



# Society. Document. Communication

Journal homepage: <https://sdc-journal.com.ua/en>  
*Society. Document. Communication*, Vol. 11, No. 1, 8-21

**Article's History:** Received: 05.09.2025 Revised: 30.12.2025 Accepted: 29.01.2026 Published: 09.04.2026

UDC 655.4/5:004  
DOI: 10.69587/sdc/1.2026.08

ISSN 2518-7600  
e-ISSN 2524-1060

## Transformation of Ukrainian publishing in the digital age

**Alla Zlenko\***

PhD in Historical Sciences, Professor  
Hryhorii Skovoroda University in Pereiaslav  
08401, 30 Sukhomlynskyi Str., Pereiaslav, Ukraine  
<https://orcid.org/0000-0002-5586-3984>

**Nataliia Dubovyk**

PhD in Political Sciences, Associate Professor  
State University of Telecommunications  
03110, 7 Solomianska Str., Kyiv, Ukraine  
<https://orcid.org/0000-0003-0151-9480>

**Abstract.** The purpose of the study was to analyse the mechanisms of updating the publishing industry under the influence of digital technologies and identify patterns of transition to new formats for the production and distribution of book content. The work was based on an analysis of quantitative indicators, official reports, publications in industry periodicals, and open digital sources. The methodological framework combined a systematic and descriptive-analytical approach, which allowed identifying the relationship between market trends, automation of production processes, and the distribution of electronic formats. The results of the study showed the expansion of the structure of the publishing market. According to the state register, in 2023, there were 302 publishing entities operating in Ukraine, of which 270 were new, while in 2022, their number was only 152. The volume of book production increased by 73%, and the number of circulations – by 203%. In 2024, the number of active publishers exceeded 350, and the total circulation of books reached 33.3 million copies, which indicates a further recovery of the market after the military downturn. There was also an increase in the share of electronic sales: Publishing House 21, Laboratory, and The Old Lion Publishing House reported 15-20% of revenue from digital publications, Yakaboo – 28%, and Vivat – 4.2%. It was revealed that despite the active growth of the electronic segment, printed publications remained the main source of profit since the market for printed books was estimated at about UAH 1.4 billion, while digital – within 70 million. The study also summarised the structure of digital formats and platforms, including Yakaboo, Librarius, Abuk, PocketBook Reader, Kindle Store, Google Play Books & Audiobooks. It was determined that social media, in particular, TikTok and YouTube, became effective promotion channels, and event platforms such as the Book Arsenal ensured professional integration of Ukrainian publishers into the international community. The practical value of the study lies in the possibility of applying its conclusions to develop strategies for digital development of publishing houses, optimise editorial processes and form new approaches to communication with the reader

**Keywords:** electronic formats; distribution; content management; artificial intelligence; online libraries; social networks; subscription

### **Suggested Citation:**

Zlenko, A., & Dubovyk, N. (2026). Transformation of Ukrainian publishing in the digital age. *Society. Document. Communication*, 11(1), 8-21. doi: 10.69587/sdc/1.2026.08.



Copyright © The Author(s). This is an open access article distributed under the terms of the Creative Commons Attribution License 4.0 (<https://creativecommons.org/licenses/by/4.0/>)

