

Introduction

We are pleased to present the Bookwire Report 2023, a very special edition that celebrates our consolidation as leaders in the Spanish digital sector.

For the first time, the Bookwire Report represents almost the entire market, as it includes data from the universe of independent publishers as well as from the two major Spanish-language publishing groups, which have chosen Bookwire as their exclusive digital distributor: Grupo Planeta and Penguin Random House.

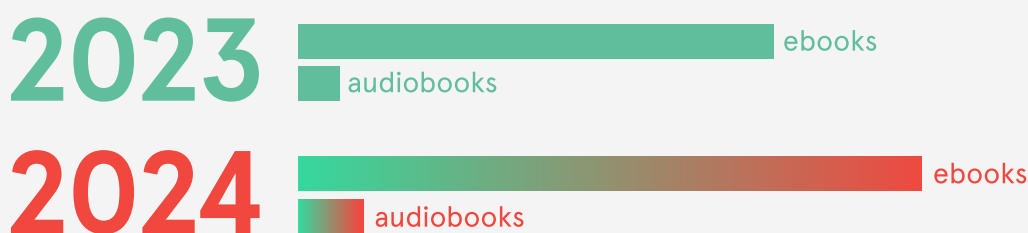
We also wanted to acknowledge our leadership by inaugurating a new era for our report, featuring a much more dynamic design, aligned with current trends and the needs of the publishers who work with us. We've also made a downloadable version available, which we hope you will find useful.

Welcome to the Bookwire Report 2023!

Bookwire Ecosystem

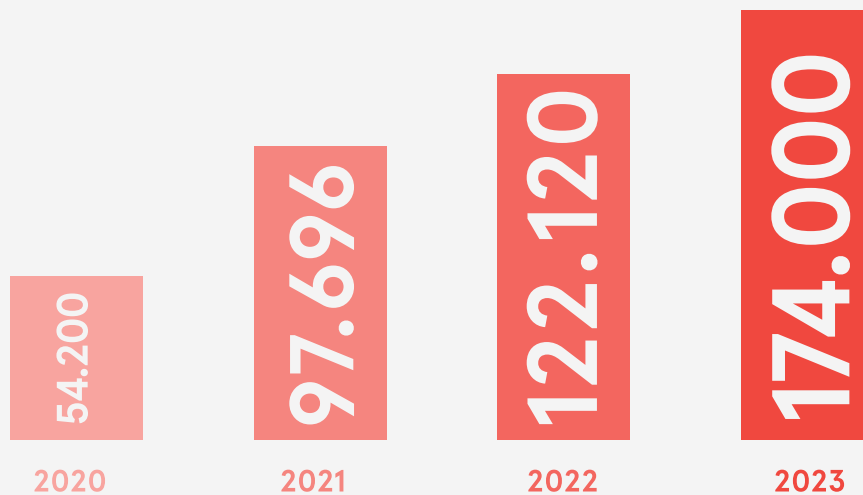
Bookwire has distributed more than **1,400 publishing imprints** in Spain and Latin America, totalling 174,000 titles: **160,000 ebooks and 14,000 audiobooks**.

We estimate that by 2024, the total market for Spanish language **ebooks** will amount to **210,000** titles and that of **audiobooks** to **22,000**.*



* These figures do not include Amazon self-publishing (Amazon Kindle Direct Publishing), as the data is not available for analysis.

Evolution of the number of titles distributed by Bookwire Spain and Latin America



Spanish-language readers had 19.63% more titles available to them in 2023 than in 2022.



U.S. publishers that publish in Spanish are those that have increased their digital catalogues the most: 44.08%



The digital catalogues of publishers in Latin America have grown by 12.22%.



Mexican publishers have published 11.61% more ebooks.



Spanish publishers published 10.61% more ebooks than in the previous year.



The 2023 digital market at a glance: 8 key insights to understanding it

1. Main drivers of ebook market growth

Investment in Spanish libraries: the State allocated **three million euros** to the acquisition of content for the eBiblio platform in 2023.

This investment has enabled it to provide a diverse and competitive range of services, which has led to a steady growth in the number of users.

The increase in **unit sales** of ebooks, as well as a slight increase in the average price.

2. Main markets of ebook growth

Mexico and Latin America led this growth, with increases of 12% and 9% respectively.

The growth of the United States' market is driven by the increasing demand for this type of content on library platforms.

3. Convenience of subscriptions

Publishers with the highest turnover and growth potential in this category are those specialising in romance literature and technical books.

Consumption of literary fiction rose on these platforms in 2023.

4. Average ebook price rises

In 2023, the average price of an ebook stood at €7.66,43 cents above the average price in 2022.

Latin American publishers have raised their prices the most over the past year.

5. Fiction, leader in ebook turnover

Fiction ebooks are the best-sellers in all markets, especially in Spain, where they account for three-quarters of total turnover.

We forecast that in 2024, fiction will continue to gain market share in all regions.

6. Audiobooks continue to grow by double digits

The audiobook market increased by 45.7% in 2023 and by 52.81% in 2022.

This is a developing market, attracting an increasing number of readers and offering the greatest opportunities for growth.

7. Subscription is transformed for audio

Spotify launched limited consumption models in English-speaking markets, which have enabled new catalogues to enter the distribution channel. This will boost the market as they establish themselves in Spain, Mexico and Latin America.

8. Non-fiction, leader in audiobook turnover in Latin America

In Latin America, as well as in Mexico and the United States, more non-fiction audiobooks are listened to than fiction ones, the opposite to what happens in Spain.

