parents and educators in helping to curb their children's screen time, without having to give up their own leisure time.

The case of Cry Babies is a strong example. Although the brand started life as a toy from the Spanish company IMC Toys,

it soon made the leap to the screen and to entertainment with an animated series which was launched on YouTube and later streamed worldwide on Netflix. In late

2022, IMC Toys began the production and release of 91 episodes of the Cry Babies series in an audio version, in seven languages distributed globally through Bookwire.

An alternative to screens

As already mentioned, in contrast to what is happening in the digital book sector, the children's segment is emerging as one of the great opportunities in the audio market.

On the one hand, the format provides more flexibility and allows for a level of entertainment that delights children and fires their imagination, while on the

other, it provides an alternative form of entertainment away from the screen, something which has become a growing concern for parents. With this context in

mind, several alternatives for children's hardware are popping up on the market, which provide children with the audio content and a device that they can operate themselves independently, in a

safe environment.

Tonies, Yoto, Lunii, Merlin and Kekz are some examples of these devices, speaker boxes and wireless headphones offering a curated and safe selection of children's content. These brands are gaining traction in France, Germany and the United States and many of them are about to land in Spain.

The children's segment is emerging as one of the great opportunities in the audio market

Technology

Much has been made in recent years of the emergence of Text-to-Speech (TTS) technology as an alternative to human narrator voices and as a necessary tool for expanding the production of audiobooks on a mass scale at a lower cost.

It is envisaged that this technology will enable, in particular, the conversion of large backlists, which may not be as cost-effective to produce with human voices.

Today, TTS is a credible alternative in the English language, with a level of quality that makes for a pleasurable listening experience. Major technology platforms such as Google, Apple and Amazon offer this technology, access to which is quickly becoming more and more democratised. It is most likely

TTS in Spanish, meanwhile, has reached a good level of maturity

that in 2023 we will see evidence regarding the extent to which these technology platforms will or will not consider the possibility of marketing TTS-produced audiobooks on their own sales platforms, using their own technology.

TTS in Spanish, meanwhile, has reached a good level of maturity. Artificial voices allow for more-or-less acceptable levels of quality, especially for non-fiction. However, they still require some investment in

post-production to achieve a truly satisfactory quality.

In 2023, Bookwire will start offering our customers an opportunity to test the technology and launch their audiobook productions using TTS.





The challenge of digital publishing: knowing the reader,
by Rebecca Beltrán,
Head of Marketing and
Acquisitions at Bookwire Spain
and Latin America

In a global market, in which any reader can acquire or read an ebook from a catalogue designed and published in a faraway corner of the world, at any time of day in any time zone, anywhere that has a simple internet connection, one of the challenges that at first glance seems most difficult to overcome is that of the link between the editor and the reader. It is the bookseller who, in the paper market, has traditionally built this bridge between their customer and supplier, and who rebuilds it every time a reader enters their bookshop in search of their next book. This is when, remembering their reader's tastes and interests, they recommend a title from a publisher to match.

Thanks to tools like Bookwire Engage, the digital market facilitates that relationship to be established directly between the publisher and the reader, without intermediary channels or platforms

And now, thanks to tools like *Bookwire Engage*, the digital market facilitates that relationship to be established directly between the publisher and the reader, without any intermediary, at the same time opening unprecedented communication channels.

At Bookwire we have launched in February 2023 our innovative *Bookwire Engage* project, which allows publishers to create

ebook and audiobook stores in which to sell their digital catalogues directly, that is, without intermediary channels or platforms. In addition to the economic benefits that can be obtained from this sales channel, launching your own store

is a declaration of intent, since through

this initiative the publisher confers on its digital catalogue the importance it deserves and begins to market it in the same way that it has traditionally sold its printed books, that is, directly through its website. Among the other advantages of *Bookwire Engage* is the possibility of making bulk sales of one or several titles to companies and institutions at a special price stipulated by the publisher, without having to align with the retail price.

With *Bookwire Engage*, we have also looked to take another step forward. Rather than offer our publishers a sole option, we have instead opened up a whole range of possibilities focused on increasing their digital sales; all the while working with the same focus: to get to know their readers better. For this reason, publishers who operate their own shop thanks to *Bookwire Engage* can launch subscription plans designed according to different parameters, so that they can be as diverse and as rich as possible: by collection, author, age group, genre, se-

ries, topic... *Bookwire Engage* also invites publishers to organise book clubs, where, in addition to providing their readers with titles that they like and that fit their needs, they can also interact with them by organising sessions on social networks where they can offer more information about the work, or even meet the author, the translator and perhaps even the publisher of the main title.