\*Corresponding author

## Introduction

The issue of transformation of the Ukrainian publishing industry has become relevant in the context of the growing influence of digital technologies, military challenges, and changes in cultural models of content consumption. The publishing industry has gone through a transition from a stable printing system to a flexible network ecosystem, where digital platforms, user data analytics, and integrated forms of distribution have begun to play a leading role. The need for a comprehensive examination of this process arose because the industry found heterogeneity, with some participants maintaining traditional production schemes, while others switched to electronic models, creating a new market architecture. The development of conceptual boundaries and types of transformations in this area was conducted by V.S. Kiryak (2024). The author identified three main areas of change – organisational, technological, and product – and showed that these areas developed unevenly, forming internal conflicts between the print and digital logic of production. Based on a comparative analysis of industry practices, it was proven that the success of adaptation depended on the integration of technological and communication strategies within a single publishing structure. In the philosophical dimension, Y. Zhang & S. Jin (2023) described the digital age as a megatrend. The obtained conclusions concerned the transformation of social and cultural institutions in the direction of network interaction, where digital capital replaced material resources. This approach allowed considering digitalisation of the publishing industry not as a technical process, but as a socio-cultural transformation that affected the values, forms of work, and perception of information. Empirical market parameters were analysed by O.P. Butenko *et al.* (2024). They established that after 2020, the Ukrainian book market experienced noticeable fluctuations associated with the emergence of independent publishers and an increase in the share of online sales. The researchers concluded that the activation of the electronic segment was not accompanied by the decline of the printing format, but created a hybrid model of the coexistence of both types of products. The regulatory area of transformations was covered by S.O. Karapetyan (2023). The author traced the evolution of the legal field from the post-Soviet model to European approaches that required transparency of licensing, protection of digital rights and standardisation of metadata. It was concluded that the formation of a regulatory framework for electronic publications has become one of the slowest links in the industry's adaptation. Y.S. Yatskiv & Y.V. Didenko (2021) made a contribution to the institutional perspective. Their developments within the National Academy of Sciences of Ukraine outlined mechanisms for supporting the scientific and publishing complex, improving the quality of publications and developing an open access infrastructure. The authors' findings showed that the sustainability of academic

book publishing depended on the balance between traditional peer review and digital knowledge dissemination services. Y.A. Ishchuk & M.L. Varlamova (2024) viewed digitalisation as a component of global creative industries. They proved that the development of e-book publishing created added value at the level of the chain from intellectual property to user communities. According to their conclusions, the competitiveness of Ukrainian publishers depended on the ability to combine economic and cultural mechanisms for creating content. Changes in the professional structure of editorial activities were outlined by O. Gerasimova (2025). The emphasis was placed on adapting editorial functions to cross-media content that combined text, audio, video, and interactive elements. The author found that editors have become digital project coordinators responsible for coordinating the technical and content components of the publication. The issues of design and application of artificial intelligence in publishing were considered by S.A. Vodolazka & T.S. Krainikova (2024). They proved that machine learning tools helped speed up layout and visual optimisation, simultaneously creating ethical dilemmas regarding authorship and transparency of image creation. Their results indicated that the effectiveness of using artificial intelligence depended on the ability of editors to combine automation with human control.

Despite the breadth of these approaches, several issues remained unresolved. There was no comprehensive vision that combined market dynamics, editorial innovations, and platform infrastructure into a common model of the Ukrainian publishing space. There was also a lack of a systematic description of digital distribution channels covering both commercial and open platforms. The study aimed to clarify how digital technologies are changing the structure of the Ukrainian publishing market, editorial processes, and mechanisms for distributing book content. Several consecutive tasks were envisaged to achieve this goal: determining the structure and trends of market changes in the context of digitalisation and military factors; analysing the introduction of digital technologies in production and editorial processes; systematising electronic formats, platforms, and social communication channels for distribution and feedback from the reader.

## Materials and Methods

The examination of the processes of transformation of Ukrainian publishing in the digital age was conducted on the basis of systematic, descriptive and analytical approaches. The work was based on materials recorded in official reports, professional publications, corporate blogs of publishers, scientific articles, and open digital platforms. In the initial stage, statistical and empirical data were collected from official sources: H. Sukhrukova (2024) the and analytical report A. Shurenkova

& O. Prochuhanova (2024). Based on these sources, a quantitative analysis of changes in the market structure was conducted – the dynamics of registration of new entities, output volumes, circulation, and the share of electronic publications in total production. The next stage of the study was devoted to the analysis of internal changes in production and editorial processes. The third stage included a description of the practical implementation of digital technologies in publishing houses in Ukraine. For this purpose, the cases of Laboratory (n.d.), Publishing House 21 (n.d.), and The Old Lion Publishing House (n.d.) companies were considered. The sources were corporate blogs, open comments from publishers' representatives, and analytical articles, in particular P. Gorlach (2024), Total audio! Will audiobooks... (2024). Based on these materials, a comparative description of the share of electronic sales in the revenue structure of various publishers, types of formats (ePub, PDF, audio) and monetisation models (direct sale, subscription, subscription) was conducted.

