

REVIEW

## Media Approaches for Effective Book Promotion

### Medios de comunicación para promocionar eficazmente un libro

Anastasiia Bessarab<sup>1</sup> , Anna Baranetska<sup>2</sup> , Halyna Mykytiv<sup>3</sup> , Olena Skiban<sup>4</sup> , Angelina Tregub<sup>5</sup> 

<sup>1</sup>Municipal Institution of Higher Education “Khortytsia National Educational and Rehabilitation Academy” of Zaporizhzhia Regional Council, Faculty of Special Education, Social Sciences and Humanities, Department of Psychology and Social Work, Zaporizhzhia, Ukraine.

<sup>2</sup>Zaporizhzhia National University, Faculty of Journalism, Department of Social Communications and Information Activity. Zaporizhzhia, Ukraine.

<sup>3</sup>Zaporizhzhia National University, Faculty of Journalism, Department of Publishing and Editing. Zaporizhzhia, Ukraine.

<sup>4</sup>National University “Lviv Polytechnic”, Institute of Printing and Media Technologies, MIX Department of Media Technologies, Information and Book Affairs. Lviv, Ukraine.

<sup>5</sup>Municipal Institution of Higher Education “Khortytsia National Educational and Rehabilitation Academy” of Zaporizhzhia Regional Council, Faculty of Art and Design, Department of Design. Zaporizhzhia, Ukraine.

**Citar como:** Bessarab A, Baranetska A, Mykytiv H, Skiban O, Tregub A. Media Approaches for Effective Book Promotion. Salud, Ciencia y Tecnología - Serie de Conferencias. 2025; 4:1500. <https://doi.org/10.56294/sctconf20251500>

Submitted: 11-08-2024

Revised: 17-12-2024

Accepted: 25-02-2025

Published: 26-02-2025

Editor: Prof. Dr. William Castillo-González 

Corresponding author: Anastasiia Bessarab 

#### ABSTRACT

**Introduction:** the study of communication strategies for promoting books in the media is relevant due to the rapid transformation of information channels and approaches to interaction with the audience, which requires new, effective methods of attracting readers and maintaining interest in the literary product. In addition, growing competition and the development of digital platforms make publishers need flexible strategies that consider current media trends and the preferences of different target groups.

**Objective:** this research article aims to explore current approaches to book promotion in the media space, assess their impact on the interest of the target audience, and develop recommendations for improving the effectiveness of marketing strategies in the publishing industry.

**Method:** the study uses several general scientific methods of cognition, including systematisation and generalisation. It includes a historical analysis of the stages of development of communication strategies for promoting books in the media, statistical information on the dynamics of changes in income from the global book market, and a comparative analysis of communication models for promoting modern books in the media.

**Results:** the analysis of communication strategies has shown a significant impact of digital tools, such as targeted advertising on social media and interactive platforms, on book promotion and engagement of young audiences. Additionally, the emergence of niche communities, such as BookTube and BookTok, has now become essential in increasing the visibility of book products on the Internet for a wide range of readers. Further development of research into the concept of communication strategies in the field of book publishing should focus on empirical studies of their impact on reading habits, the development of digital platforms, and social media.

**Conclusions:** the latest trends in promoting book products, which have emerged against the backdrop of digital transformation, have created opportunities and thus encouraged publishers and authors to interact with readers and promote book products. And the creation of innovative communication strategies has formed the basis for the development of new digital formats which has increased the level of accessibility of literature for all segments of book consumers.

**Keywords:** Marketing; Communication Strategies; Promotion; Book Publishing; Book Industry; Book Products; Literature; Media; Digital Transformation.

## RESUMEN

**Introducción:** el estudio de las estrategias de comunicación para la promoción de libros en los medios de comunicación es relevante debido a la rápida transformación de los canales de información y de los enfoques de interacción con la audiencia, que requiere nuevos métodos eficaces para atraer lectores y mantener el interés por el producto literario. Además, la creciente competencia y el desarrollo de las plataformas digitales hacen que los editores necesiten estrategias flexibles que tengan en cuenta las tendencias actuales de los medios de comunicación y las preferencias de los distintos grupos destinatarios.

**Objetivo:** este artículo de investigación pretende explorar los enfoques actuales de la promoción de libros en el espacio mediático, evaluar su impacto en el interés del público objetivo y elaborar recomendaciones para mejorar la eficacia de las estrategias de marketing en la industria editorial.

**Método:** el estudio utiliza varios métodos científicos generales de cognición, como la sistematización y la generalización. Incluye un análisis histórico de las etapas de desarrollo de las estrategias de comunicación para la promoción del libro en los medios, información estadística sobre la dinámica de los cambios en los ingresos del mercado mundial del libro y un análisis comparativo de los modelos de comunicación para la promoción del libro moderno en los medios.

**Resultados:** el análisis de las estrategias de comunicación ha mostrado un impacto significativo de las herramientas digitales, como la publicidad dirigida en las redes sociales y las plataformas interactivas, en la promoción de libros y el compromiso del público joven. Además, la aparición de comunidades especializadas, como BookTube y BookTok, ha pasado a ser esencial para aumentar la visibilidad de los productos editoriales en Internet para un amplio abanico de lectores. El desarrollo futuro de la investigación sobre el concepto de estrategias de comunicación en el campo editorial debería centrarse en estudios empíricos de su impacto en los hábitos de lectura, el desarrollo de plataformas digitales y las redes sociales.

**Conclusiones:** las últimas tendencias en la promoción de productos editoriales, que han surgido en el contexto de la transformación digital, han creado oportunidades y, por tanto, han animado a editores y autores a interactuar con los lectores y promocionar los productos editoriales. Y la creación de estrategias de comunicación innovadoras ha sentado las bases para el desarrollo de nuevos formatos digitales, lo que ha aumentado el nivel de accesibilidad de la literatura para todos los segmentos de consumidores de libros.

