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## **Omnichannel and digital-only. Analyzing digital bookselling operations in four Norwegian bookstores**

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**Abstract:** Adapting to the digital age is a challenge for booksellers, resulting in paradoxical practices of providing digital books through brick-and-mortar stores, but also spurring innovations in the book trade. This article examines the digital operations of four Norwegian booksellers, looking specifically at how the combined forces of digitalization, internationalization and industry regulations affect their operations. Based on research interviews and business statistics, the paper finds that two of the selected booksellers represent an omnichannel business model, which includes seeking strategic benefits by combining digital and physical operations. The other two have a digital-only business model, offering digital content in novel ways, but struggling somewhat to gain the full advantage of their approach due to industry competition and regulatory hindrances.

**Keywords** Bookselling, Digitalization, Internationalization, Omnichannel, Streaming

## 1. Introduction

The literary landscape is changing as a result of digital technologies that cause literature to be produced, distributed, obtained and read in new ways. Digitalization of the book industry clearly also affects those who sell and distribute books. Physical bookstores in particular can be seen to be at a disadvantage. On the other hand, online booksellers compete at an international stage with retail giants such as Amazon. New and innovative approaches to bookselling, such as streaming, may struggle to gain a foothold in the competitive landscape and convince customers that new ways of accessing books are worth trying out. While online bookselling and digital book formats are now several decades old phenomena, the impact of digitalization on bookselling is little discussed in the academic literature. Most recent studies of digitalization are concentrated on publishers.<sup>1</sup> This article focuses explicitly on the bookselling end of the publishing industry, providing analyses of how booksellers integrate digital formats and products in their existing operations and how they innovate with entirely new services.

The article is largely based on research undertaken for a master's thesis from the University of Oslo<sup>2</sup>, and supplied with new research and recent statistics. Using four Norwegian booksellers as cases, the aim of this article is to provide an account of how bookselling takes place in a time of digitalization, taking into consideration contextual factors such as internationalization and industry regulation, competition and market structure. Therefore, the article seeks to answer the following research question:

*How are Norwegian booksellers positioning for digital sales, and how do they respond to international competition?*

In the following, we will first describe the general theoretical landscape within which our research is grounded, before providing some background on book retailing and the Norwegian book industry. A short section on methodology precedes the analysis. Finally, we discuss and summarize the findings in a concluding section.

## **2. Background and theory**

This study is rooted in broad analytical traditions from media industry studies, cultural industries research and publishing studies. We are particularly interested in how bookselling takes place in an age of digitalization and internationalization. Hence, this background and theory section revolves around those issues.

### **2.1. The bookseller and bookselling**

The focus here on selling books in a digital age, means that the notion of “the bookseller” and the practice of “digital bookselling” are central. We define “a bookseller” broadly as the retail end of the publishing process. This means that we do not restrict ourselves to seeing bookselling only in terms of physical booksellers and online bookselling, but also include other commercial approaches to bringing books to people, such as subscription services for streaming ebooks and digital audiobooks.

In relation to digitalization, booksellers face big challenges, as well as great opportunities, which cause them to implement different approaches to offering new digital products and services. One possible approach for physical booksellers is to sell digital products in a physical store, a practice that can be considered paradoxical.<sup>3</sup> In a Swedish study on ebook retailing, the researchers noted that “It is hard to find a natural connection between e-books and physical bookshops”.<sup>4</sup>

Nonetheless, bookstores and bookstore chains have attempted various means to find this connection. Big chains such as Waterstones' in the UK, Barnes & Noble in the US, Indigo in Canada and Tolino in Germany have all launched dedicated, store-branded e-reading devices. In a Norwegian context, Author B has analysed the introduction of the Kibano Digireader and so-called digicards (credit-card sized carriers) for digital books as a way of integrating e-reading technologies with physical retail.<sup>5</sup>

### 2.3. International competition

Steiner has discussed how globalization and digitalization have changed the circulation of literature. The rise of online booksellers, ebooks and other digital technologies, such as systems for payment and distribution both for printed books and ebooks have eased the transaction process as well as for finding and delivering books across borders.<sup>6</sup> The emergence of Amazon and other global booksellers indicate how digitalization of the book industry opens national markets to international competition. In addition to many international markets being less regulated and mainly providing literature in English, the sizes of these markets and the financial resources that companies like Amazon have at their disposal are giving them completely different preconditions for offering digital literature. If one is open to reading in English, literature on Amazon and in other international online bookstores is just as accessible to the consumer and is often cheaper than in Norwegian bookstores.