At this point, we should now have laid the road on which the bridge between reader and publisher is built, but we are still missing the most important thing: the pillars upon which it is set. And the essence of those pillars must be found in the analysis, that is, in the most reliable and thorough insight into the reading habits of our target audience. To this end, *Bookwire Engage* will include *Engage Analytics*, a section in which reading statistics will be collected for all transactions carried out in this shop, including data such as preferred reading time and schedules, abandonment points, and other details which, when exa-

mined as a whole, will help to reliably draw the profile of the reader to whom our our publications are targeted.

A further way to harness insight to better reach our readers is via smartlinks,

another project that *Bookwire* will launch in the first half of 2023 and which is based on the fast, effective and free creation of rich links. These links will direct the reader to a landing page, which will display the cover of the chosen ebook or audiobook, followed by a series of buttons that will offer a preview of the work in

the same format (you can read an extract from the ebook or listen to an extract from the audiobook), more information about the title (author's name, synopsis, ISBN...) and a series of purchase and rea-

ding links that will direct to the platforms of the publisher's choosing. The benefits of smartlinks go far beyond their obvious value for social networks, for example, as they will also provide the publisher with

statistics as to their readers' preferred channel for buying, reading or listening to the work that has piqued their interest. If we know our readers' tastes, we can make much more effective recommendations tailored to their interests, which we can include as purchase suggestions in our ebooks, with In-book-promo-

tion, a tool that many of our publishers are already familiar with and are using successfully.

Through it, at the end of each ebook or at a specific point during the course of

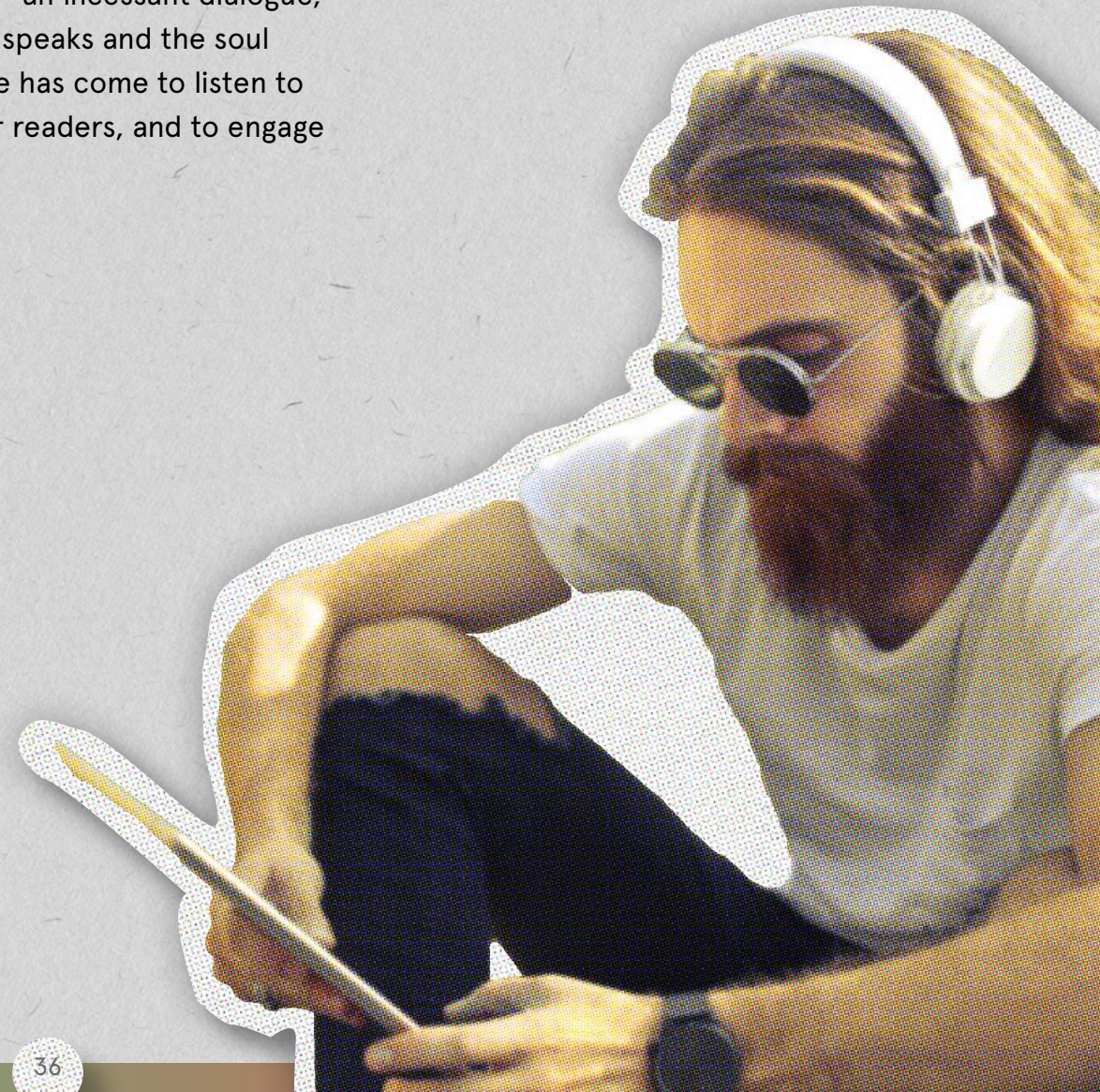
A further way
to harness insight
to better reach our
readers is via
smartlinks,
another project
that *Bookwire* will
launch during the
first half of 2023