**Palabras clave:** Marketing; Estrategias de Comunicación; Promoción; Edición de Libros; Industria del Libro; Productos del Libro; Literatura; Medios de Comunicación; Transformación Digital.

## INTRODUCTION

Today, successful publishers and authors are increasingly focusing on digital platforms and social media promotion, such as TikTok, Instagram and Facebook, which allow them to adapt content related to the book plot for different age groups and engage young audiences through interactive tools. In particular, the results of a study by Segarra-Saavedra and Torres-Huamanyauri<sup>(1)</sup> show that currently, advertised books are mainly aimed at young people (97,2 %), which coincides with the age profile of TikTok and, to a lesser extent, at adults (2,4 %) and children (0,5 %). The trend towards an increase in the share of young people is explained by the activity of this segment on social media, as well as the popularity of formats focused on short video content. The focus of publishers on young people was formed in response to the digital transformation in book publishing and, as a result, the creation of attractive tools and separate environments for sharing information and feedback on book trends, new releases or previously published book chapters and sections. The article aims to analyse modern communication strategies for promoting books through the media, assess their effectiveness in increasing the impact on the target audience, and develop recommendations for improving marketing approaches in the publishing sector.

Even though the book publishing industry is considered traditional and old-fashioned by default, the beginning of the information superhighway has created a fundamentally new framework for creating, producing and promoting book products.<sup>(2)</sup> Under pressure to constantly produce many books, publishers are forced to allocate limited advertising resources, including financial resources, to a wide range of newly released books.

<sup>(3)</sup> To mobilise publishing communication resources, such large Ukrainian publishing houses as Tempora, Saryi Lev, A-BA-BA-GA-LA-MA-GA, and others are directly interested in promoting and popularising their publishing product on the market, using promotion through publishing houses' websites, literary websites and publishing

portals, online libraries, sections in online media and pages in social networks.<sup>(4)</sup>

Currently, the most popular tools for promoting books in the media are social media communication strategies (SMM), which allow for creating interest in a publication and engaging audiences through various platforms such as Facebook, Instagram, and Twitter, using targeted advertising, thematic hashtags, and collaboration with bloggers to expand reach.<sup>(5, 6, 7)</sup> In this context, Niziaieva et al.<sup>(8)</sup> believe that content marketing elements add value by offering articles, reviews, or visible content that increases the author's or publisher's visibility and attracts a large number of readers. Among the most popular trends, Reddan et al.<sup>(9)</sup> also highlight personalised communication, content marketing, collaboration with influencers, and integration into ebook platforms. With the development of the concept of social reading or reading 2.0 concept, which defines a new reality where the mediation of reading is transformed<sup>(10, 11)</sup> into open spaces<sup>(12)</sup> and shared interests,<sup>(13)</sup> the possibilities for interaction between reading and readers through the recommendation of titles, authors, genres and theatrical inside jokes about literature have significantly increased,<sup>(14, 15, 16)</sup> which strengthens socio-cultural ties in society.

Thus, the change in market information regimes over the past few decades<sup>(17)</sup> has shifted from mass communications to personalised content based on the analysis of big data and individual consumer needs.<sup>(18)</sup> For example, the newest trend in the marketing of publishing and printing companies is customer segmentation and customisation using AI technology.<sup>(19)</sup> Marr<sup>(20)</sup> notes that the consequences of this marketing transformation are a more efficient approach to analysing customer data, particularly by AI-based analytics.

## METHOD

The following methods were used in the research:

- Historical analysis was used to structure the stages of development of communication strategies for book promotion in the media from the early twentieth century to modern marketing solutions;
- The analysis of statistical data was applied to study the dynamics and stable trends in the volume of revenue from the global book market and its distribution by book publishing format;
- The method of generalisation was used to identify the critical consequences and the nature of the impact of the development of new communication strategies on the book publishing market;
- The systematisation method was utilised to formulate tools and characterise modern communication strategies based on historical analysis and research of the most relevant examples of the use of such strategies for book promotion in the media;
- The comparative analysis was used to identify the most priority and relevant communication models and critical aspects of their application in promoting contemporary books in the media.

## RESULTS AND DISCUSSION

### Historical aspects of the development of communication strategies for book promotion in the media

Today, changes in marketing approaches and advertising strategies are essential for understanding current trends in book publishing. Given the significance of changes in approaches to marketing and advertising, it is essential to conduct a retrospective analysis of the stages of development of advertising practices in the publishing industry.

#### 1. Printed advertisements and advertising in periodicals

The primary method of communication between authors and their works in the early twentieth century was the literary pages and sections of intellectual weekly review periodicals. This trend was formed during the seventeenth and eighteenth centuries, when many authors began to massively use printed periodicals to advertise books and other literary works.<sup>(21)</sup> Thus, in 1705, the English writer and publicist D. Defoe used the famous periodical "The Review" to advertise his new book "Robinson Crusoe", which was a significant step in the development of literary promotion through mass media.<sup>(22)</sup>

In early twentieth-century Britain, such publications published political, cultural, and literary commentary, book reviews and publisher advertisements, which contributed to promoting reading among the population and popularising specific literary works. Examples of such publications in the 1920s include Bloomsbury Publishing, which organised reviews, literary discussions and critical reviews and actively supported English literature and art, in particular in sections devoted to the works of Bloomsbury Group members, such as V. Woolf, E. M. Forster, J. M. Keynes; The Nation, which promoted interest in literature through a progressive approach to literary criticism at the time; and The Athenaeum, one of the most influential British magazines of the nineteenth and early twentieth centuries, which published reviews and commentaries on new literary works in the section "Current Literature". After the merger in 1921, the latter two were named Nation Publishing and continued to cover new literary works, reviews and analysis of socially essential books under the heading "Literary Review."<sup>(23)</sup>

Even though in Ukraine, this type of communication was subject to certain restrictions by the colonial authorities of the Russian Empire and the Polish Republic, some periodicals of this type were published

underground or in violation of the laws of the time, in particular the Lviv literary, scientific and socio-political journal *Literary and Scientific Bulletin* (1898-1923). However, after the Russian tsar symbolically accepted the democratic principles of freedom of speech with the Manifesto of 17 October 1905, the functioning of 45 newspapers and magazines was confirmed over the next ten years,<sup>(24)</sup> including the literary and critical public Ukrainian journal “*Ukrainska Hata*” (1909-1914), the Kharkiv literary and political publication “*Porada*” (published once on 14 May 1906, under the number ½ and not in print). Moreover, it was unable to continue its existence due to political restrictions and censorship); the Ukrainian socio-political, economic, literary, scientific, and popular educational journal “*Ridnyi Krai*” (1907-1914) aimed at promoting scientific and fiction, in particular, aimed at highlighting the ideas of the movement for national independence among the population.