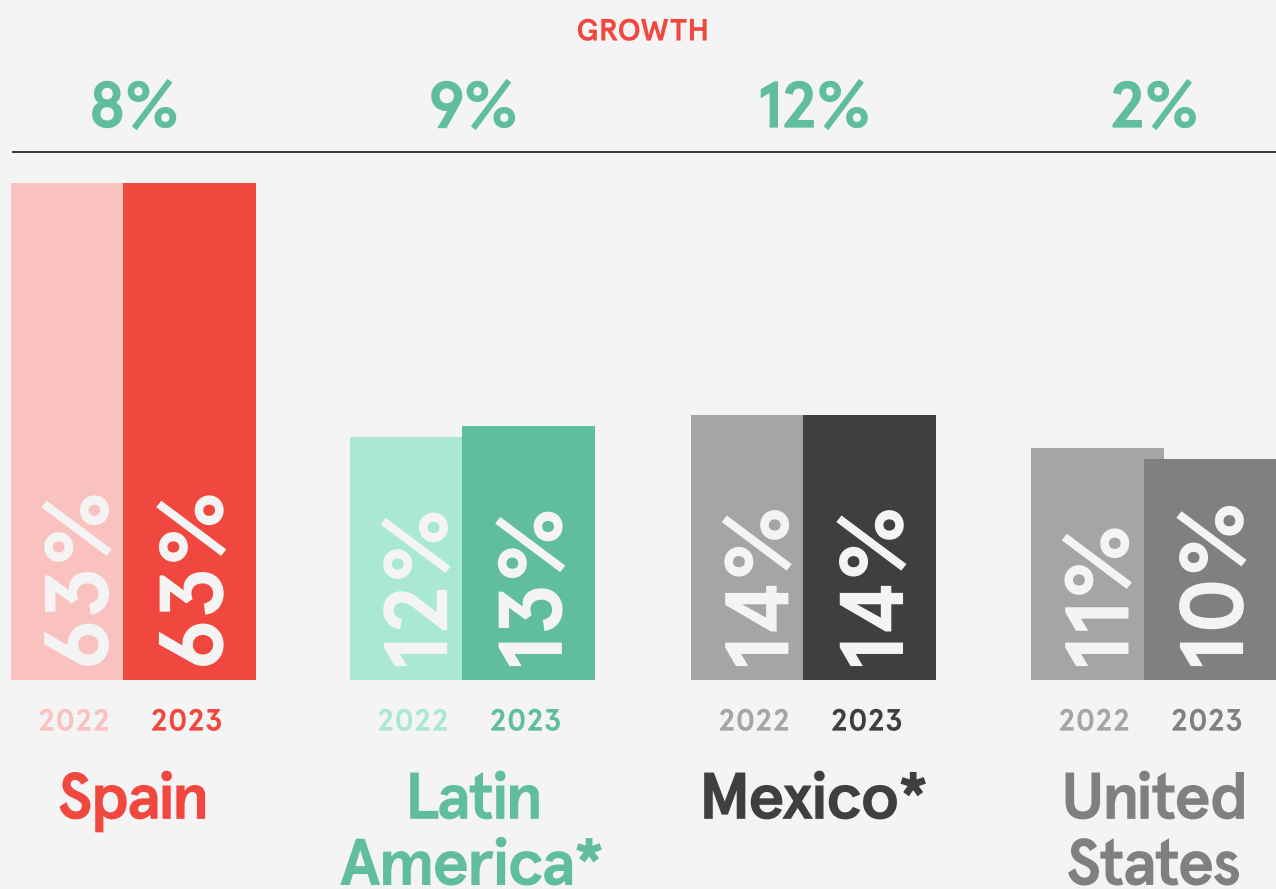
Evolution of ebook sales in 2023

Total market growth

The ebook market grew by **8,6%** in revenue in 2023.

↳ Last year's increase exceeds the 5.7% increase recorded in 2022.

Breakdown of growth by sales regions



* Growth in units is more relevant, but the fluctuation of the exchange rate of Latin American currencies and inflation have a downward effect on the evolution of turnover.

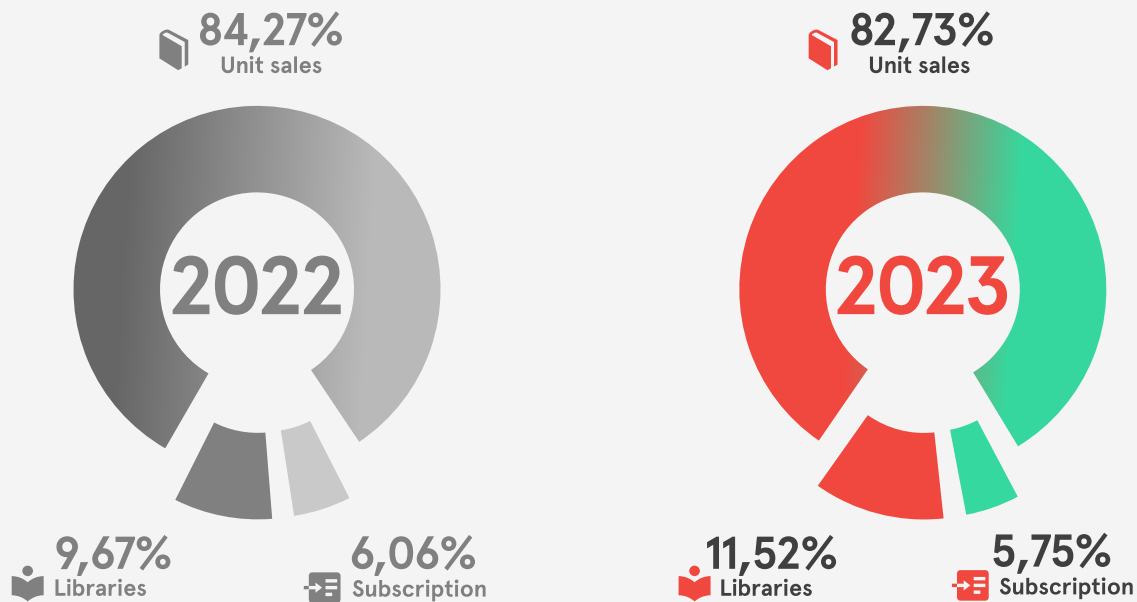
Mexico* was the region that led the growth of the Spanish-language ebook market, with an increase of **12%** over the previous year.

Latin America* experienced an increase of **9%** in the ebook market.

In **Spain**, the ebook market increased by **8%**.

The **United States** market is more static, with growth of **2%** mainly driven by the consumption of Spanish-language content on library platforms.

Specific analysis of ebook sales in Spanish-language markets



Libraries go digital

→ In 2023, eBiblio's investment in license purchases for its libraries grew by 39.68%.

- ↳ This increase only affects **Spanish publishers**.
- ↳ En **Latin America**, library investment in ebooks is decreasing, while in **Mexico it increased** by a modest 3.34%.

We like to buy ebooks

→ Unit sales remain the main source of revenue, with subscription slowing its growth to stabilise at 6%.