the text, up to five titles are proposed as next reading, with direct purchase links, which can be set specifically for each title or jointly for the entire catalogue (a preferential option for publishers looking to give a strong endorsement to a new book or release). Our platform also offers the opportunity for the selection to be made by an algorithm, which bases its proposals on the genre, the author of the work read alongside other matching criteria. Knowing the reader is, in short, one of the most essential challenges facing the digital publishing market in 2023. Therefore, technology can no longer be seen as a barrier separating the main players in the market, but as the opposite: a facilitator that brings them closer together. The closer we get to our readers, the more and better our community will be – already understood

The closer we
get to our readers,
the more and
better we will
serve their needs,
and the larger
our community
will be

in global terms due to connectivity - and the more interesting our catalogue will be. The French writer André Maurois has defined reading as “an incessant dialogue, in which the book speaks and the soul answers”. The time has come to listen to these souls, to our readers, and to engage

in a real dialogue, a two-way conversation in which the voices of all participants are heard.





The world of NFTs and NFTs in the Spanish-language publishing industry



a. *The 99 Brave souls of Anti-Marx*, by Juan Ramón Rallo, author of *Anti-Marx*. Critique of Marxist political economy (Deusto, 2022)

Anti-Marx: A Critique of Marxist Political Economy went on sale on the 30th of November 2022. And, for the first time in the history of a large Spanish publisher – in this particular case, Deusto by the hand of Creatokia – did so in three formats: paper, digital and NFT. Although at first glance the digital format and the NFT format may appear interchangeable (both are accessible and readable only through a screen to which the text is loaded), there are two important differences between them. On the one hand, the examples of the NFT format are limited by number (99 units, in this case): that is to say, the differences are similar to those that might exist between a regular edition of a

physical book and a collector's edition. On the other hand, the holder of an NFT is the owner of their copy (at least as far as the possibility of transferring it to third parties is concerned), while the user of the digital format is not (they cannot resell it, for example). Are these reasons enough to be willing to pay a premium for the NFT format over the digital format (in

this case, the NFT book went on sale at a price of 99 euros, while the digital format is sold at 12.49 euros)? Well, obviously, it will depend on the preferences of each person: value is subjective and it is this subjectivity that determines the willingness to pay for each product. It is ironic, by the way, that this idea should

materialise with such clarity in a book aimed at criticising an author – Karl Marx – who denied the subjectivity of value as a basis for determining prices. Be that as it may, in the case of *Anti-Marx*, there were at least 99 brave souls who managed to sell out the 99 copies of the NFT within just a couple of hours of its release. And I say brave because November 2022 was one of the most sceptical times in history towards "crypto": a time when it seemed that the whole new economy based on digital assets protected by cryptography was nothing more than a gigantic, fruitless bubble that had already burst definitively and irremissibly (by way of example, Bitcoin hit a two-year low in November 2022). Fortunately, this anti-crypto panic did not prevent the first major launch of a book in NFT format in Spain from being a complete sales success. As the author, I thank those 99 brave souls.