## II. Radio and television advertising

In the early 1930s, when radio became available to the general public, radio began to be used as a new tool for book promotion in the media, as it allowed to significantly expand the audience and attract the attention of potential readers.<sup>(25)</sup> Examples include the advertising announcement of the book by D. Francis on the radio; later, the use of quotes from authoritative book critics in television commercials became popular; in particular, the enthusiastic reviews of J. Leonard from *The New York Times* encouraged the audience to read the works of M. H. Kingston and other promising authors of the time. However, this type of communication was partially replaced by the advent of television advertising in the 1960s and 1970s, which proved more effective in creating visual associations with books through adaptations of literary works for the screen. For example, the presentation of *The Autobiography of Miss Jane Pittman* and *The Third Wave* by A. Toffler on television and the film adaptation of such works as *Gandhi*, *Ragtime*, *One Flew Over the Cuckoo's Nest* and *Sophie's Choice* generated a reader's interest in books corresponding to these interpretations among the audience of that time.<sup>(26)</sup>

## III. Internet advertising and websites

The first significant wave of changes that led to the popularisation of online advertising to promote books in the media occurred in the early 1980s, with the advent of personal computers.<sup>(2)</sup> This period was particularly influential for the industry due to the emergence of electronic catalogues and specialised databases for book promotion in the digital environment. In 1984, large publishers such as Simon & Schuster, Random House, and Doubleday began introducing electronic catalogues, allowing publishers to integrate with libraries and booksellers via personal computers.<sup>(27)</sup> The concomitant changes in consumer demand and mergers and acquisitions of major publishing companies in the 1990s also affected the industry, including the 1998 acquisition of Random House by Bertelsmann Corporation, one of the most significant transactions in the publishing industry. The 1996 merger of Penguin and Putnam to form Penguin Putnam was generally aimed at pooling resources to expand marketing opportunities.<sup>(28)</sup> In addition, the emergence of online platforms such as Amazon (founded in 1994) has dramatically changed how books are promoted and sold, providing publishers with new opportunities for direct advertising and distribution, such as personalised book recommendations and reviews.<sup>(18)</sup> However, the launch of the information superhighway has not only had positive consequences, but new opportunities for book promotion through publishers' websites, author blogs, and digital ads have also emerged. Conversely, digital distribution and piracy have created new challenges for copyright protection.<sup>(2)</sup> For example, in 1997, Penguin Putnam began actively promoting new titles through a website with announcements, reviews, and author information, which helped to reach a global audience.<sup>(28)</sup>

## IV. Social networks, blogs and digital platforms

With the development of digital technologies in the mid-2000s, publishers began to actively use Facebook, Twitter, Instagram and YouTube to create interactive campaigns and highly effective communication strategies that allowed them to promote author interviews and online book launches by quickly responding to consumer interests and changing the concept of word of mouth through reposts and likes. Most of Australia's foremost publishers, including Penguin Books Australia, Pan Macmillan, Text Publishing, Hardie Grant Books, Scribe Publications and Melbourne University Publishing, among others, joined Twitter in 2009. A similar rush occurred in the United Kingdom and the United States.<sup>(5,6)</sup> The interest of publishers was sparked by a report published in March 2009 by Nielsen, which showed a massive increase in the number of social media accounts and time spent by consumers on social media: social media use has now surpassed email use.<sup>(7)</sup>

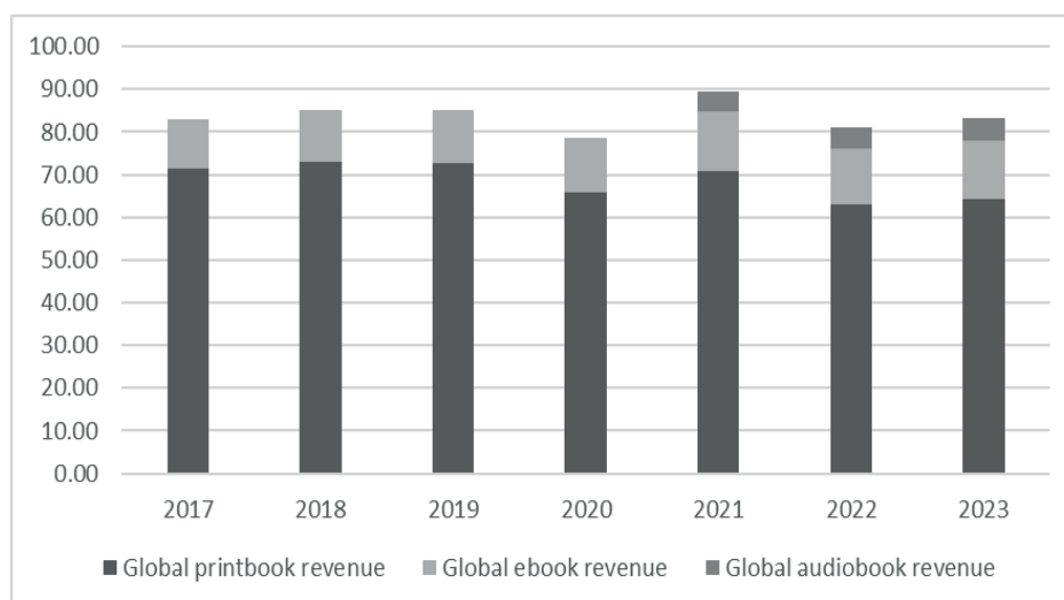
The further expansion of the reach of new titles among target audiences was also due to the popularisation of digital platforms in the early 2010s: It was during this period that Goodreads became a springboard for R. J. Palacio's *Wonder*; and the proliferation of dedicated blogs on specialised book social networks and platforms such as Wattpad and Medium, which contributed to the development of reader interest in A. Todd's novel “*After*”, which was previously published as a real-time fanfiction on Wattpad, and “*The Subtle Art of Not Giving a F\*ck*” by M. Manson, which first became popular on Medium. Such tools have become new channels for engaging young readers, allowing the publication of literary excerpts or short works Along with the emergence of