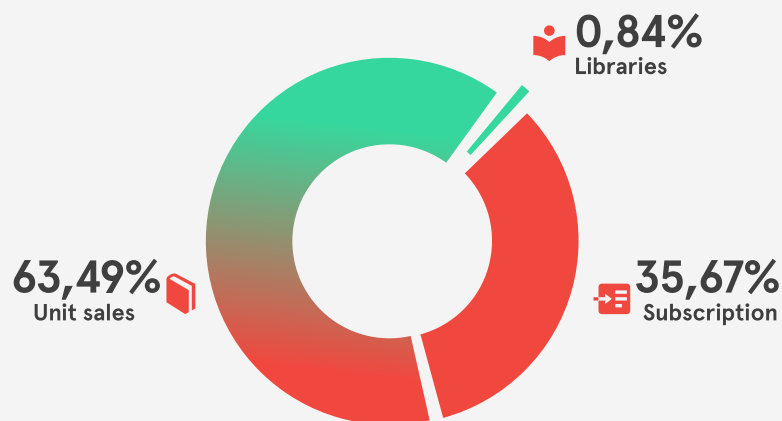
- ↳ The rebranding of Scribd to **Everand** has fuelled the subscription slowdown; the most affected publishers are those in Latin America with non-fiction and technical catalogues.
- ↳ Unit sales revenues rose in all regions: **las Mexican publishers** lead the ranking.

Which catalogues are most profitable in subscription?

These platforms have established themselves as key points of reference for readers of certain literary genres.

↳ Romance literature

According to our market knowledge and experience, this is the standard distribution per business model for a romance literature publisher:



↳ Technical books

The subscription yield of publishers with this profile usually exceeds 10% of their total turnover.



↳ Literary fiction

Users of subscription platforms are increasingly choosing literary fiction as their reading choices for the month.



What trends do we predict?

Subscription platform readers are increasingly opting for works in three literary genres, the consumption of which rose in 2023 and we predict will continue to rise throughout 2024.

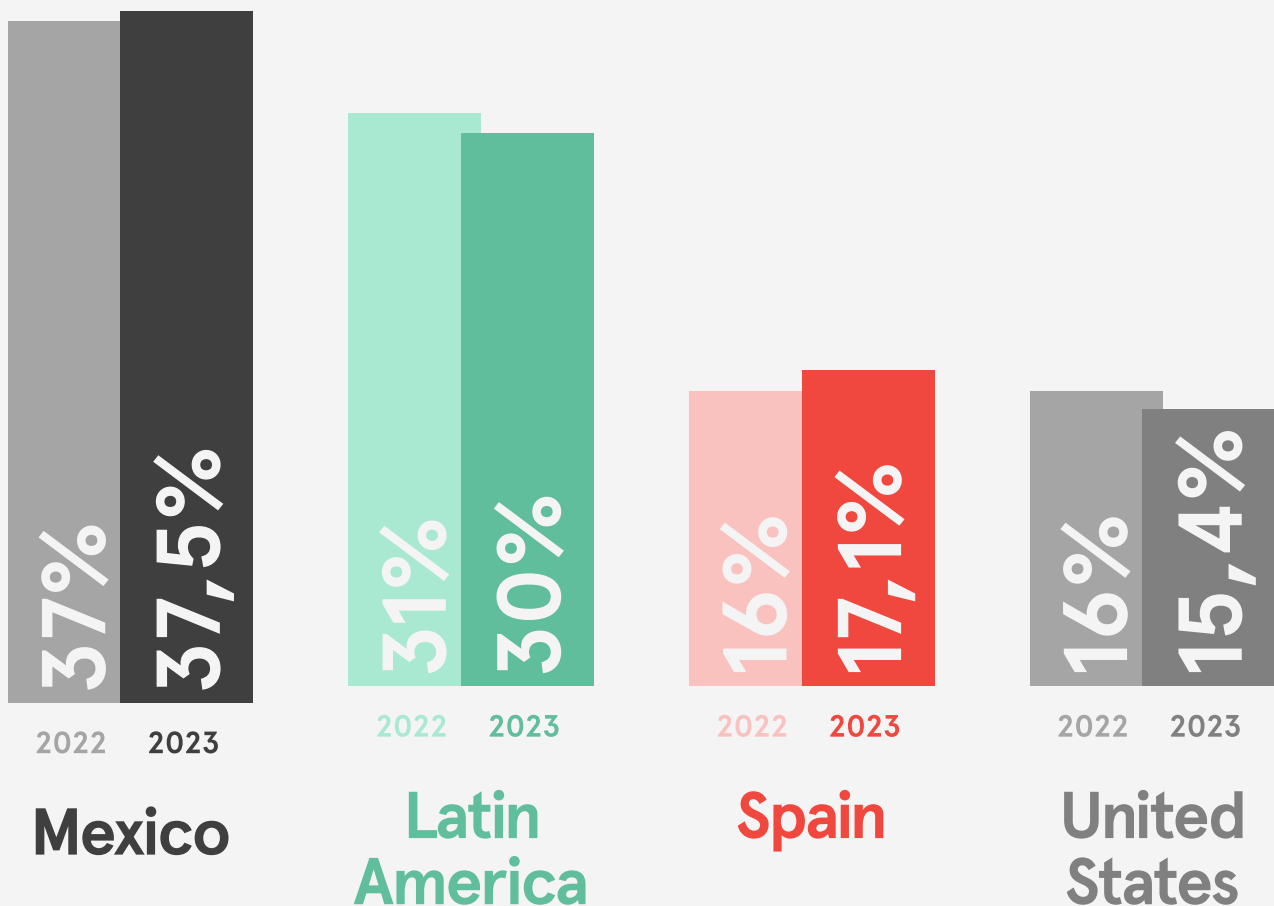
Child and young adult literature

Literary fiction

Business and enterprise

Breakdown of Latin American publishers' ebook sales by region

2023



82% of Latin American publishers' ebook sales are made in the **American Continent**: only 17% are generated in Spain.

Ebook sales by price bands of Spanish publishers

Price range	Sales in 2023	Sales in 2022	Difference
0,00 - 2,99 EUR	2,67%	2,79%	-0,12%
003 - 4,99 EUR	5,87%	6,46%	-0,59%
005 - 7,99 EUR	27,97%	28,82%	-0,85%
008 - 9,99 EUR	21,64%	22,62%	-0,98%
010 - 12,99 EUR	21,36%	19,98%	1,38%
013 - 14,99 EUR	8,22%	7,11%	1,11%
015 - 20,99 EUR	6,45%	6,20%	0,25%
> 20 EUR	5,83%	6,01%	-0,18%

The ebooks that sold the most in 2023 were worth between €5 and €12.99.  70,97% of the titles bought last year were priced in this range.