Amazon has not only revolutionized the online retail and international book market, it has also been a major driving force behind ebooks. Furthermore, Amazon and other big actors like Apple and Google have set the benchmark for what consumers can expect in terms of offers, services and prices. It has been challenging for the Norwegian book industry to develop a competitive and sustainable ebook market. While Amazon has expanded in the

lightly regulated US market first and subsequently moved internationally, Norwegian actors find themselves in a smaller and highly regulated market. Steiner argues that there is an emerging cleft between national and international book cultures. One aspect of the study presented here, is to highlight these tensions between the national and international book cultures as they unfold in Norwegian book retail.

#### 2.4. The Norwegian book industry and market

There are four big publishing houses in Norway, as well as a large number of small and medium sized publishers. The big four are Gyldendal, Cappelen Damm, Vigmostad & Bjørke, and Aschehoug. All of these, with the exception of Aschehoug, are represented in this study. Within the past two decades, the Norwegian book industry has been through a process of conglomeratization and integration. With vertical integration, the big four publishers control critical parts of the value chain, including having substantial ownership in booksellers.

Further, the Norwegian book industry is a regulated industry, with several frameworks of policy, law and regulation. Norwegian literature policy aims to facilitate the quality, breadth, diversity and availability of literature to readers. Two policy instruments are especially relevant to the situation of the bookstores; fixed prices through the book agreement (“Bokavtalen”), and exemption from value added tax (VAT).

“Bokavtalen” is a voluntary agreement between the Norwegian Publishers Association and the Norwegian Booksellers Association. The main element of the agreement is fixed retail prices on new books. Under the current agreement, the publisher determines the retail price for a book upon its publication, and retailers can provide up to 12.5 % discount on this price to the consumers. The fixed price is set from the time of publication until May 1 the following year. The agreement applies to all types of books (except educational textbooks) in all

formats, in all forms of sales and distribution. In effect, “Bokavtalen” means that streaming services cannot include books that are still in the fixed price term.

Another significant policy instrument is exemption from value added tax (VAT). Since the 1960s printed books and audiobooks on physical carriers (CDs, cassette tapes etc.) have been exempt from VAT. The objective of the tax exemption is to ensure that readers can access books at an affordable price and give the publishers the opportunity to release niche literature.<sup>7</sup> On ebooks, however, the standard 25 % VAT is still imposed.

Whereas the brick-and-mortar bookstores are in decline in some national markets, they remain in a strong market position in Norway. Consumer surveys and sales statistics indicate that physical and digital bookstores are the most common sales channels for books. 53 % of book sales revenue in 2015 were from sales through general bookstores, including physical and online retail.<sup>8</sup> A 2018 user survey indicated that 61 % of most recent book purchases took place through a physical bookstore, with 20 % through an online store.<sup>9</sup> There are currently 558 bookstores in Norway (as of June 2018), a country with a population of 5.2 million people. That equals at least one bookstore per 9300 people. According to a 2018 report on reading and book purchasing habits, 88 % of the population state that they live “in acceptable proximity” to a physical bookstore.<sup>10</sup>

## 2.5. Bookselling in Europe

The situation for bookstores elsewhere in Europe differs from Norway. In neighboring Sweden, every third municipality did not have a physical bookstore in 2012.<sup>11</sup> In 2018, a report indicated that 49 % of the total turnover of book sales in Sweden was generated through online bookstores, and 32 % through physical bookstores. Streaming, or digital subscriptions, is a significant share of the Swedish market, at 12 %.<sup>12</sup> Status quo for Sweden

is around 300 bookstores in a population of almost 10 million (one bookstore per 33 000). Scholars have argued that the decline of the Swedish bookstore is a consequence of the abolishment of fixed prices and deregulation in the 1970s, leading to physical bookstores closing down in small towns and concentrating in larger cities and more densely populated areas.<sup>13</sup> In Germany, physical bookstores accounted for 47 % of book sales and online book retail accounted for 18 % in 2016.<sup>14</sup> In France, only 22 % bought books in a physical bookstore, and 18 % bought books online in 2014.<sup>15</sup>