The fourth stage consisted in systematising data on the use of digital technologies in editorial and production processes. For this purpose, information on the implementation of automatic proofreading systems, metadata processing tools, and content management platforms was summarised. An analytical generalisation of materials was conducted to pinpoint the key challenges of automation, helping identify structural problem areas. During the fifth stage, content analysis with elements of a comparative method was applied, enabling the evaluation of the functional features of platforms, their access models, directory structure, and ways to integrate user services. The analysis of electronic formats and platforms used the official resources of leading Ukrainian services, in particular, Yakaboo (n.d.), Librarius (n.d.) and Abuk (n.d.). In addition, the functionality of PocketBook Reader (n.d.), Kindle Store (n.d.), and Google Play Books & Audiobooks (n.d.), applications were accounted for, which provided for comparing access models and features of their directories. The sixth stage concerned the assessment of social and communication mechanisms of digital book publishing. The sources were materials about the media activity of publishers in TikTok, YouTube, and during the events of the Book Arsenal 2023-2025 (M. Kabatsiy... 2024; V. Rudzinska, 2025; Results of the XIII Book..., 2025). A qualitative content analysis was applied to specify forms of interaction between publishers and the audience, types of communication strategies, and ways to promote book content in the digital environment. Popularisation formats such as booktoks, video reviews, and professional meetings of publishers with foreign agents were analysed. A synthetic interpretation method was used to summarise the results, enabling the combination of statistical data, descriptive observations, and examples of industry practices into a single model.

## Results

### Transformation of the publishing market in the context of digitalisation

Since the mid-2010s, Ukraine has seen a gradual but noticeable transformation of the publishing market structure due to the rapid development of digital technologies. Traditional large printing houses are gradually losing exclusivity in their production and distribution processes to the benefit of new players – independent and digital platforms. The latter are able to adapt more freely to changes, respond more flexibly to audience requests, and use minimal infrastructure (for example, cloud services, distribution over the internet). In a structural sense, this manifests itself in several ways. Firstly, some major publishers create their own digital divisions or subsidiary brands that specialise exclusively in e-formats, while maintaining the traditional print wing. Secondly, there are publishing houses that initially work as digital platforms or startups – without a large print base: they are engaged in the purchase of rights, layout, and distribution of digital publications. For example, the publishing house Laboratory (n.d.), founded in 2020, positions itself as multi-format (printed books, e-books, audiobooks). Such players can implement innovative models more flexibly and respond faster to changes in readers' practices. A shift in the structure also occurs at the level of the number of market participants. According to sources, in 2023, in the State Register of publishers (n.d.), 302 subjects were introduced, of which 270 were new (as of 2023, in 2022, there were only 152 of them). In 2024, the number of active publishers in Ukraine exceeded 350, and the total circulation of books was approximately 33.3 million copies (Sukhorukova, 2024). This increase indicates the entry of new entities, in particular, small and flexible ones, into the publishing space. Therewith, the publishing industry in general shows an increase in the volume of products: in 2023, the volume of book output increased by 73% compared to 2022, and the number of circulations – by 203%. It is estimated that the volume of the book products market in 2024 amounted to about UAH 8 billion (Ukrainians bought 33 mln books..., 2025). In the issue of the ratio of print and digital publications, there is a clear trend towards an increase in the share of digital formats. For example, as of the end of 2017, 33% of the surveyed Ukrainian publishers stated that they produced e-books, which was recorded as part of a study conducted by the Ukrainian Association of publishers and book distributors (Zhenchenko, 2019). Often these electronic versions were printed copies-static formats with a fixed layout (86.4% of cases) or with a "smooth layout" (18.2%) – that is, those that can be adjusted to the screen. In other words, at an early stage of digitalisation, most publishers simply converted already printed texts.