The fastest growing price ranges are: between €10 and €12.99 and between €13 and €14.99 .

Ebook sales by price bands of Latin American publishers

Price range	Sales in 2023	Sales in 2022	Difference
0,00 - 2,99 EUR	4,27%	3,46%	0,81%
003 - 4,99 EUR	7,10%	8,28%	-1,18%
005 - 7,99 EUR	22,67%	24,36%	-1,69%
008 - 9,99 EUR	19,55%	22,09%	-2,54%
010 - 12,99 EUR	18,41%	18,09%	0,32%
013 - 14,99 EUR	6,93%	8,38%	-1,45%
015 - 20,99 EUR	15,72%	12,00%	3,72%
> 20 EUR	5,35%	3,35%	2,00%

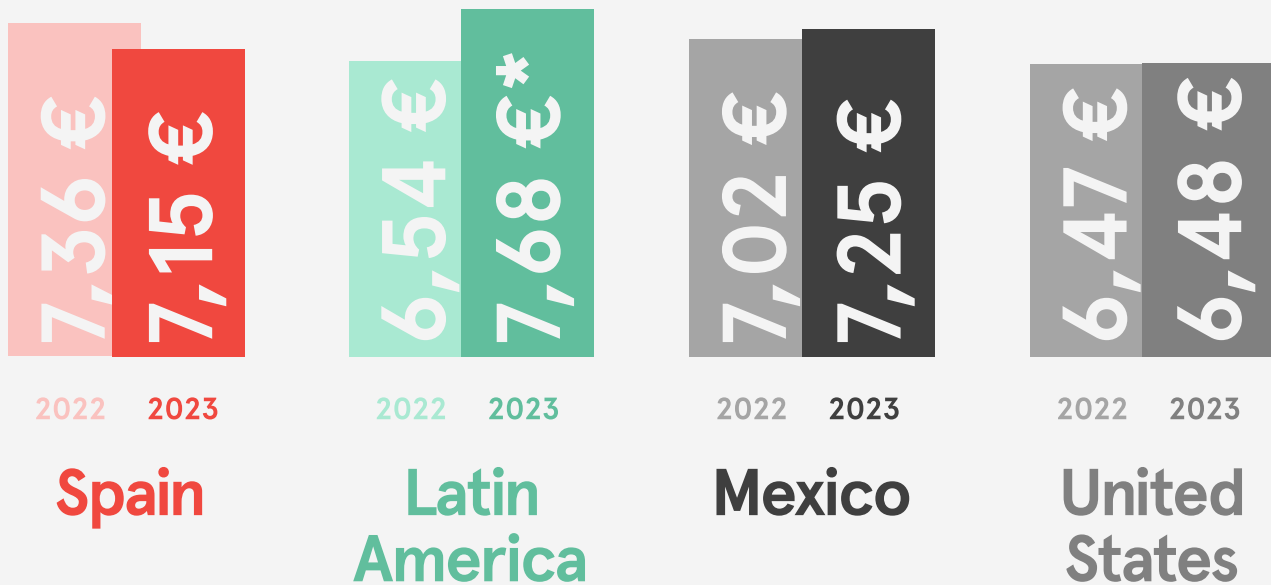
The ebooks that sold the most in 2023 were worth between €5 and €12.99.  60,63% of the titles bought last year were priced in this range.

The fastest growing price ranges are: between €10 and €12.99 and between €13 and €14.99 .

Evolution of the average price of ebooks

The average price of an ebook in 2023 was €7.66

↳ 43 cents above the 2022 average price: €7.23



* The average price of ebooks in Latin America has experienced a spectacular **rise** of €1.14 (+17,43%), which is strongly influenced by exchange rate fluctuations against the euro.

Best-selling genres in Spain

Spain	2022	2023
FICTION	72%	72%
General fiction	41%	41%
Child and young adult	5%	5%
Romantic	13%	13%
Science fiction	3%	3%
Thriller	10%	10%
NON-FICTION	28%	26%
Practical books	13%	12%
Non-fiction	15%	14%

FICTION

Fiction accounts for three quarters of the market, while non-fiction is down two percentage points from 2022.

The literary genre that increased its revenues the most in 2023:

General fiction —→ From 41% to 43% of the total

On the other hand, romance literature had a 1% lower turnover than in 2022

↳ One key point: library license purchases affect this split, as only 1.21% of the genre's revenues come via this channel.

NON-FICTION

Revenues are evenly split between practical books (12%) and general non-fiction (14%).

Best-selling genres in Mexico

MX	2022	2023
FICTION	54%	55%
General fiction	33%	34%
Child and young adult	4%	4%
Romantic	9%	9%
Science fiction	2%	1%
Thriller	6%	7%
NON-FICTION	46%	45%
Practical books	27%	26%
Non-fiction	19%	19%

The market is **very evenly divided** between fiction (55%) and non-fiction (45%), with practical books accounting for 26% of the total.

The **best-selling and most read genres** are:

01 - General fiction

02 - Practical books

03 - Non-fiction

04 - Romantic

05 - Thrillers

The breakdown of turnover by genre remains very stable when comparing data with 2022. The only changes reflected by the market in 2023 are:

UP

1 percentage point:
general fiction and thrillers.

DOWN

1 percentage point:
practical books and science fiction.

Best-selling genres in Latin America

LATAM-ES	2022	2023
FICTION	55%	56%
General fiction	29%	30%
Child and young adult	6%	6%
Romantic	13%	13%
Science fiction	2%	1%
Thriller	5%	6%
NON-FICTION	45%	44%
Practical books	27%	27%
Non-fiction	18%	17%

The Latin American market reflects a situation almost identical to that of Mexico in terms of revenue split: fiction generates 56%, while non-fiction generates 44%.

The **best-selling and most read genres** are:

01 - General fiction

02 - Practical books

03 - Non-fiction

04 - Romantic

05 - Child and young adult

UP

1 percentage point:
general fiction and thrillers.