innovative promotion strategies, new book formats that met the requirements of the times became widespread. In particular, the popularisation of ebooks in the 1990s was preceded by the creation of the first e-readers, the most famous of which are Rocket eBook and SoftBook. These online reading platforms allowed publishers to open a new, more accessible distribution channel where books could be stored and read in digital format. In 2007, this format became available to the public due to the successful user acquisition campaign of the Kindle series of electronic reading devices created by Amazon.

Although audiobooks have existed since the days of cassette and CD recordings, the format began to gain popularity in digital form in the late 2000s with the introduction of Audible and iTunes, which allowed for easy downloading of audio formats. Such formats have become popular due to the ease of access via smartphones, tablets, and other portable devices, expanding the audience and facilitating access to books.

Given that the digital transformation has led to changes in the format and consumption of reading, as evidenced by the *Hábitos de lectura y compra de libros en España en 2017-2022* report, reading in non-analogue formats among Spaniards has increased from 12 % in 2012 to 27 % in 2022. It should be noted that in 2010, only 5 % of readers chose the digital format, indicating its relevance and effectiveness in developing modern communication strategies for promoting literature.<sup>(29)</sup> Instead, the development of new digital formats in the global context was substantiated by collecting statistical information on the revenues of the global book publishing market (figure 1). Against the backdrop of dramatic changes in consumer demand, the book publishing industry representatives had to adapt their advertising campaigns and overall communication strategy to consider new digital marketing tools.<sup>(30)</sup> This approach has allowed many authors to increase their presence on social media and gain support from digital literary communities.<sup>(31)</sup>



**Figure 1.** Revenue from the global book publishing market by publication format

Source: compiled by the author based on Curcic<sup>(32)</sup>

The development of new formats and digital solutions for promoting book products is characterised by significant growth in this industry. In 1983, the revenue from the book publishing industry was USD 8,6 billion, and in 1991 it was already USD 16,1 billion. In 1991, it was already 16,1 billion US dollars, and in 1991 it was 16,1 billion US dollars. It has now reached 78,07 billion US dollars, with the prospect of further growth to reach 100 billion US dollars. It is expected to grow to (approximately) 87 billion US dollars with an average annual growth rate of about 5 per cent. The average annual growth rate is 1,48 %. So, ebooks will grow faster in the future than printed books, and revenue should reach USD 15,29 billion in 2017. In 2027, audiobooks will account for more than 6,9 % of global book sales, increasing their share by more than 27 % in 7 years.

#### V. Influencers and book video platforms

Promoting books through influencers (better known in reader circles as bookfluencers) and digital video platforms has become a new trend in the publishing industry. This trend emerged in the mid-2010s with the emergence of such platforms as YouTube (2005), Instagram (2010), TikTok (2016) and the corresponding BookTubers, Bookstagrammers and BookTokers. The latter are representatives of the BookTok community, which emerged as a TikTok subculture in the publishing sector dedicated to reading and discussing primarily young adult literature,<sup>(11)</sup> which gave rise to its use as a medium for sharing comments, annotations, ratings, tags.

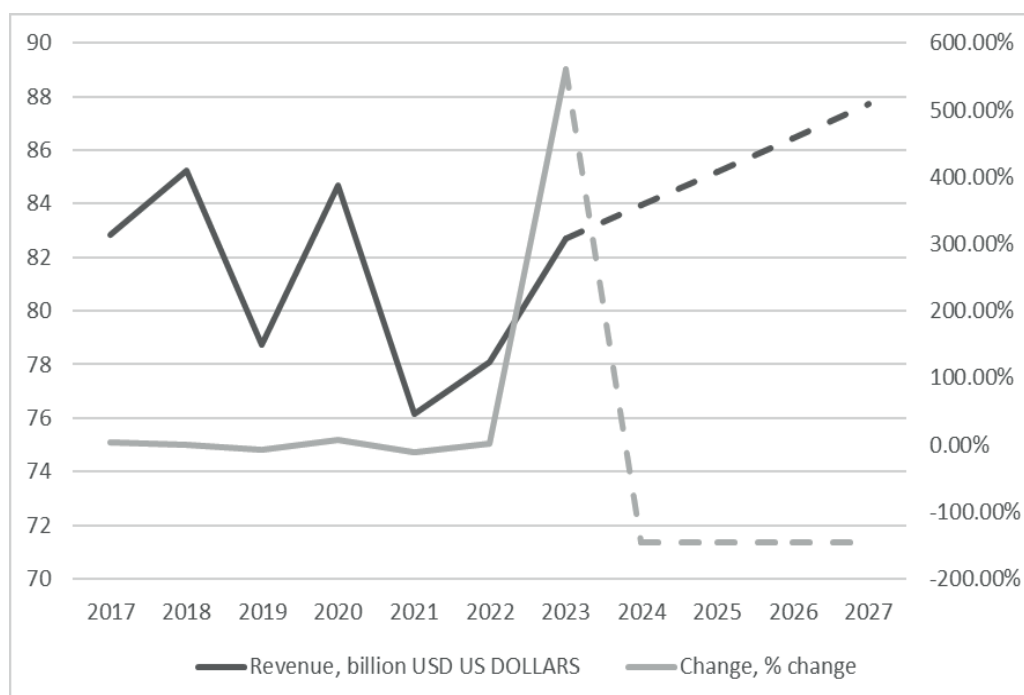
In the Ukrainian space, an active community of bookfluencers also operates on the social network Telegram. They reach a different audience of readers who appreciate informative content and in-depth analysis, focusing on text-based content, including reviews, criticism, recommendations, and discussions of new literary releases. Currently, the most popular Telegram channels in Ukraine are “Nepozbuvny Knyhochytyun” (“Indelible Book Reader”), “Chytay, Krw, Knyzhky” (“Read, Krw, Books”), and “Knyzhkovyy Bunker” (“Book Bunker”), which actively promote Ukrainian literature and international bestsellers by writing reviews on new book releases, as well as thematic selections, literary event overviews, and interviews with authors.<sup>(33)</sup> However, due to Telegram’s Russian origins and the spread of propaganda and disinformation on anonymous news channels, the platform is increasingly subject to criticism; consequently, Ukrainian readers approach this platform cautiously. Nevertheless, the bookfluencer community, having its niche, continues to support interest in books among the local audience despite the controversial nature of the social network, adapting content to the specificities of the Ukrainian book market.