In Ukraine, in 2024, printed books remained the leading reading format, while electronic and audio retained relatively niche positions. However, the share of digital

sales in publishers that are actively developing them is gradually growing. For example, Publishing House 21 (n.d.), Laboratory (n.d.), The Old Lion Publishing House (n.d.) noted that e-books accounted for 15-20% of revenue. Yakaboo (n.d.) (together with audiobooks) reports a share of up to 28%. Thereby, in the publishing house Vivat (n.d.), the share of digital sales is 4.2%. KSD (n.d.) in 2024, sold more e-books in five months than in the whole of 2022, accounting for 65% of the volume of 2023 (Gorlach, 2024). As for audiobooks, they are still a less significant segment. It is estimated that sales of audiobooks are between 5 and 10% compared to the circulation of paper books (Total audio! Will audiobooks..., 2024). Although this indicator is still low, it points to a gradual diversification of content forms. According to a study by the Ukrainian Institute of Books and Info Sapiens, most adult readers preferred printed publications. In the same study, it was stressed that reading indicators in the Ukrainian language are growing, and the number of those who regularly read books is also increasing (Shurenkova & Prochuhanova, 2024). The Yakaboo platform reported steady growth in sales of electronic and audiobooks, although the company does not disclose the exact share of these segments in revenue. Additionally, in its corporate blog, Yakaboo stated that the digital segment remains one of the most dynamic areas of development (Yakaboo in 2024: Growth..., 2024). The data show a combination of stable print dominance and a gradual strengthening of the position of digital formats, without detailed disclosure of shares for individual publishers. Thus, despite the development of digital formats, the dominance of the print market remains substantial in terms of volume and financial indicators. According to one of the leading retailers, the volume of the electronic market in Ukraine is about 70 million UAH, while the market of printed books is about 1.4 billion UAH (Melnik, 2023). This disparity demonstrates that the digital segment is still an addition, rather than the dominant format. However, in the face of military challenges, digital content has received an unexpected boost. One of the reasons was the frequent power outages and the inability to physically move to bookstores or libraries: the digital format allows reading on devices independently. According to the Ukrainian Institute for the Future, in 2022-2023, 17% of respondents bought e-books, which is more than in 2020 (5%) (Report on the results..., 2023). According to the results of the All-Ukrainian survey Info Sapiens in September 2024, 2% of adult respondents purchased at least one e-book under the three-month measurement window, while 97% did not make such purchases (Shurenkova & Prochuhanova, 2024).

In the context of the specialisation of publishers, there was not just an expansion of the range, but the formation of format niches focused on different models of content consumption. Some publishers work mainly with electronic formats, concentrating on the release of adaptive ePub files and PDF versions that are correctly

displayed on mobile devices. Examples include electronic collections of fiction and non-fiction literature presented in the Laboratory (n.d.) publishing house, which positions itself as a multi-format project and releases digital versions in parallel with printed ones. Another group of publishers focused on audiobooks: such series were actively developed in the catalogues of the Old Lion Publishing House (n.d.) and Publishing House 21 (n.d.). The presence of a stable audience of audio formats stimulated investment in studio recording and the launch of thematic audio lines. A separate layer of the market consists of publishing houses that implement multimedia and interactive solutions. This segment is represented in the educational sphere: interactive manuals created on the basis of video materials, animations, tests, and additional digital modules were distributed in the format of electronic textbooks developed on the basis of specialised electronic platforms. Such products make educational content more dynamic and adaptive to remote formats, which is critical in the face of military restrictions. Textbook publishers are active in this niche. Specifically, Genesa began systematically offering free PDF versions of its printed textbooks to provide access to the material in the face of logistics disruptions and the need for distance learning (Electronic textbooks, n.d.). These electronic textbooks, in addition to duplicating the basic content, contained additional explanatory elements, illustrative diagrams, and interactive fragments that were used in school practice along with printed analogues. Multimedia tools are also actively used in publications focused on school and extracurricular programmes. For example, e-learning complexes integrated with video tutorials and animations are already an integral application to printed publications of certain educational projects (Interactive textbooks (video), n.d.).