The UK has seen a marked decrease in number of bookstores following changes in consumer spending, digitalization and international competition. Reportedly, the number of “high street” (physical) bookstores halved between 2005 and 2012.<sup>16</sup> Still, as of 2016, bookstores have retained the largest share of book retail both in terms of volume (42 % physical retail vs. 32 % online) and in terms of value (45 % physical retail vs. 34 % online), according to the UK Publishers Association.<sup>17</sup> Laing & Royle have examined the behavior and experiences in online bookselling settings in the UK, as well as comparing online and physical bookselling.<sup>18</sup> They found that 53 % of physical bookstore customers also purchase books online, and that 97 % of online customers also shop in physical stores. Their research demonstrates that traditional consumers and online consumers are in many cases the same, visiting different retail environments.<sup>19</sup> The implications are that traditional bookstores offer “other distinct experiences, not possible online”.<sup>20</sup>

Further, Laing & Royle found that 57 % of online bookstore customers check book availability online and then purchase the book in a physical bookstore. The desire to examine a physical copy of the book by picking it up, browsing it and checking the contents is the main reason for shopping this way. Yet, even more customers shop the other way around. 69

% of physical bookstore customers are visiting the store to check out the book and then purchasing it online. Price is the motivation in 75 % of the cases for the latter.<sup>21</sup>

### **3. Methodology**

We designed the research as exploratory in order to address the lack of research on booksellers in the digital age. Case sampling was deemed useful to gain in-depth insights on and show a range of different types of bookselling approaches.

Four Norwegian booksellers were selected as cases: ARK, Tanum, EBOK.no and Storytel.<sup>22</sup> The objects of study allow for multiple perspectives as they have different approaches to bookselling, and only having four cases allows for in-depth analysis.

Executive and well-positioned informants were selected to acquire knowledge about the organization and its digital strategies. For each of the four cases, one interview was conducted. The informants were either responsible for web and digital solutions in their organization, or CEOs also responsible for web and digital solutions.<sup>23</sup> The informants can all be categorized as key- or elite informants.<sup>24</sup> The interviews were conducted in October and November 2016, and all lasted between 45 and 75 minutes.

To complement the data gained from the interviews, public reports made available by book industry organizations have been used to get a more comprehensive and composite understanding of the digital situation in the industry.

### **4. Analysis**

The Norwegian book industry is an established industry with an industry structure consisting of a small number of actors dominating large parts of the industry, and with tight regulations and policy instruments. The market is also limited considering it primarily consists of books



in Norwegian. Nonetheless, the digital development has made books in English from international actors more available. This means the industry is competing with international actors. How these factors affect how Norwegian bookstores position themselves for digital sales, and how they respond to international competition will be discussed.

#### 4.1. Positioning for digital sales

The four cases in this research were chosen because of their interesting positions in the market, and because the booksellers demonstrate different dimensions of distributing digital literature; either as the main business model, or as part of a two-fold business model along with the distribution of physical literature. Therefore, the cases, ARK, Tanum, EBOK.no and Storytel, have been categorized into two main approaches to bookselling: omnichannel and digital-only.

##### 4.1.1. The omnichannel model

Two of the booksellers in this study, ARK and Tanum, can be characterised as “omnichannel”; a business model that includes both digital and physical operations that converge to give customers a seamless shopping experience.<sup>25</sup>

ARK Bokhandel AS was established in 1978 and is owned by publishing house Gyldendal (100 %). With 142 physical bookstore outlets and the online store ark.no, the chain is Norway’s largest bookstore chain, alongside Norli Libris.<sup>26</sup>

Tanum AS is a chain that currently consists of 18 physical stores, including the most attractive airport locations in Norway, and online store tanum.no. The Tanum brand was established in 1928, but its origins go back to 1832. Owner is Cappelen Damm Holding AS (100 %).