In the case of *Anti-Marx*, there were at least 99 brave souls who managed to sell out the 99 copies of the NFT within just a couple of hours of its release

b. NFTs in the world of publishing, by Javier del Puerto, Senior Manager, Publisher Relations & Services, Bookwire EMEA

At the beginning of November 2022, the world of cryptocurrencies was overwhelmed by a torrent of news that just ten days later culminated in the collapse of one of the world's largest cryptocurrency exchange platforms: FTX. From January until then, the NFT market had fallen in trading volume from \$17 billion to \$400 million, or 97%.

That same November, on the 14th at ten o'clock at night, the NFTs platform Creatokia saw [99 nfts of the book libro *Anti-Marx* by Juan Ramón Rallo](#) go on sale at a price of 99 euros each. They sold out before midnight. With this historic milestone, the Deusto publishing house, of the Planeta group, inaugurated for the general public a dimension of business that had not existed barely a decade ago.

The reasons for the success of this project, which occurred at the worst possible time for NFTS, were several: the enor-

mous popularity of the author, their interest and personal support for the project, and the paradoxical nature of the chosen title... But the role of the publisher continues to be key, whether with print, ebook or NFTs. With the collaboration of different divisions within the group, they brought forth an innovative and radical idea that has made history as the first NFT published by a publisher of its calibre in the world.

The other major publisher in Spanish, Penguin Random House, on February 2, 2023 put on sale, through its Nube de Tinta imprint, 115 digital works of art to commemorate the fifth anniversary of

With this historic milestone, the Deusto publishing house, of the Planeta group, inaugurated for the general public a dimension of business that had not existed barely a decade ago.

[Eloy Moreno's book "Invisible"](#). Here too, the editorial vision succeeded in expanding the reach of this work to unprecedented areas and audiences. As a culmination of all these actions, just a week later, Disney+ began filming a mini-series inspired by the book. Who said a book has to end on the last page?

It is difficult to predict the future, but it is reasonable to assume that the

NFT market has hit rock bottom in recent months. With speculation gone, what is left for us? We still have blockchain technology, which remains in its adolescence and, like all adolescence, has experienced a hurricane during the pandemic that has

accelerated it, lifted it high into the air and propelled it into a future that would have taken many years to reach on its own.

What an NFT is, the blockchain technology on which it exists and the real value of this idea remain intact. If anything, this debacle has served to put an end to speculation. Of course, the profits from the sale of NFTs are welcome, but as both Planeta and PRH publishers repeatedly stated, it was not the main goal. Taking the first step in such a novel dimension for the publishing world was the priority.

Let us not forget that the chronology of historical editorial milestones, with Irene Vallejo's permission and at the risk of being imprecise, would go something like papyrus, centuries, tablets, centuries, parchment, centuries, centuries, printing press, centuries, centuries, ebooks,

Taking the first step in such a novel dimension for the publishing world was the priority.

decades, and NFTs.

As far as the publishing world is concerned, NFTs allow for the creation of a new source of income. They can create unique digital collectibles, such as limited edition copies of books, audio versions of books, or unique works of art created by authors, which can be marketed as NFTs.

These digital collectibles can be traded and gain value (and price) over time, creating a new market for publishers to sell their content outside of traditional book sales, and above all, beyond their usual audience. On the other hand, NFTs give publishers greater control over their titles and the distribution of royalties. Through smart contracts, the conditions for using their digital assets can be established, such as how to limit the number of copies that can be made or set a minimum price