Of great importance is the impact of a full-scale war on the publishing sphere. As a result of the hostilities, some publishers lost access to their premises, logistics chains, or equipment. There was a need to relocate businesses to safer regions, which was accompanied by additional costs, adaptation, and risks. Relocated enterprises face problems of access to financing, loss of suppliers, lack of qualified personnel, along with difficulties in restoring infrastructure in a new location (Polishchuk *et al.*, 2025). In a publishing context, this means that those who were forced to migrate preferred digital formats because they were less dependent on physical infrastructure. For example, the production and distribution of electronic versions is mostly conducted remotely, without the need for printing houses or storage of large batches. This provides flexibility and minimises logistics risks. In addition, the war has accelerated the use of digital platforms as a means of preserving cultural content and providing access to books in a war zone or during evacuation. If the physical premises of bookstores were destroyed or inaccessible, online versions became the only way to deliver the text product

to the reader. This transition has also spurred changes in business models: publishers are increasingly using licenses, subscriptions, and pay-per-view models, or digital content subscriptions that provide flexibility in an unstable infrastructure.

### Digital technologies in production and editorial processes

In the publishing industry, the introduction of technologies that automate editorial operations, redefine the role of editors, and open up opportunities for using artificial intelligence and analytics to predict readers' interests is becoming increasingly noticeable. In this context, automation covers such processes as layout, proofreading, project management – while its potential is accompanied by certain challenges related to the unification of text, the loss of individual style and the reduction of people in the chains of work. The profile of editorial work is also changing: from classical editing to content management, curating digital formats, and controlling metadata consistency (Andriushchenko & Berezhna, 2024). The use of artificial intelligence and big data analysis in production processes encourages publishers to better understand the audience and adapt products at the personalisation level. In particular, automation of layout and proofreading can speed up the work of publishers. Automatic text formatting systems-with style templates, built-in typography and structural organisation rules, allow reducing the contribution of manual work. In such

systems, some proofreading tasks can be performed by algorithms that detect typos, missing letters, or formatting incompatibilities (for example, uneven margins or different header styles). In journalistic and scientific publications, researchers already use artificial intelligence-based tools to automatically proofread texts and stylistically edit them (more than standard editors) while maintaining consistency of style and tone for academic writing purposes. For example, NLP (Natural Language Processing) tools integrate grammar matching checks, punctuation, stylistic recommendations, and even sentence rearrangement (taking into account the purpose of communication) (Kousha & Thelwall, 2024).

In the field of book publishing and publishing production, project management automation is mainly implemented through digital management systems (project management) and CRM platforms that coordinate the stages of editing, design, printing, and distribution (Rodzvilla, 2024). This approach allows tracking task status, deadlines, responsibilities, and communication between authors, editors, illustrators, and designers in a single interface. This reduces the risk of data loss or duplication of resources and simplifies control over the execution chain. Thereby, it is important to integrate such systems with tools for automatic proofreading, version generation, or building electronic formats in order to avoid gaps between stages and ensure the integrity of content. In the process of automation in editorial and publishing work, several key challenges arise (Table 1).

**Table 1.** Challenges of automation of editorial and publishing processes and possible ways to overcome them

Challenge	Core issue	Possible solutions
<b>Standardisation of texts</b>	Algorithms require formalised rules (style patterns, formatting, citation) that can unify texts and reduce the scope for creative or individual characteristics of the author.	<ul style="list-style-type: none"> <li>✓ Use flexible templates with the ability to customise for different genres.</li> <li>✓ Involving the editor for final stylistic verification.</li> <li>✓ Development of combined algorithms that take into account stylistic differences.</li> </ul>
<b>Risk of loss of uniqueness</b>	Algorithms for reformulating or optimising sentences can blur the author's style, reduce the tone or character of the text, which is critical for artistic and creative genres.	<ul style="list-style-type: none"> <li>✓ Installation of limited intervention of algorithms (for example, only technical edits).</li> <li>✓ Using AI as an auxiliary tool, not a final editor.</li> <li>✓ Clear recommendations to authors and editors regarding the preservation of the author's style.</li> </ul>
<b>Reduction of personnel functions</b>	Algorithmic optimisation reduces the need for manual work of editors, proofreaders, and designers, which can lead to loss of competence and reduced quality in the case of complex or non-standard texts.	<ul style="list-style-type: none"> <li>✓ Retraining of personnel for working with digital tools.</li> <li>✓ Transfer of functions to new areas (content management, working with metadata, multimedia).</li> <li>✓ Implementation of combined models, where algorithms perform routine tasks, and a person controls the quality.</li> </ul>