As omnichannel booksellers, ARK and Tanum are maintaining their network of physical stores as well as developing their online stores. However, the digital focus is stronger for ARK than for Tanum. ARK has a significantly higher market share than Tanum<sup>27</sup>, giving the means and opportunities to innovate and grow even bigger. This tendency may challenge the opportunities of other market actors to offer new products and services. If the power is too centralized, there might not be room for new actors to contribute with digital solutions.

ARK's digital focus is visible in their online and physical stores, through their marketing and according to ARK's Director of market and e-commerce. On their website, they express that they seek to be the most innovative bookstore chain, as well as the most accessible way to buy books.<sup>28</sup> This combination seems to be the key to how ARK is positioning for digital sales, and the informant expressed that they are trying to be at the forefront of the innovation trail. Tanum have the same digital offers as ARK, but do not as explicitly express the same degree of concern with being innovative and being at the forefront of the digital. Tanum's Senior Adviser in the web editorial division confirms this. She expressed concerns with their position in the market and challenges that are partly beyond their control; such as the policy instruments discussed, costs, loyalty of customers, and international competition. Tanum's more cautious approach regarding digital offers is also demonstrated in how the booksellers respond to the paradox of digital bookselling by exploiting synergy effects.

The paradox of omnichannel booksellers is to offer digital products and services in physical stores. It is challenging to present a product that cannot be demonstrated in its physical form. It is different the other way around; selling physical books in a digital store works fine and is just giving the customers more options and convenience. Selling digital books in a physical store, however, is paradoxical as the benefits for the customer may seem

unclear. The ARK informant expressed that it does not make any sense to buy digital books over the counter when you might as well buy it on your phone where you are going to read it, and that one still has to go through the digital transaction interface.

Digital formats are very corny to buy in a physical store. Why would you do that? Why would you buy an ebook over the counter at the store, when you might as well buy it on your phone where you're going to read it anyway? It doesn't make any sense because you still need to go through the digital transaction interface.

These are basically the same sentiments as expressed in the study on Swedish bookstores, where representatives from online bookstores saw no reason for physical bookstores to sell ebooks.<sup>29</sup>

The digital paradox can seem like a pure disadvantage for the brick-and-mortar booksellers vis-à-vis digital booksellers. However, omnichannel booksellers can use their situation to their advantage. By merging digital and physical retail, they can provide the customers with a shopping experience with added choice, convenience, flexibility and services. By exploiting their organizational structure, the retailers themselves are provided with more customer transactions and better customer relations. A shopping process may involve several stages, including research, comparing and purchasing. The internet has made all of these stages easier, but some still prefer the physical connection with the products and the employees in physical stores. By being omnichannel, the retailers are providing the customers with the opportunity to combine these two ways of shopping. Seeking opportunities at the intersection between physical and digital retail can be understood as trying to gain synergy effects, as when “a corporation’s structure acts as a multiplying factor for the effectiveness of its assets”.<sup>30</sup>

The Klikk & Hent (lit. *Click & Collect*) service is a concrete example of a way to

exploit synergy effects at the intersection between physical and digital. The Klikk & Hent service, provided both by ARK and Tanum, allows customers to reserve books in one of the bookstore chain's physical stores via the online store, and collect them in the chosen physical store. The customers will get the online price and special offers, and there are no additional costs. To get online prices in the physical stores might be an important facilitator for the service, as Laing & Royle found that 75 % of those who check out books in a physical store and then purchasing it online find price as the motivation for this.<sup>31</sup> By being able to discover and browse through books wherever they want through the online store, get online prices and not having to pay for shipping, the advantages of online shopping is connected with the physical shopping experience. This is an answer to the paradox of connecting digital sales to the physical booksellers. If the physical booksellers cannot sell digital books over the counter, at least they can connect their online and physical stores. For the booksellers, it generates traffic in both the online and the physical stores. In addition to Klikk & Hent, synergy effects can be created by campaigns that coincide on the different platforms, as well as cross-referring the customers between stores depending on what is in stock online or in physical stores.

In addition to price, availability and accessibility, book consumers obtain and consume literature based on their mood. The physical and digital retailers, as well as physical and digital literature, have different positions regarding this. Omnichannel booksellers such as ARK and Tanum do not necessarily want to push their customers into using their digital services, but wish to have an offer ready at hand. As the ARK informant explained: “when you decide that today I want to buy a book, and today I'm going to buy it online, we're going to have the best offer.”