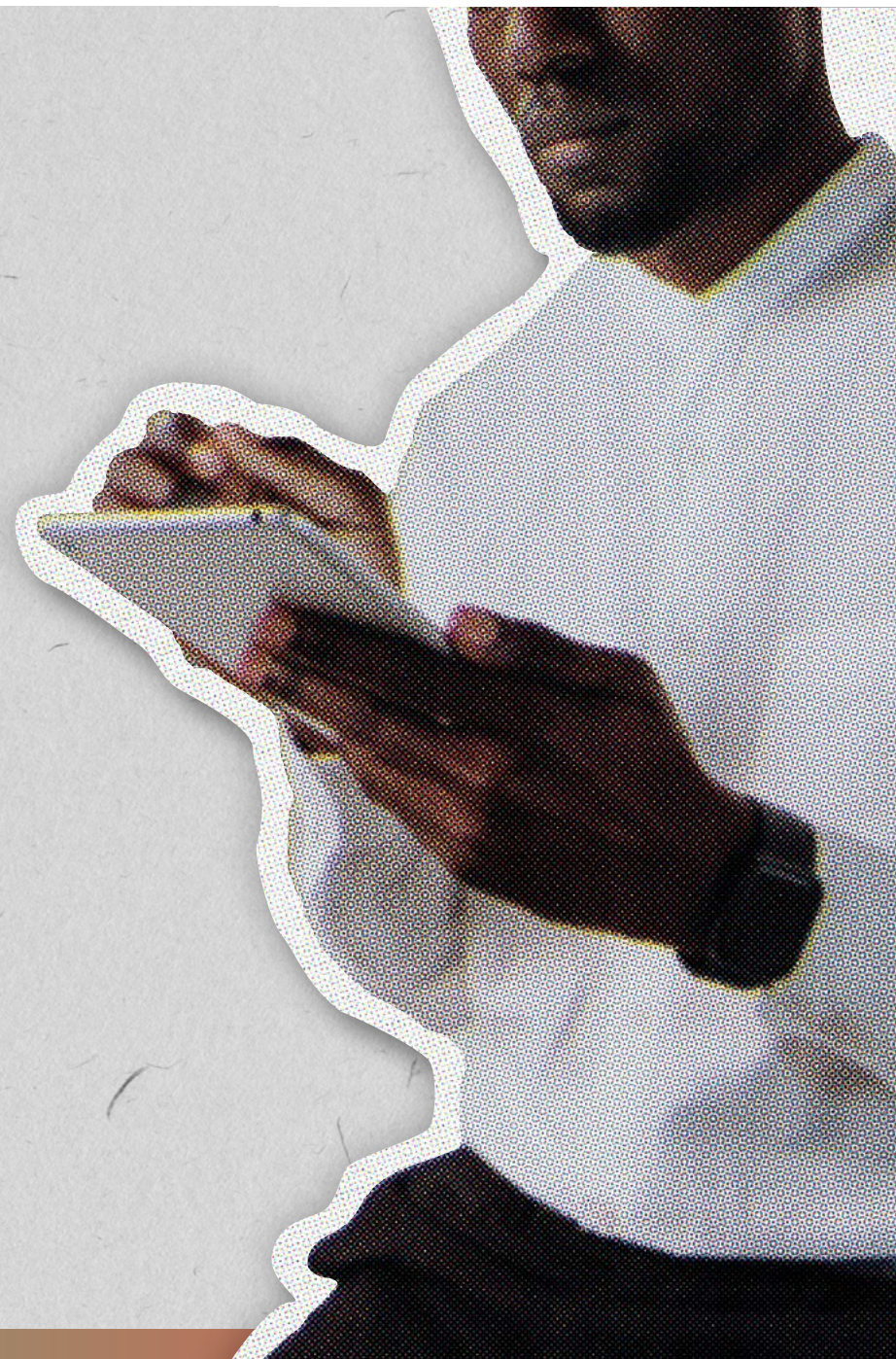
for resale, as well as defining how royalties will be distributed not only in the initial sale but in all subsequent sales. This gives publishers more power to protect their intellectual property and participate in secondary sales.

In other industries, we find recent examples such as Starbucks, which has [a loyalty program based on blockchain technology](#). Or Spotify, which has just launched [music playlists accessible only to NFT owners](#). The market is being explored from many angles and the tests will continue until one resonates. Whatever it is, it will sound with the tone of blockchain. Life in the metaverse will require everything to be digital, digital ownership to be secure, decentralized and verifiable. NFTs present a revolutionary technology for the publishing industry.

We just have to be bold.



What is Bookwire?



Founded in 2010 as a classic start-up and a provider to publishers in the ebook space, Bookwire has gone on to become a global leader in digital publishing technology. Our ever-expanding team currently includes more than 135 employees, spread across Frankfurt am Main (headquarters) and Dortmund, as well as at our locations in London, Barcelona, Paris, New York, Mexico City and São Paulo. True to our motto “The best is yet to come!”, we never settle for the status quo, instead always constantly improving and perfecting our offerings. In this way, we help our customers get the most out of their digital products.

Our platform, Bookwire OS (Bookwire One Solution), allows publishers to centralise control of all the production, distribution, marketing and processes of analysis of their digital products thanks to a host of highly practical features and functions.

Global distribution

With Bookwire OS, your content will be available worldwide, in all stores and on all relevant distribution models, with full flexibility over distribution rights, pricing and channels.