DOWN

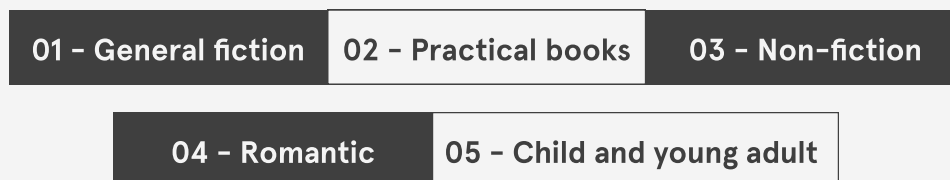
1 percentage point:
non-fiction and science fiction.

Best-selling genres in the United States

US	2022	2023
FICTION	57%	58%
General fiction	34%	36%
Child and young adult	4%	4%
Romantic	10%	10%
Science fiction	2%	1%
Thriller	7%	7%
NON-FICTION	43%	42%
Practical books	23%	22%
Non-fiction	20%	20%

Fiction also dominates this market, with 58% of total revenues.

The best-selling and most read genres are:



UP

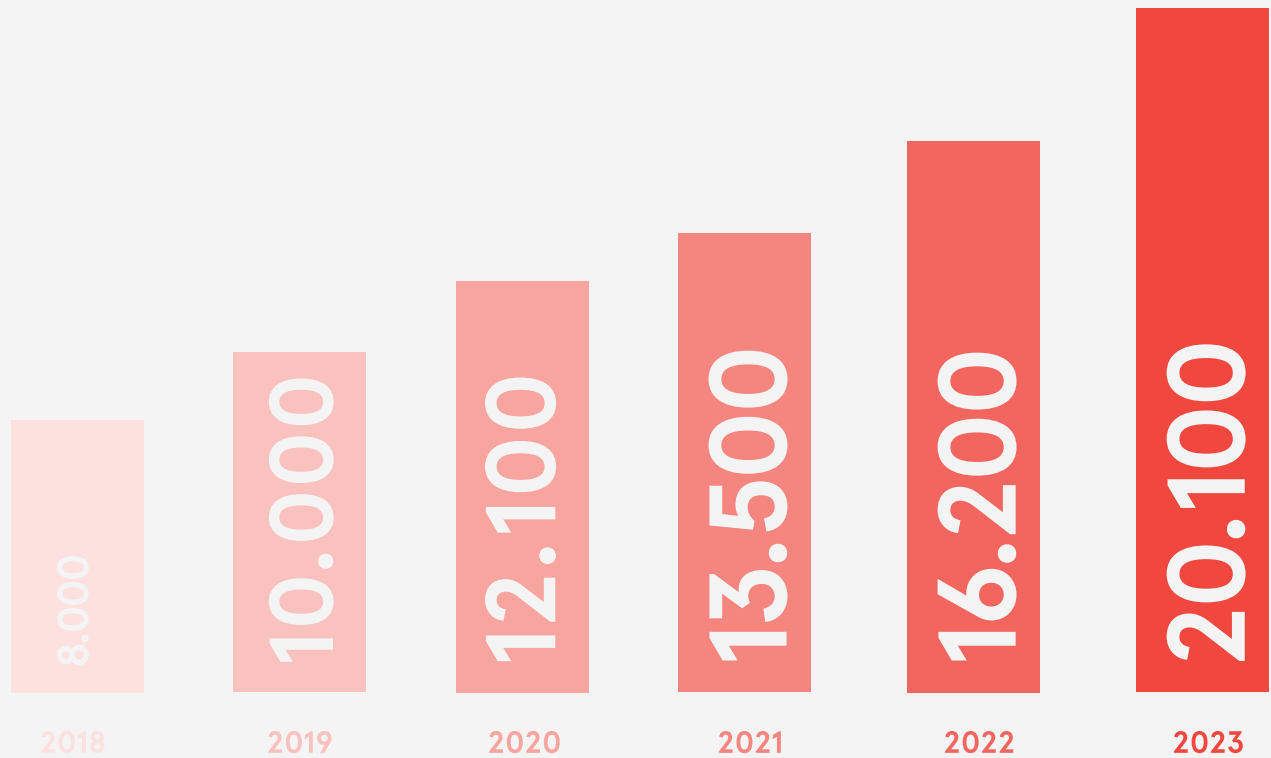
2 percentage points:
general fiction

DOWN

1 percentage point:
practical books, non-fiction,
and science fiction.

Evolution of audiobook sales in 2023

Evolution of the Spanish-language audiobook catalogue



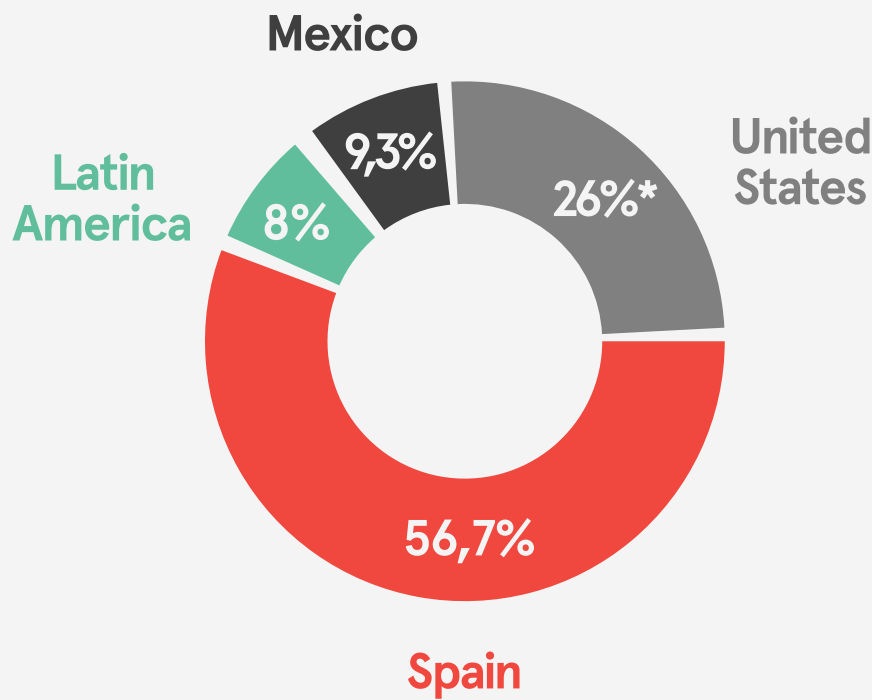
Bookwire estimates that by 2024 the available catalogue of Spanish-language audiobooks will reach **24.120** titles.