In relation to the paradox of the omnichannel model, Amazon is once again an

interesting example. Contrary to most omnichannel booksellers, Amazon started with a digital store and has now opened up several physical stores. The physical stores, called Amazon Books, base their operations on data from the digital store, exemplifying an actor that is trying to create synergy effects between online and offline operations. Amazon's new operations illustrate the benefits of still providing physical bookstores in a digital age. However, their massive amount of consumer data allows them to operate in different ways than other physical bookstores

#### 4.1.2. The digital-only model

The other two cases are EBOK.no and Storytel. They are both relatively new and innovative actors in the Norwegian book industry; they only have an online presence and only offer digital content. We refer to this business model as the digital-only model.

EBOK.no is an online bookstore and streaming service which deals exclusively in ebooks and digital audiobooks. The store was established in 2012 and acquired by Vb Bok AS (100 %), a division of Vigmostad & Bjørke, in 2015.

Storytel AS is a subscription-based streaming service for ebooks and digital audiobooks. The service is owned by Cappelen Damm AS (50 %), and Storytel AG (50 %). The Storytel group also runs Storytel services in several other European countries. The Norwegian branch was launched in 2014, and has in 2018 approximately 100 000 paying subscribers.<sup>32</sup>

As exclusively digital stores, for EBOK.no and Storytel, digital products and services are not only important, but the foundation of their businesses. Both booksellers express a genuine interest in digital books and technology and a desire to be at the forefront of releasing new digital services for their customers.

EBOOK.no directs their business on several fronts; individual title purchase, streaming in a subscription service, as well as a self-publishing portal. The self-service portal for self-publishing was launched after two months in business, and in 2016, after three years in business, they released the subscription model. They observe international phenomenas and try to connect with digital enthusiasts: “Those that in a way are working to expand the digital field within the book industry, they are the ones we want as ambassadors for EBOOK.no,” the EBOOK.no informant said.

The primary store and the subscription service work as parallel stores, where one can choose between individual title purchases and subscription with unlimited access to the library of ebooks and audiobooks. However, they are aiming at different audiences with the different business models. The audience of the subscription streaming service is more likely to be tech-oriented consumers that are not interested in owning every file, and that are familiar with this way of consuming media. The digital audiobook format is especially relevant in this model.

EBOOK.no’s objective is to make it easy and accessible to consume literature on digital platforms, and to show consumers that one can have good digital reading experiences. After one year in business, the company CEO said:

My aim has been to be the ebook's advocate, so that we can improve the offering to our readers, for instance with cheaper prices and a larger selection of books. This position has been vacant as the major industry players have been mostly preoccupied with their print business.<sup>33</sup>

Storytel has a special position in the market for several reasons. It was the first (and at the time of the interview, the only) subscription service for digital books for the Norwegian general market. It is also a backlist service, not offering new books, and does not provide books from all the big publishers. This sets them apart from traditional booksellers.

Storytel is a backlist service because of the strong regulation in the Norwegian book market, and in particular the regulation of fixed prices through the agreement “Bokavtalen”. These regulations combined with the fact that the total market for books in Norway is quite big and that the price level in Norway is high compared to other European countries, forces Storytel to keep a relatively high monthly price on their subscription service.<sup>34</sup> Being a backlist service, they try to highlight the vast range of books and extend the life cycle of books by giving new life to good old, but forgotten books. A part of Storytel’s strategy is to spread release dates throughout the whole year. Two books are released every day through the year, simulating a new releases function, even if the books are not new.

Storytel is branded as a practical service for situational reading. Many of today’s consumers are used to everything being available at all times, how and when they desire it. Because of the high mobile penetration rate in Norway, most people have the required equipment to consume digital literature at all times.<sup>35</sup> By being able to obtain and consume books directly in Storytel, it is therefore attempting to adapt to the mentality of today’s consumers.

#### **4.2. Responding to international competition**

As mentioned initially, the emergence of Amazon and other global booksellers indicate how digitalization of the book industry opens national markets to international competition.