Product lifecycle management (windowing)

Optimise the profitability of your content in Bookwire OS with windowing, the intelligent control of business models: select when and in which models you want your content to be displayed.

Automatic file validation and quality control

Our Bookwire OS platform automatically checks that files comply with retailers’ technical standards and criteria and, if necessary, returns a report detailing errors to be corrected.

Flexibility of distribution channels

We make it easy for the publisher to run their entire digital business from a single platform: Bookwire OS gives you complete flexibility to configure distribution channels individually, either to comply with your own contracts with retailers or according to Bookwire’s aggregation model.

Print on demand

With the print-on-demand service, production is managed individually, with full revenue transparency.

WAY – We Audiobook You

With the WAY audio production service, your titles are professionally produced and delivered to all audiences worldwide: a fast, top-quality, personalised service, in which the publisher retains all their rights.

Production

Conversion to ebook in all of the market's standard formats in an agile process managed directly in Bookwire OS, with the help of our experts.

BASS – Bookwire Audio Stream Snipping

BASS automatically optimises your books for distribution in streaming channels: tracks are reduced in size while maintaining impeccable sound quality and ensuring revenue maximization in track-based remuneration models.

Perfect Product – Metadata optimization

Maximum visibility: Bookwire OS gives you automatic suggestions for the optimization of the metadata of all titles, which are delivered to stores individually and adapted for distribution.

Bookwire Engage

Use Bookwire Engage to create your own online store of ebooks and audiobooks, and sell them directly to your readers. You can launch individual subscription plans and other similar initiatives, which will help you develop attractive business models for different groups of readers, and use them selectively as part of your online marketing strategy.

Promotion of titles

Drive bestsellers even further: our marketing experts help you place the best-selling titles in stores.

Price campaigns

Pricing campaigns are a popular and highly effective means of increasing sales and revenue. From Bookwire OS you can manage and control your proposals.

Marketing on Amazon

Whether it's Kindle Deals or A+ pages, our marketing team helps you with targeted marketing campaigns on the sales channel that matters most. Get in touch with us.

In-book dynamic ads

Reach your target audience directly and instantly with reading recommendations from your digital catalogue. In each title, up to five ebooks can be integrated as ads with direct links to purchase, both automatically and individually.

Trending

The various sales dashboards and KPI boxes provide daily up-to-date data on trends, collecting the information from the main stores. This allows you to identify short-term trends and know which your best-selling titles are, as well as access the detail of the sales of your entire catalogue in the different channels.

Monthly sales

Graphs, comparisons with the previous year, billing quotas in the different business models, distribution of income by channel... Bookwire OS offers you a large number of information resources that allow you to follow the evolution of your digital publications over long periods of time. What's more, you can export this information, both as graphics and in editable files.

Audience analysis

Detailed audience analytics make it easy for you to get to know your target audience better, as they allow you to observe the performance of all your audiobooks and examine user behavior on streaming portals, across your entire catalogue as well as for individual titles.

Marketing Analytics

The automated analysis of sales and invoicing of pricing campaigns carried out using Bookwire OS facilitates the planning of future marketing campaigns. In addition to informative KPIs, you can also see the long-term impact that a price change has had on your catalogue.

Amazon Analytics

The Amazon analytics dashboard shows the Amazon sales ranking of all your titles and their respective formats (printed book, ebook, audiobook), their history and their evolution. The genre categories in which the titles have been placed are also recorded, as well as the valuations and opinions of customers of this crucial sales channel.



Research and writing: Bookwire Images:
Pexels and Unsplash

This report is published free of charge under a Creative Commons 'Attribution - Non-Commercial - No Derivative Work' licence, which will allow users to copy and distribute it by any means, provided that they maintain the acknowledgement of their authors (Bookwire) and do not make commercial use of the work, nor make any modification of it.

Bookwire & "Bookwire OS - One Solution"

In 2019, the company received the first "Digital Publishing Award" in the B2B solutions sector for its audiobook production solution. "We Audiobook You" (WAY).

Bookwire GmbH is led by Jens Klingelhöfer and John Ruhrmann. In addition to the company headquarters in Frankfurt am Main, we also have branches in Barcelona (Spain), London (Great Britain), Mexico City (Mexico), Paris (France), New York (USA) and São Paulo (Brazil).

Contact details

prensa@bookwire.es

www.bookwire.de/es

Bookwire