Analysis of audiobook sales in Spanish-language markets

The audiobook market grew by **45,7%** in revenue in 2023.

- ▶ Last year's increase is slightly below the 52.81% increase recorded in 2022.
- ▶ As a market that has not yet matured in some regions, turnover is increasing by double digits year after year.

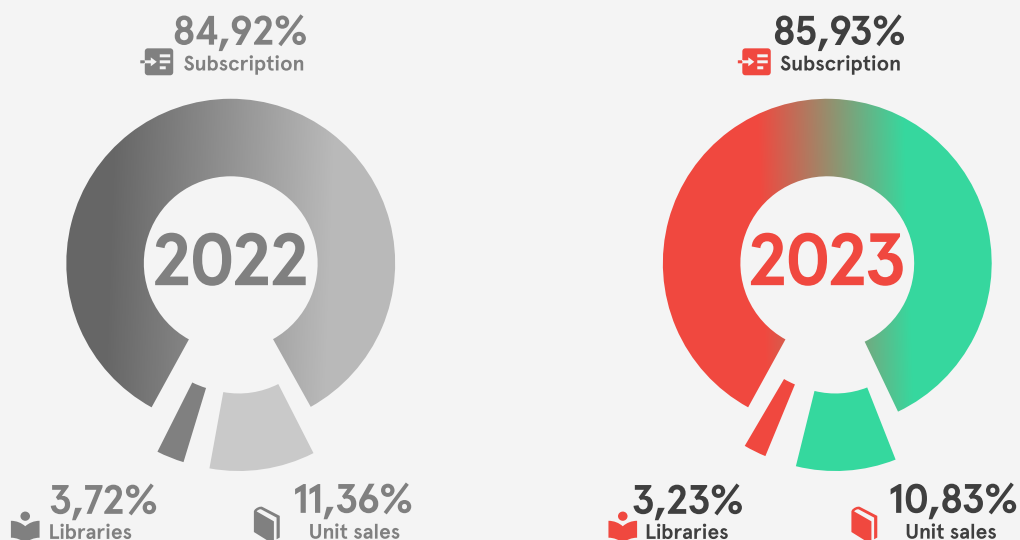
By **region**, the Spanish-language audiobook market share is divided as follows:



* The United States is emerging as the region where the consumption of Spanish-language audiobooks has grown the most.

↳ This is an established market, where listening in this format is fully consolidated. Spain and Latin America, on the other hand, are emerging markets.

Audiobook market breakdown by business model



Subscription continues to lead the market, with a slight increase of 1.01% of total revenues.

Libraries' commitment to the format continues to grow: although their market share is down several tenths compared to 2022, investment has increased, and we expect it to continue to grow in 2024.

Breakdown of growth by sales regions

	GROWTH	SHARE 2022
ES	55%	58%
LATAM-ES	19%	9%
MX	2%	11%
US	67%	22%

The United States has led the growth of the Spanish-language audiobook market, with an increase of **67%** over the previous year.

Spain is in second place in terms of growth, with a **55%** increase.

Latin America with **19%** and Mexico, with **2%**, are the two markets in which the format's growth has been more modest.

Best-selling genres by region

	ES	LATAM	MX	EE.UU.
GENRES				
FICTION	56%	34%	39%	33%
NON-FICTION	44%	66%	61%	67%
FICTION	56%	34%	39%	33%
Fiction	37%	23%	23%	20%
Child and young adult	4%	8%	10%	6%
Romantic	7%	3%	4%	3%
Science fiction	1%	0%	0%	1%
Thriller	7%	0%	2%	3%
NON-FICTION	44%	66%	61%	67%
Practical books	23%	28%	26%	45%
Non-fiction	21%	38%	35%	22%

Average price evolution of audiobooks

The average price of audiobooks in 2023 was €14.85

↳ 17 cents below the 2022 average price: €15.02

Average price of audiobooks, according to the publisher's region of origin.

	AVERAGE PRICE 2023	AVERAGE PRICE 2022	EVOLUTION
Spain	14,28 €	14,51 €	-1,59%
Latin America	15,07 €	14,39 €	4,73%
Mexico	16,43 €	16,64 €	-1,26%
United States	16,79 €	13,80 €	21,67%

Articles

Trends and current events in the audio market

New rules of the game

Some of the major platforms (Audible, Spotify), that were not participating in this business model until now, have launched hybrid models or limited subscriptions to accommodate more audiobook catalogues.

Spotify backs the audiobook

The leading streaming platform has created a limited hourly subscription plan in five English-speaking countries and has reached an agreement with PRH to give its users access to some of its audiobooks.

Main growth opportunity: United States

The range offered by the major publishing groups, as well as the launch of hybrid and limited subscription models, have made the United States market the most promising in terms of audiobook revenue growth.

Independents launch themselves into audio

In 2023, some medium and small publishers consolidated their audio catalogues (Anagrama) and others (Libros del Asteroide, De Conatus, Almadía, Obelisco, Trotalibros, Sirio etc.) rolled out this format, with the financial and technical support of Bookwire and its WAY ("We Audiobook You") programme.

Literary narrative works in audio

In the last year, productions by Almadía, De Conatus, Blatt & Ríos, Gedisa, Fondo de Cultura Económica de México...

Reached many more readers, who put text and production quality first when choosing their next audiobook.

The key to success: simultaneous launch

Multi-format same-day launch achieves revenue growth in all three formats: print, ebook and audiobook.

Publishers already schedule the publication of their titles with this strategy, and launch them in all formats in order to optimise their revenues.

The market needs a boost

The publishing industry is waiting for publicly backed funding schemes to materialise in order to guarantee a variety of content, especially those involving high costs in a market that has not yet fully matured.

What will happen to TTS technology?

More and more Text-to-Speech focused players and software are emerging, offering high quality standards. However, the major audio platforms show resistance to adopting this technology and no change is in sight in the short term, hindering the growth of this form of production.

Off-platform is here

Publishers are reclaiming the licensed rights to audiobook productions, and in many cases, are distributing the files across multiple channels, rather than limiting them to a single platform.