Source: compiled by the authors on the basis of S.P. Horbach & W. Halffman (2020), K. Kousha & M. Thelwall (2024)

Table 1 describes the structural consequences of the introduction of automated technologies in editorial and publishing processes and demonstrates that their impact extended simultaneously to the content, organisational, and professional levels. It records the transition from traditional control procedures to models in which algorithmic solutions partially determined the rhythm and nature of text processing. The presented

problems indicate a change in the balance between technical optimisation and the need to preserve semantic integrity, which required the adaptation of internal editorial approaches. The proposed workarounds highlight the need to integrate automated operations into hybrid models, where key content decisions remain within the realm of human responsibility. Thus, the effectiveness of automation was determined not only by

the capabilities of algorithms but also by the ability of editorial structures to adjust their own standards and production practices. Automation in publishing processes is a factor in changing the entire organisational logic of editorial offices, rather than just a technical tool. Its implementation requires the integration of technological and humanitarian competencies: editors must work not only with text, but also with algorithms, metadata, and content management systems. This contributes to the formation of new professional profiles that combine knowledge of language culture and digital technologies. In addition, automation increases the dependence of publishers on high-quality software configuration, because even minor errors in algorithms can have large-scale consequences for the entire body of publications. Ultimately, the balance between technical capabilities and human expertise becomes a key factor in efficiency: technology provides speed and unification, while the human factor guarantees the content flexibility and cultural relevance of the product. In this context, the role of editors is transformed. Instead of focusing solely on manual error correction and lexical intervention, they are increasingly working as content managers, digital text version coordinators, and are responsible for metadata, formatting standards, media element matching, quality control of automatic changes, and text adaptation to different platforms. They perform the functions of validating automatic corrections, controlling stylistic consistency, checking the integration of multimedia inserts, and converting content to various formats (PDF, ePub, HTML).

With the growing volume of data and metadata about readers, publishers are increasingly using big data analysis and machine learning tools to predict readers' interests and adapt product strategies. For example, a publication can analyse behavioural data (frequency of views, clicks, time spent on a page) from the sales platform to identify topics that are gaining popularity and predict potential bestsellers. Audience clustering algorithms are also used, which segment readers by interests, age, or consumption style, and form recommendation modules or editorial decisions based on them. In the publishing field, such approaches have already been covered in the context of academic and scientific writing, where AI can optimise suggestions to reviewers, structure metadata, and improve search indexing of articles (Sytnyk, 2024). Notably, the use of artificial intelligence in editorial work has its limitations. Not all adjustments can be made algorithmically – algorithms are often weaker in interpretive, contextual cases (for example, metaphors, cultural allusions, subtle stylistic nuances). There is also an ethical issue: automatic changes may disregard the author's intention or style, and responsibility for the final text should remain with the human being.

#### **Electronic formats, online platforms, and social communications**

In Ukraine, digital formats cover three large blocks: text e-books and audiobooks for mass reading; multimedia and interactive publications (primarily in the educational segment); distribution platforms and aggregators that form the access infrastructure (Table 2).