#### VI. Interactive platforms and augmented reality

The trend towards promoting book products through interactive platforms, which emerged after 2015 when AR technologies became more accessible due to the development of smartphones and new applications, continues. One of the first significant examples of AR being used to promote books was Penguin Random House’s campaign for *Thirteen Reasons Why* (2017) by J. Asher, which included augmented reality elements to create virtual 3D scenes that complemented the text and visualised critical moments from the book. The project “Harry Potter: Wizards Unite” (2019) by Niantic was also viral. This interactive game with augmented reality elements is based on the Harry Potter universe. It allows users to interact with characters and magical elements, creating additional interest in J. K. Rowling’s books.

#### The impact of the development of new communication strategies on the book publishing market

Historical transformations in the concept of communication strategies in book publishing have significantly impacted the book market and consumer preferences of modern readers. Thus, digital transformation covers both promotion methods, such as targeted advertising on social media, live broadcasts and webinars, and book publishing formats (print book, ebook, audiobook) and ways to increase audience reach and engagement (BookTube, Bookstagramme, BookTok). Qualitative changes in this area have also changed the process of selling books, facilitating the transition from traditional paper publications to digital formats, and have affected the structure and volume of the book publishing market (figure 2).



**Figure 2.** Total revenue from the global book publishing market

**Note:** dashed lines are projected revenue values

**Source:** compiled by the author based on Curcic<sup>(32)</sup>

It should be noted that the development of new communication strategies has led to a significant expansion

of this market. At the same time, globalisation and digitalisation have contributed to the increased availability and mobility of book products. Thus, it is projected that the industry's average annual growth rate will be 1,48 %, and the total revenue from the global book publishing market will reach USD 87,71 billion by 2027.

### Current communication strategies for book promotion in the media

Based on the historical analysis and research of the most relevant examples of communication strategies for book promotion in the media, we have formed their characteristics with the specification of tools, means and practical examples of their application (table 1).

Strategy	Description	Means	Examples
Digital marketing and social media	Interaction with the audience through digital platforms to promote books. This includes targeted advertising and organic promotion through posts, reviews, videos, and tags.	Social media (Instagram, Facebook, YouTube, Twitter, TikTok) and review platforms (Goodreads, Amazon, etc.)	Creating hashtags and challenges on Instagram and TikTok to encourage readers to post reviews of Penguin Random House books
Digital platforms for ebooks and audiobooks	Distribution of books in digital formats allows easy access to books in a convenient format.	Platforms for ebooks (Amazon Kindle, Google Books, Wattpad, Medium Rocket eBook, SoftBook) and audiobooks (Audible, Apple Books)	Publication of A. Todd's novel "After" as a real-time fanfiction on Wattpad
Interactive platforms	Use interactive formats to engage readers through videos, online reading platforms and interactive books.	Websites, interactive book platforms, gamification.	Visual effects and interactive elements created for The Night Circus (2012) by E. Morgan on a particular platform
Influencers and bloggers	Collaboration with famous personalities and bloggers to promote the book on social media, blogs and videos.	Videos, posts, book reviews, live broadcasts.	Promoting the novel by C. Hoover's novel, It Ends with Us, through cooperation with popular BookTok influencers, including kierralewis75 and others.
AR and technologies	Using augmented reality (AR) and virtual reality (VR) to create a unique experience for readers.	AR and VR applications (Gadgetarium, AR Book), interactive campaigns, and virtual exhibitions.	Interactive game with AR elements "Harry Potter: Wizards Unite" (2019) by Niantic, based on the Harry Potter universe, to create demand for J. K. Rowling's books

Summarising the communication mentioned above strategies, it should be noted that the development of digital media has significantly expanded the ways of promoting books, which are now characterised by multi-level and interactive presentation of information, traditionally perceived through the prism of the old-fashioned book publishing industry. This thesis is not objective, given that publishers are now using both traditional approaches and the latest tools to attract the target audience and maintain long-term interest in the book.

### Effective communication models for book promotion in the media

In the context of market volatility, fluidity of social ideals, profound socio-cultural transformations and rapid changes in reader interest among the masses, these strategies should be used within current communication models based on the psychological hierarchies of consumer behaviour. Despite the large number of communication models in modern marketing theory and practice, such as AIDA, ACCA, AIMDA, 4P, 4A, DIBABA, and DAGMAR,<sup>(34,35)</sup> the four most effective models were selected for book promotion in the media: AIDA, AIMDA, ACCA, and DIBABA. A schematic representation of the process of using these models is shown in figure 3.