This secures them a new commercial life, greater profitability and, in view of Spotify's forthcoming arrival in Spanish-speaking markets, they retain full control of their catalogue in order to negotiate with the platform.

Bookwire, an international leader in audio distribution and production

From its headquarters in Barcelona, it manages and distributes productions in European and Latin American Spanish, Catalan, French, Italian, English, Portuguese, German, etc.

Publishers benefit from Bookwire's commercial, technical and creative advice to produce their audio catalogue to the highest quality standards.

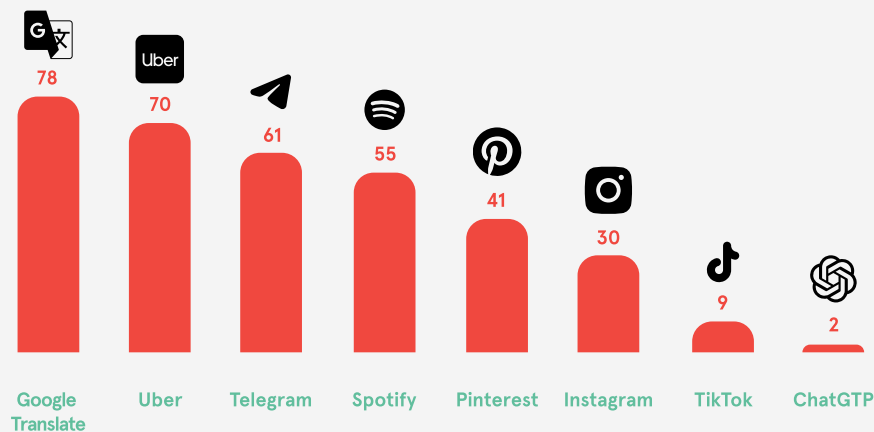
Move 37. Artificial Intelligence in the publishing industry

By Javier del Puerto, Senior Manager Publisher Relations & Services EMEA

Artificial Intelligence (AI) burst into our professional and private lives in 2023, on an unprecedented scale and at an unprecedented speed. ChatGPT, the generative AI chat created by OpenAI that kicked off the mass adoption of this technology, reached **100 million users in just two months**.

Time to reach 100M users

Months to reach 100 million global monthly active users



Source: UBS/Yahoo Finance

The speed has been such that leaders of technology companies have gone from **recommending that children be taught to code in schools** to warning them **not to bother**.

Today, for example, it is already possible to access simultaneous voice translations from your mobile phone, erase a distracted passer-by from the background of a selfie, write with a grammar checker running in the background (or browser extension) and ask a virtual assistant in natural language to suggest where to go on holiday this Easter, within your budget, less than three hours away from the beach, with good weather and less likelihood of your mobile being stolen on the Ramblas.

All of these tasks involve AI, and it is not difficult to identify professions where humans are still employed and paid salaries to perform similar tasks.

On the other hand, the discourse surrounding this technology should not be interpreted as just another example of lobbying, like when the ebook was introduced; it extends far beyond the publishing industry. Its impact, at least at this early stage, would be more akin to the effect of the internet from the 1990s to the present, albeit at an even greater speed.

We will leave the discussion about **P(Doom)** or Extinction Factor, the probability that AI will cause the extinction of humanity, till last; Elon Musk, co-founder in 2015 of OpenAI and board member until 2018, places this **between 20 and 30%**.

In the publishing industry, authors have been the quickest to adopt AI in the **creation** of new **works**, to the point that **last September, Amazon limited the number of books self-published per day**, under the suspicion of receiving a large number of artificially generated titles.

More recently, it withdrew several titles relating to King Charles III of England's cancer diagnosis, **published hours after his condition was announced**, and supposedly created by AI.

Publishers, for their part, have numerous tools at their disposal to integrate AI into their day-to-day work processes, from the **translation, editing and proofreading** of texts to **multiple marketing tasks**, to **creation of cover pages** and **reading reports**.

AI has its roots **in the past**, originating from the same decade in which Elvis released his first album and Tolkien published The Lord of the Rings. However, the radical leap that put it on track to where we are now took place in the early 2010s, the decade of Fifty Shades of Grey and Rosalía's debut. This transformation was thanks to the work of three researchers: Geoffrey Hinton, Yoshua Bengio and Yann LeCun, winners of the Turing Award, often regarded as the Nobel Prize of computer science. They laid the foundation for the AI we use today.

Specifically, there are two main types. The first are Large Language Models (LLMs), capable of modelling high-level abstractions that are then applied in understanding, summarising, generating and predicting text, among other tasks.

And the second are Generative Pre-Trained Transformers (GPTs), a class of LLMs specialising in the generation of text or, in the most advanced models, multimodal (text and images) output, drawing from the vast corpus of content used to train them.

And it is in this corpus that all hell broke loose: tech companies, in the best Silicon Valley tradition of "**move fast and break things**", once again acted first and asked permission later. The systems were trained with pirated books, using all the content the companies could get their hands on, both in the public and private domain, without paying for the right to use it.

This content is known, in cases such as the gigantic catalogues so unoriginally called Books1, Books2 (**used to train ChatGPT**) and Books3 (**used by Meta**), the latter containing more than 190,000 digital books published in the last two decades including titles by Nobel laureates such as Alice Munro, Vargas Llosa or Doris Lessing.

Increasingly (for reasons related to the next paragraph) the corpora used to train these voracious systems are kept secret.

As a result, **publishers, authors and guilds** as well as newspapers and digital media groups have begun to **sue** OpenAI along with Microsoft (its biggest investor) and Meta for illegitimate use of its intellectual property. I say started, because experience has **repeatedly** shown that with **big tech companies, if you don't make a fuss, you won't get paid**, so the way forward is clear.

It would be irresponsibly naïve to expect any of these companies to spontaneously come forward and offer to pay for all the pirated content, present and future, used to train their powerful AI systems.

On the other hand, many publishers are already adjusting their contracts with authors and sales platforms to prepare for future developments, requesting assurances from authors regarding the authenticity of their work and whether it involves AI intervention, which must be declared. Additionally, they are requiring sales platforms to contractually commit to not using their catalogue for AI training without explicit permission (and payment).

For Bookwire, as a leading publishing distribution company, defending the integrity and security of the intellectual property (IP) of our publishing partners is a vital mission.

It forms the basis of a thriving creative ecosystem, where authors, publishers and sales platforms can safely share their ideas, knowing that their work is protected.