**Table 2. Structure of digital formats in Ukraine, their features and advantages**

<b>Main block</b>	<b>Description</b>	<b>Features</b>	<b>Advantages</b>
<b>E-books and audiobooks for mass reading (1)</b>	Digital editions in ePub, PDF, MOBI and audio formats are available through mobile applications and platforms (Yakaboo, Librarius, Abuk).	<ul style="list-style-type: none"> <li>✓ Support for multiple formats and offline access.</li> <li>✓ Ability to sync between devices.               <ul style="list-style-type: none"> <li>✓ Availability of local and international catalogues.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>✓ Reduce printing and logistics costs.</li> <li>✓ Wider accessibility for users anywhere.</li> <li>✓ Increased engagement of the audience that consumes content in various formats.</li> </ul>
<b>Multimedia and interactive publications (educational segment) (2)</b>	Electronic textbooks, tutorials with integrated video, audio, AR/VR components. Examples: Genesa, Osvita.	<ul style="list-style-type: none"> <li>✓ Interactivity and dynamic content.</li> <li>✓ Ability to adapt to training platforms.</li> <li>✓ Additional multimedia functions (tests, illustrations, animations).</li> </ul>	<ul style="list-style-type: none"> <li>✓ Improving the quality of the educational process.</li> <li>✓ Optimisation of perception of complex information.</li> <li>✓ Support for distance learning and inclusion.</li> </ul>
<b>Distribution platforms and aggregators (3)</b>	Online book distribution systems (Yakaboo, Librarius, Google Play Books & Audiobooks, Kindle). They form a digital infrastructure for publishers and readers.	<ul style="list-style-type: none"> <li>✓ Centralised content access system.</li> <li>✓ Mechanisms for DRM protection and analytics of user data.</li> <li>✓ Integration with payment systems.</li> </ul>	<ul style="list-style-type: none"> <li>✓ Expanding the sales market for publishers.</li> <li>✓ Content consumption analytics.</li> <li>✓ Simplified access to Ukrainian books abroad.</li> </ul>

Source: compiled by the authors on the basis of the H. Sukhorukova (2024), A. Shurenkova & O. Prochuhanova (2024)

Table 2 summarises the multi-level structure of digital formats formed in the Ukrainian publishing industry, which shows that each segment of digital content performed excellent functions in the book distribution ecosystem. The distribution between mass-reading products,

educational resources, and infrastructure services that provided technical conditions for accessing content was recorded. The presented grouping indicates that digitalisation was not limited to the emergence of an alternative to printed books, but created an independent system

of formats with different production and use logic. This structural differentiation allowed for tracing how digital solutions worked at different levels: from daily text consumption to integrating complex educational products and building distribution channels. The first block includes the growth of the catalogue of electronic and audiobooks in National applications: for example, Google Play stated that the Yakaboo mobile application provides access to more than 20 thousand electronic and audiobooks and is positioned as the largest electronic library in Ukraine; the application is available on iOS and Android and supports offline reading and listening, which is critical for the continuity of access during infrastructure failures (Yakaboo: Read/listen..., n.d.). The second block – multimedia and interactive materials – is largely represented in the educational segment: national platforms, in particular, Librarius (n.d.) emphasise the secure file format model and mobile access, and offline/online operation; in addition, the service, starting in 2021, reported a library with thousands of works and a gradual transition to an audio and subscription model (Meri, 2021). Among aggregators and international platforms that are relevant for Ukrainian users, the key ones remain Kindle Store (n.d.) and Google Play Books & Audiobooks (n.d.). The Kindle Store works with its own formats (AZW/AZW3/KFX), has a wide geographical availability, and offers models like Kindle Unlimited; DRM specifics make it difficult to port content between devices. Thereby, in 2025, Amazon announced the termination of the “Download & Transfer via USB” function, which affects the ability to locally back up purchased books and further emphasises the dependence of users on closed ecosystems (Amazon’s killing..., 2025). Google Play Books & Audiobooks, in turn, provides a single library for e-books and audio on different operating systems (Android, iOS) with offline mode and synchronisation, which simplifies promotions and access of Ukrainian readers outside of specialised applications.

Online libraries and open access services in Ukraine form a separate layer of infrastructure. The National Library of Ukraine named after V.I. Vernadsky (NBUV) (n.d.) supports digital collections (electronic catalogue, Digital library, resource Ukrainika) that provide open access to digitised funds and scientific periodicals; these resources serve as a cultural and scientific depository and often serve as a reference source for bibliography. In the segment of fiction and humanitarian literature, free access is provided by the Chtyvo (n.d.) e-library, which positions itself as an online library of Ukrainian-language works. Such services increase the cultural visibility of texts and keep the reader in the Ukrainian Information field, but at the same time create tasks for commercial publishers to correctly license, delineate rights and build hybrid monetisation models (for example, part of the catalogue is publicly available, part – commercial releases with added value in the form of audio, annotated publications, etc.). Event infrastructure plays the role of a point