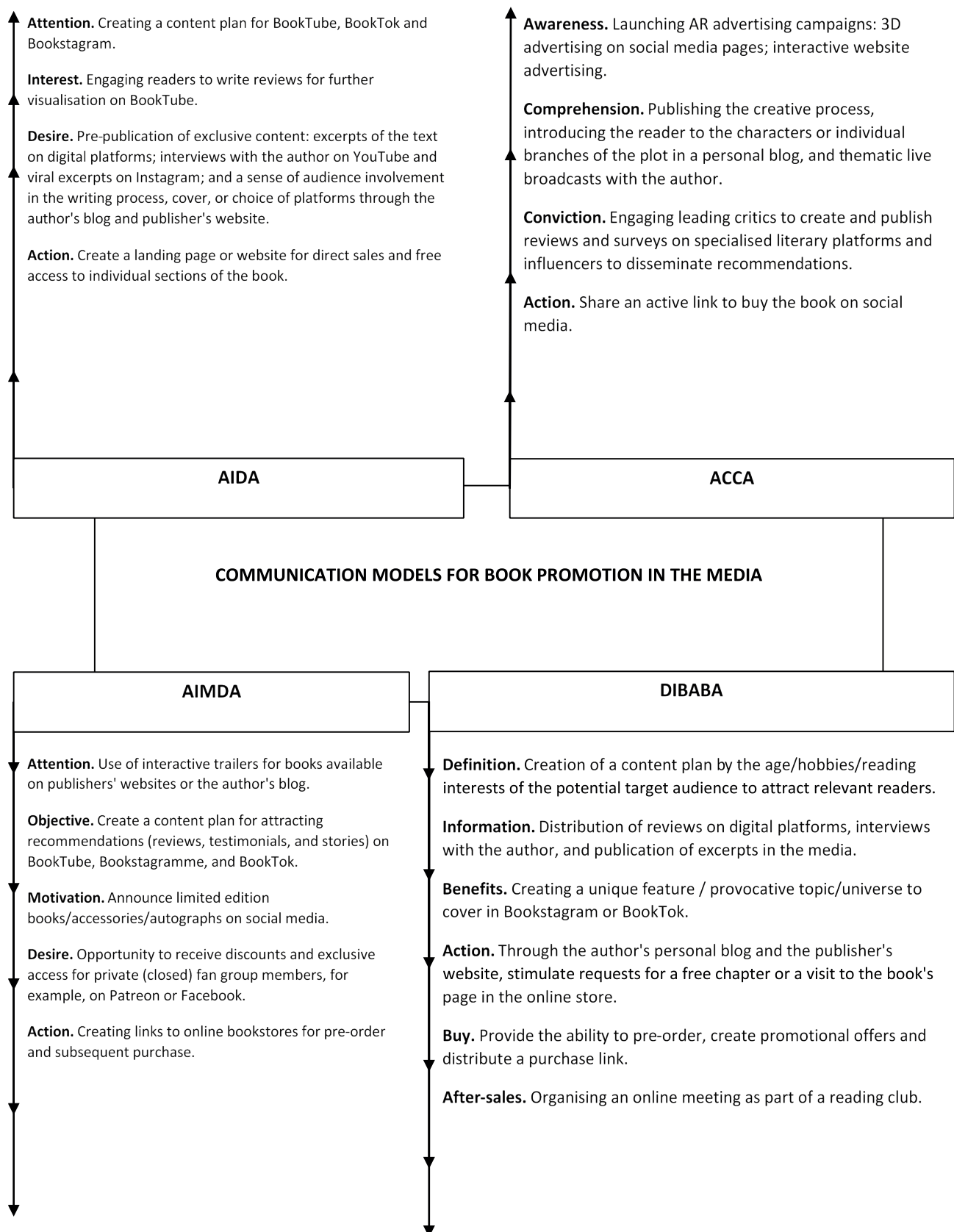


Figure 3. Communication models for book promotion in the media

Models such as AIDA and AIMDA aim to create a desire among users to buy and, consequently, read a book. These models aim to create a sustainable interest and motivation to buy through several stages - from attracting attention to stimulating action. In addition, promoting book products is implemented through emotionally charged content on social media (e.g., video reviews, reviews, quotes), which saturates the audience with



much information without a direct call to purchase it. The ACCA model, in turn, develops the AIDA approach by consciously converting potential readers into actual readers by clearly defining the goals, motivations, and benefits of buying a book and convincing them of its value to the consumer's interests or needs. Although the model has certain drawbacks, its effectiveness is precisely in attracting a "warmed-up" audience of readers with a primary interest in the product. Instead, the DIBABA model, which consists of several stages, the most important of which are the research of consumer expectations and the provision of favourable conditions for purchase. This model focuses on the product's compliance with consumer expectations and the proper satisfaction of their needs after purchase, which contributes to the development of long-term relationships between the reader and the book's publisher or author.

Future studies should further explore the long-term impact of digital communication strategies on reading habits, particularly in the context of evolving social media platforms and artificial intelligence-driven content recommendations. Additionally, a comparative analysis of book promotion strategies across different cultural and linguistic markets could provide deeper insights into global publishing trends. Expanding empirical research through reader engagement analytics and consumer behavior studies will also contribute to refining digital marketing approaches in the publishing industry.

## CONCLUSION

The evolution of the concept of communication strategies in book publishing demonstrates a profound impact on the print market and the preferences of modern readers. In the process of digital transformation, new developments have allowed publishers and authors to interact with readers and influence the reading interest of the general public through digital platforms.

The identified changes in communication strategies have also had a significant impact on the development of digital solutions in the field of book publishing: in addition to being an additional incentive to move away from traditional methods of selling book products, this approach promotes and facilitates further development towards digital formats and, as a result, the transformation of the very concept of reading.