The digital-only services are relatively new and were introduced to the market when international digital book giants were already well established and familiar for most Norwegian book consumers. With that as a starting point, the booksellers’ approaches and business models can be considered a counteroffer to the international competitors, specialized

to Norwegian consumers. EBOK.no is the largest provider of ebooks in Norway. As a digital-only bookstore, it is constantly looking to innovate and offer new digital solutions to be at the forefront in the Norwegian market. Storytel started out as a service that was offering ebooks and digital audiobooks side by side, but has developed to be mainly an audiobook service, in response to demand in the Norwegian market.

EBOK.no and Storytel are working to find their place in the market, navigating the preconditions of market structure, competition and policy regulations. One way of controlling their environment is to strive to be better at attainable and controllable elements. They focus especially on being the best on Norwegian literature. In addition, they work, according to the informants, to be more personal, close and charming than their giant international competitors, as well as being better at customer service.

The omnichannel business model is to a certain degree a response to international competition. ARK and Tanum, which have traditionally been focusing on their network of physical stores, have expanded their digital operations. Even if this is also a response to the digital development, the Norwegian booksellers are feeling the pressure as international tech-giants are expanding. Similar to what Author B (2012) observed, the omnichannel bookstores are forming strategies to protect existing market power and attempting to counter foreign competition at the same time. ARK has especially been at the forefront of digital development of bookselling because of the potential threat of Amazon entering the Norwegian market. Tanum, which has a smaller market share, has not been so offensive in its digital strategies as it is affected both by national competition, such as ARK, and by international competition, such as Amazon.

For several reasons, the digital operations are especially exposed to international competition. First, digital literature is less bound by national borders and is easier to replace



from international competitors, as it can easily be purchased online with functioning systems for payment, often at a better price.<sup>36</sup> Second, the digital platforms and services are very costly to develop and maintain. The digital booksellers are concerned with creating seamlessness within their digital channels by having well-integrated elements, a delicate interface, and a navigation with logical and intuitive guidance to content. It is very costly to maintain such a service. As small, Norwegian companies, being measured against huge international companies is very challenging. The Norwegian booksellers in this study all share the opinion that the customers do not take this into account. As the CEO of EBOK.no said: “The users do not care if one is a small or a big company, or what kind of budget one has. In many ways, it is the big international market leaders that raise the audience on how things should be. Following that development process is following international standards.”

The Norwegian booksellers are acknowledging their position in relation to the international competitors. The ARK informant said:

It is costly, and we're a small organization; few people and relatively limited investment funds. We're competing with Apple and Amazon, and they're setting the standards. And I'm not complaining, it's completely fair, but if you're comparing ARK to Amazon, looking at how much money ARK has for digital developments and how much money Amazon has for that, then one can ask oneself 'OK, how easy is it to compete with them?'

The Norwegian book market is, as described in previous research, a national market with specific rules and regulations, history and systems, as well as specific literatures and authors, but still has to relate to the global book market where other rules and systems apply.<sup>37</sup>

## 5. Conclusion

How can booksellers be relevant in a digital age? Ultimately, this is what we have been examining in this article, using cases from the Norwegian book industry.

For brick-and-mortar booksellers like ARK and Tanum, the challenge is to create digital offers that supplement or amplify the physical presence and offers. This challenge, as we have shown, results in business strategies that are slightly paradoxical, but make sense for the booksellers in question: Klikk & Hent is a prime example of the paradoxes of the omnichannel model. Here, the bookseller makes physical wares available through a digital storefront, but the customer collects the items from the physical store. The bookseller thus positions for digital sales by combining its digital and physical assets. This combination of digital and physical is difficult to mimic or compete directly with, even for international competitors.

For online booksellers such as Storytel and EBOK.no, the challenge is to convince book-readers to switch their reading habits to ebooks and streaming. The digital-only booksellers are also more exposed to international competition, ultimately selling books in the same online marketplace as Amazon and Apple. The streaming offers of Storytel and EBOK.no both present a proposition to the user which differs from those of the biggest competitors, nationally and internationally.

All in all, the booksellers' foremost challenges are twofold: First, they need to meet the demands of customers that are increasingly used to international competitor's offerings. Second, the approaches taken need to be formulated within a regulatory landscape that is not (yet) tailored to protect their digital interests in this international marketplace. Within this

complex landscape, booksellers both old and new navigate to remain relevant and competitive.