We are fully committed to protecting what is most important to the publishing company: the creative works themselves.

And after the ad break, on a final positive note: the extinction of humanity caused by AI.

It's a positive, obviously, because if the time comes, concerns about royalties will take a back seat for the vast majority of publishers and authors...

I'm not saying that we have to work on this hypothesis, but the speed at which AI has progressed in just a year and a half (see, for example, the generation of video from text in **March 2023** and in **February 2024**) makes it difficult to predict where we will be in a decade, but here are some hints.

Jeffrey Katzenberg, founder of DreamWorks Animation, stated months ago that the animation industry will need **less than 10% of its staff** in less than three years.

Elon Musk, in his recent **lawsuit against OpenAI** claims that ChatGPT 4 has already reached AGI (Artificial General Intelligence) level, which is considered to be superior to humans in all aspects.

Although he provides no evidence to support his claim, we witnessed that superiority with another AI eight years ago.

I'm talking about the famous move 37 in the March 2016 best-of-five-games Go tournament showdown between AlphaGo, the AI created by Google's DeepMind, and world champion Lee Sedol.

Brilliantly described by Benjamin Labatut at the end of his latest fascinating novel, MANIAC, **move 37** is a glimpse of what is to come - an act carried out by a human creation, an artefact, which will first surpass us and then leave us far behind, just like a calculator surpasses us in calculating capacity, or a car in speed. This time, however, it surpasses us in something inherently human: intelligence.

Books as symbols: how younger generations understand reading

By Janira Planes Frías

Headphones, baseball cap, bomber jacket with patches, cargo pants and books - lots of books. Books in his bag, his pockets and his hands.

That was the viral airport outfit of Jacob Elordi, an actor who rose to fame thanks to Euphoria and who recently played Elvis Presley in Sofia Coppola's Priscilla.

When Elordi, 26, is asked if he likes to read, **he always answers** that he "reads a lot" and does not hesitate to recommend Kerouac, Sartre and Donna Tart.

TikTok is full of videos talking about the books he has read and what they say about him; that he is sensitive, intellectual and curious.

There's no doubt that Jacob Elordi likes to read, and, at the same time, that this reading side has led to him being publicly classed as representing a **new masculinity**, shedding the image of the controlling, toxic man embodied by Nate, his character in Euphoria.

Under the motto "we learn more from stories that are not our own," model Kaia Gerber, daughter of top model Cindy Crawford, created the "Library Science" book club.

It started as an Instagram account in 2020 during the pandemic, and since then has become **a community** which aims to use reading "as a gateway to some important, albeit difficult, conversations," they explain on their website.

Elordi and Gerber are an example of many others who understand books as beacons of wisdom, a way to escape, form human connections and, now more than ever, as symbols.

The influence of social networks, particularly platforms such as TikTok and Instagram, has been fundamental in this process. On those platforms, books become the protagonists of personal stories, passionate reviews and literary challenges.

Reading lists are shared, ideas are discussed, and communities are formed around specific genres or authors. In this context, books are not only read; they are lived, discussed and, in many cases, idolised. They are an essential part of communities and the way we relate to each other.

The value of the internet lies in serendipity; maybe you didn't know you needed to read something new, but you go on TikTok and a video of a booktoker pops up on your screen recommending a book that you end up loving.

The hyper-segmentation inherent in digital platforms allows Gen Z (and any user) to find specific niches that resonate with their particular interests.

Platforms such as Goodreads, used to publicly rate and review books, and spaces such as BookTok, with billions of views on TikTok, enable close-knit communities to form around genres, authors, or specific topics.

In this ecosystem, literary influencers play a crucial role, not only by recommending readings, but also by encouraging critical discussions. Booktubers and booktokers have become authority figures when it comes to reading trends, guiding their followers to unexpected literary discoveries.

The reason is simple: the authenticity that defines their discourse makes them trustworthy.

If a booktoker tells me that I will like a certain book, it is similar to a friend recommending it to me.

It resonates with us much more than any ad we might see on Instagram.

Once we have decided on our next reading, the way we buy it varies widely.

From local bookshops to online giants such as Amazon (through referral links), the possibilities are countless.

However, there is a growing trend towards supporting independent and second-hand bookshops, driven by the desire for a more personal and less commercialised shopping experience, also generally encouraged by booktubers and booktokers themselves.

The book-purchasing triad is made up of these options: Either you buy directly through the link provided by your trusted booktuber, and carefully placed in the video descriptions by content creators (see the case of Sarah, from Libros para Cambiar de Vida), you choose to physically purchase, or you decide to buy the ebook.

A fourth new purchase method is the audiobook, which has experienced a 45.7% growth in sales compared to 2022 in the Spanish-speaking market.

Never before have so many books been read in so many different ways.

Consumer habits and digital life

The digitalisation of reading has transformed literature consumption habits, especially among younger generations.

Gen Z, characterised by their impatience and lifestyle habits moulded by the context in which they grew up, where instant gratification is always possible, has found in the ebook an ideal solution to their demands.

The ability to purchase a book and start reading it immediately, without having to wait for shipment, is the perfect answer to the desire to start reading that book that people keep talking about on TikTok.

This barrier-free access not only makes shopping easier (and avoids the FOMO of not knowing what book people are talking about), but it also broadens the opportunities to explore new genres and authors with just a few clicks.

Amateur author platforms, with a focus on Wattpad and, less specialised but also used for [fanfic](#), Tumblr, have accustomed Gen Z users to immediate access to large amounts of stories at any given time. Wattpad has not only democratised access to literature, but it has also served as a launch pad for new writers, many of whom have found a loyal audience among younger readers after breaking into the publishing market with their own works.

The popularity of audiobooks among young people reflects a broader trend toward audio content, such as podcasts, which has seen exponential growth in listenership in recent years.

Authenticity, in addition to the flexibility of being able to consume content while doing other things, becomes even more crucial when it comes to audiobooks, particularly those narrated by the authors themselves.

Listening to a writer narrate their own work adds a personal and emotional dimension to the reading experience, allowing listening readers to feel more connected to the story and its characters, resulting in an immersive and authentic experience.

With the amalgamation of online recommendation communities, celebrities and content creators inviting you to read exciting books, and access to books and audiobooks at the click of a button, the reading experience has never been as fun, exciting and diverse as it is today.

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