## REFERENCES

1. Segarra-Saavedra J, Torres-Huamanyauri YE. Promoting books and encouraging reading through book influencers on TikTok. *Ocnos Revista de Estudios sobre Lectura*. [Internet] 2024 [cited: 21 January 2025];23(2):1-18. Available in: [https://www.researchgate.net/profile/Jesus-Segarra-Saavedra/publication/381703792\\_Promoting\\_books\\_and\\_encouraging\\_reading\\_through\\_book\\_influencers\\_on\\_TikTok/links/667b83721dec0c3c6fa404c8/Promoting-books-and-encouraging-reading-through-book-influencers-on-TikTok.pdf](https://www.researchgate.net/profile/Jesus-Segarra-Saavedra/publication/381703792_Promoting_books_and_encouraging_reading_through_book_influencers_on_TikTok/links/667b83721dec0c3c6fa404c8/Promoting-books-and-encouraging-reading-through-book-influencers-on-TikTok.pdf) Accessed on November 3, 2024.
2. Keh HT. Evolution of the book publishing industry: Structural changes and strategic implications. *Journal of Management History (Archive)*. [Internet] 1998 [cited: 21 January 2025];4(2):104-123. Available in: <https://doi.org/10.1108/13552529810219593>
3. Shehu E, Prostka T, Schmidt-Stölting C, Clement M, Blömeke E. The influence of book advertising on sales in the German fiction book market. *Journal of Cultural Economics*. [Internet] 2014 [cited: 21 January 2025];38:109-130. Available in: <https://doi.org/10.1007/s10824-013-9203-0>
4. Skiban OI. Modern technologies of book promotion in the aspect of mass media interaction. *Printing and publishing*. [Internet] 2016 [cited: 21 January 2025];2(72):199-207. Available in: <http://pvs.uad.lviv.ua/static/media/2-72/23.pdf>
5. Teicher C. Change makers: Twitter: The micro-blogging site is quickly gaining publishing followers. *Publishers Weekly*. [Internet] 2009 [cited: 21 January 2025]. Available in: <https://www.publishersweekly.com/pw/print/20090518/5288-change-makers-twitter.html>
6. Thoring A. Corporate tweeting: an analysis of the use of Twitter as a marketing tool by UK trade publishers. *Publishing Research Quarterly*. [Internet] 2011 [cited: 21 January 2025];27(2):141-158. Available in: <https://doi.org/10.1007/s12109-011-9214-7>
7. Nolan S, Dane A. A sharper conversation: book publishers' use of social media marketing in the age of the algorithm. *Media International Australia*. [Internet] 2018 [cited: 21 January 2025];168(1):153-166. Available in: <https://doi.org/10.1177/1329878X18783008>
8. Niziaieva V, Liganenko M, Muntyan I, Ohiienko M, Goncharenko M, Nazarenko O. Balancing interests in the

field of tourism based on digital marketing tools. *Journal of Information Technology Management*. [Internet] 2022 [cited: 21 January 2025];14:59-77. Available in: <https://doi.org/10.22059/jitm.2022.88875>

9. Reddan B, Rutherford L, Schoonens A, Dezuanni M, Social reading cultures on BookTube, Bookstagram, and BookTok. 1st edition. Routledge; [Internet] 2024 [cited: 21 January 2025]. Available in: <https://doi.org/10.4324/9781003458616>

10. García-Roca A. Nuevos mediadores de la LIJ: análisis de los BookTubers más importantes de habla hispana. *Cuadernos.info*. [Internet] 2021 [cited: 21 January 2025];47:94-114. Available in: <https://doi.org/10.7764/cdi.48.27815>

11. Jerasa S, Boffone T. BookTok 101: TikTok, digital literacies, and out-of-school reading practices. *Journal of Adolescent & Adult Literacy* [Internet] 2021 [cited: 21 January 2025];65(3):219-226. Available in: <https://doi.org/10.1002/jaal.1199>

12. Quiles-Cabrera MC. Textos poéticos y jóvenes lectores en la era de Internet: de booktubers, bookstagramers y followers. *Contextos Educativos*. [Internet] 2020 [cited: 21 January 2025];25:9-24. Available in: <https://doi.org/10.18172/con.4260>

13. Merga MK. How can Booktok on TikTok inform readers' advisory services for young people? *Library & Information Science Research*. [Internet] 2021 [cited: 21 January 2025];43(2):101091. Available in: <https://doi.org/10.1016/j.lisr.2021.101091>

14. Harris EA. How crying on TikTok sells books. *New York Times*. [Internet] 2021 [cited: 21 January 2025]. Available in: <https://nyti.ms/3JraYsl>

15. Elbrekht O, Bakhov I, Sytnik T, Radziievska I. Theory and practice of interaction of subjects of the system of supplying textbooks to educational institutions in the USA. *Relacoes Internacionais no Mundo Atual*; 2022.

16. Pozzoni EO. Tik-Tok y la literatura juvenil: apuntes sobre el fenómeno booktoker en Argentina. *Catalejos. Revista sobre lectura, formación de lectores y literatura para niños* [Internet] 2023 [cited: 21 January 2025];9(17):183-197. Available in: <https://fh.mdp.edu.ar/revistas/index.php/catalejos/article/view/7670>

17. Andrews K, Napoli PM. Changing market information regimes: A case study of the transition to the BookScan audience measurement system in the US book publishing industry. *Journal of Media Economics*. [Internet] 2006 [cited: 21 January 2025];19(1):33-54. Available in: [https://doi.org/10.1207/s15327736me1901\\_3](https://doi.org/10.1207/s15327736me1901_3)

18. Davis M. Five processes in the platformisation of cultural production: Amazon and its publishing ecosystem. *Australian Humanities Review*. [Internet] 2020 [cited: 21 January 2025];66:83-103. Available in: [https://australianhumanitiesreview.org/wp-content/uploads/2020/05/AHR66\\_05\\_Davis.pdf](https://australianhumanitiesreview.org/wp-content/uploads/2020/05/AHR66_05_Davis.pdf)

19. Potwora M, Vdovichena O, Semchuk D, Lipych L, Saienko V. The use of artificial intelligence in marketing strategies: Automation, personalisation and forecasting. *Journal of Management World*. [Internet] 2024 [cited: 21 January 2025];2024(2):41-49. Available in: <https://doi.org/10.53935/jomw.v2024i2.275>