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## Notes

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<sup>1</sup> DeFillippi & Wikström, *Business Innovation and Disruption in Publishing*; Martin & Tian, *Books, Bytes and Business*; Author B, *Continuity in Change*; Thompson, *Books in the Digital Age*. Thompson; *Merchants of Culture*.

<sup>2</sup> Author A, 2017.

<sup>3</sup> Benhamou, "Fair use and fair competition for digitized cultural goods", 125.

<sup>4</sup> Bergström et al., *Books on Screens*, 128-129.

<sup>5</sup> Author B, "Digital divergence".

<sup>6</sup> Steiner, "The Global Book", 119, 130.

<sup>7</sup> Den norske Forleggerforeningen, "Merverdifritak".

<sup>8</sup> Halmrast et al., *Musikk, litteratur og visuell kunst i tall 2015*.

<sup>9</sup> Ipsos MMI, *Bokkjøp & handelskanaler (juni 2018)*.

<sup>10</sup> Ipsos MMI, *Leserundersøkelsen 2018*.

<sup>11</sup> SOU 2012:65, *Läsandets kultur*, 251.

<sup>12</sup> Wikberg, *Boken 2018 - marknaden, trender och analyser*, 2018.

<sup>13</sup> Bergström et al., *Books on Screens*, 120.

<sup>14</sup> Frankfurter Buchmesse, "Books and the book trade in 2017 (2016 figures)", 3.

<sup>15</sup> Frankfurter Buchmesse, "France", 4.

<sup>16</sup> Hall, "Bookshop numbers halve in just seven years".

<sup>17</sup> UK Publishers Association, *The UK Book Industry in Statistics 2016*.

<sup>18</sup> Laing and Royle, "Bookselling Online".

<sup>19</sup> *Ibid*, 116.

<sup>20</sup> *Ibid*, 116.

<sup>21</sup> *Ibid*, 122.

<sup>22</sup> When studying the bookstore chains, ARK and Tanum, the organization as a whole has been reviewed, not each bookstore.

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- <sup>23</sup> The informants are Håkon Havik, CEO of Storytel Norway, Elizabeth Sellevold, then CEO of EBOK.no, Kjartan Dannatt, Director of Market and E-commerce at ARK, and Marit Austgulen, Senior Adviser in the web editorial division of Tanum.
- <sup>24</sup> Kvale and Brinkmann, *Interviews*.
- <sup>25</sup> Chen, Cheung and Tan, “Omnichannel Business Research”.
- <sup>26</sup> Norli Libris is a company that operates with two brands/chains; Norli and Libris.
- <sup>27</sup> Market share in 2017: ARK 12,3 %, Tanum 3,9 % (BOK365, “ARK er størst”).
- <sup>28</sup> ARK Bokhandel, “Om ARK”.
- <sup>29</sup> Bergström et al., *Books on Screens*.
- <sup>30</sup> Sanchez-Tabernero, “Issues in Media Globalization”, 478.
- <sup>31</sup> Laing and Royle, “Bookselling Online”, 122.
- <sup>32</sup> Eckblad, “Ebok.no klager Cappelen Damm inn for Konkurransetilsynet»
- <sup>33</sup> Schibsted Media Group, “EBOK.NO one year”.
- <sup>34</sup> As of October 2018, the monthly fee is NOK 199. Other streaming services in Norway are usually cheaper; the premium fee at Spotify for example is NOK 109 per month.
- <sup>35</sup> In 2016, 89 % of the population in Norway had access to a smartphone, and 74 % had access to a tablet, cf. Statistics Norway: [https://www.ssb.no/kultur-og-fritid/artikler-og-publikasjoner/\\_attachment/303444?\\_ts=15b3e7d0768](https://www.ssb.no/kultur-og-fritid/artikler-og-publikasjoner/_attachment/303444?_ts=15b3e7d0768)
- <sup>36</sup> Steiner, “The Global Book”, 119.
- <sup>37</sup> Kurschus, *European Book Cultures*, in Steiner, “The Global Book”, 129-130.