20. Marr B. What is the impact of artificial intelligence (AI) on society. *Intelligent Business Performance*; [Internet] 2019 [cited: 21 January 2025]. Available in: <https://bernardmarr.com/default.asp>

21. Ferdinand C. Constructing the frameworks of desire: How newspapers sold books in the seventeenth and eighteenth centuries. In *News, Newspapers and Society in Early Modern Britain*. 1st edition. (pp. 157-175). Routledge; [Internet] 1099 [cited: 21 January 2025]. Available in: <https://www.taylorfrancis.com/chapters/edit/10.4324/9781315889382-7/constructing-frameworks-desire-newspapers-sold-books-seventeenth-eighteenth-centuries-christine-ferdinand> Accessed on November 7, 2024.

22. Cowan B. Daniel Defoe's *Review* and the Transformations of the English Periodical. *Huntington Library Quarterly*. [Internet] 2014 [cited: 21 January 2025];77(1):79-110. Available in: <https://doi.org/10.1525/hlq.2014.77.1.79>

23. Vadalkar S, Chavan G, Chaudhuri R, Vrontis D. A critical review of international print advertisements:

evolutionary analysis, assessment and elucidations, from 1965 to 2020. *International Marketing Review*. [Internet] 2021 [cited: 21 January 2025];38(5):806-839. Available in: <https://doi.org/10.1108/IMR-11-2020-0257>

24. Tkachenko I. The Ukrainian press and the Ukrainian reader of Naddnipyansk Ukraine (1905-1914). *Word and Time*. [Internet] 2010 [cited: 21 January 2025];12:23-31. Available in: <http://dspace.nbuv.gov.ua/bitstream/handle/123456789/142954/05-Tkachenko.pdf?sequence=1>

25. Eastman ST, Ferguson DA, Klein RA. (Eds.). *Media promotion and marketing for broadcasting, cable, and the Internet*. 5th edition. 352 p. Routledge; [Internet] 2006 [cited: 21 January 2025]. Available in: <https://doi.org/10.4324/9780080473437>

26. Margolis E. The role of promotion in the book publishing process. In *Library Trends*. pp. 215-222; 1984.

27. Barry RR. The Neo-Classics: (Re)Publishing the “Great Books” in the United States in the 1990s. *Book History*. [Internet] 2003 [cited: 21 January 2025];6(1):251-275. Available in: <https://doi.org/10.1353/bh.2004.0002>

28. Bogart L. *Commercial culture: The media system and the public interest*. 1st edition. 416 p. Routledge; [Internet] 2017 [cited: 21 January 2025]. Available in: <https://doi.org/10.4324/9781315080949>

29. Hábitos de lectura y compra de libros en España en 2022: Principales Resultados. Conecta. Federación de Gremios de Editores de España. [Internet] 2022 [cited: 21 January 2025]. Available in: <https://www.federacioneditores.org/lectura-y-compra-de-libros-2022.pdf>

30. Rovira-Collado J, Booktrailer y Booktuber como herramientas LIJ 2.0 para el desarrollo del hábito lector. *Investigaciones sobre Lectura*. [Internet] 2017 [cited: 21 January 2025];7:55-72. Available in: <https://doi.org/10.37132/isl.v0i7.180>

31. Álvarez-Ramos E, Romero-Oliva MF. Epitextos milénicos en la promoción lectora: morfologías multimedia de la era digital. *Letral. Estudios Transatlánticos de Literatura*. [Internet] 2018 [cited: 21 January 2025];20:71-85. Available in: <https://revistaseug.ugr.es/index.php/letral/article/view/7830>

32. Curcic D. Global Book Sales Statistics. *WordsRated*. [Internet] 2023 [cited: 21 January 2025]. Available in: <https://wordsrated.com/global-book-sales-statistics/>

33. Simashova A. Ukrainian book Telegram channels from the point of view of influencer marketing. *Communications and Communicative Technologies*. [Internet] 2024 [cited: 21 January 2025];24:99-109. Available in: <https://doi.org/10.15421/292411>

34. Hvozdetzka IV. Analysis of hierarchical models of advertising communications. *Bulletin of the Khmelnytskyi National University. Series: Economic Sciences*. [Internet] 2012 [cited: 21 January 2025];5(3):29-32. Available in: <https://elar.khmnmu.edu.ua/handle/123456789/2572>

35. Hirna O, Haivoronska I, Vlasenko DO, Brodiuk Y, Verbytska A. To the issue of the improvement of Ukrainian entrepreneurial strategies: digital marketing as a modern tool for promotion of goods and services in social media. *Financial and Credit Activity Problems of Theory and Practice*. [Internet] 2022 [cited: 21 January 2025];2(43):349-356. Available in: <https://doi.org/10.55643/fcaptop.2.43.2022.3752>

## FINANCING

The authors did not receive financing for the development of this research.

## CONFLICT OF INTEREST

The authors declare that there is no conflict of interest.

## AUTHORSHIP CONTRIBUTION

*Conceptualization*: Anastasiia Bessarab, Anna Baranetska.

*Data curation*: Halyna Mykytiv.

*Formal analysis*: Halyna Mykytiv, Olena Skiban, Angelina Tregub.

*Research:* Halyna Mykytiv, Olena Skiban, Angelina Tregub.

*Methodology:* Anastasiia Bessarab, Anna Baranetska.

*Project management:* Olena Skiban.

*Resources:* Halyna Mykytiv, Olena Skiban, Angelina Tregub.

*Software:* Angelina Tregub.

*Supervision:* Angelina Tregub.

*Validation:* Olena Skiban.

*Display:* Angelina Tregub.

*Drafting - original draft:* Anastasiia Bessarab, Anna Baranetska.

*Writing - proofreading and editing:* Anastasiia Bessarab, Anna Baranetska.