of concentration for digital formats and professional contacts. In 2024 (30 May – 2 June), Kyiv’s Book Arsenal attracted 35,000 visitors (compared to 28,000 in 2023), featured 100 Ukrainian publishers and 5 bookshops, and hosted over 160 events (including thematic exhibition projects) (“Book Arsenal-2024” was... 2024). In 2024, the festival launched the Book Arsenal fellowship program (2024) – a B2B mechanism that invited seven publishers/agents from seven European countries for meetings on rights and cooperation, creating a channel for Ukrainian electronic and audio products to enter adjacent markets (Kabatsiy, 2024). According to the results of 2025, the organisers reported on more than 200 events and ~30 thousand visitors, which indicates a stable professional demand for the platform for rights, merchandising and technological presentations (in particular, for audio/e-formats) (Results of the XIII Book..., 2025).

The development of local platforms is accompanied by a variety of products and business models. Librarius (n.d.) works as an application/library with elements of DRM (its own secure format) and offers rental or purchase of e-books, emphasising the focus on combating piracy; however, reviews for readers emphasise that the closed format makes it difficult to export files to third-party readers (e.g., e-ink devices). Yakaboo (n.d.), in addition to retail, holds the publishing division Yakaboo Publishing, which participates in leading Ukrainian book fairs, in particular, the “Book Arsenal”, and works with a niche non-fiction offer (mainly projects on information hygiene, health, financial literacy). Such examples show that local players combine the roles of retailers, publishers, aggregators, and app owners, providing a full cycle – from contracting rights to delivering content to mobile ecosystems. Audio platforms have formed a separate segment of digital infrastructure focused on the consumption of book content in audio format and separated from text-centric services. The Abuk (n.d.) app functions as a specialised service for playing audiobooks, which provides catalogue ordering, support for stable access, and the possibility of serial placement of audio products. PocketBook Reader (n.d.) supports a combined usage model, allowing users to read electronic texts and listen to audio files, which enables its use on various types of devices, including e-ink readers. The functioning of these services expands the existing digital distribution channels and contributes to the structural separation of audio format as an independent component of the market. The interaction of multiple platforms creates prerequisites for the accumulation of data on audio content consumption patterns, which provides for considering the audio segment as a stable element of the digital ecosystem of book publishing. Social media and digital marketing work as a multiplier of demand for electronic formats. In TikTok (BookTok), Ukrainian users form niche communities where they explicate preferences and launch waves of recommendations; collections of Ukrainian booktokers, I. Yurchenko (2022), recorded

the appearance of specialised accounts associated with publishing SMM teams or independent reviewers, which contributes to the organic coverage of new products and the catalogue. In the YouTube segment Ukrainian BookTube/Shorts covers both large generalising videos (“the best/worst books of the year”) and thematic analytical channels; in particular, the Speka media review highlights the channel PROLIT (Yulia Tipusiak) as an example of educational content with reviews, trend analysis and discussions about the book market (Rudzinska, 2025). The presence of a stable pool of video blogs/books means that some of the publishers’ marketing activities are moving to the format of partnerships with creators who show “unboxings”, readers’ diaries, and collections of content, which encourages transitions to applications and conversion to subscriptions/purchases. Project events such as Book Arsenal integrate offline interactions with digital delivery; the presence of large platforms and publishers within the event guarantees a quick transfer of interest to online sales and expands the networks of rights holders for digital releases. The Book Arsenal fellowship program (2024) provided targeted meetings with rights holders, which is the basis for subsequent broadcasts of the catalogue of Ukrainian e-books and audiobooks to other markets through local aggregators, library services, or global stores. Notably, the interaction between platforms and open access is not zero-sum. Scientific and cultural digital libraries (NBUV, Ukrainika) perform the function of long-term preservation and citation, while commercial applications solve the tasks of convenience, recommendations, and monetisation. For a publisher, these are different channels of the same ecosystem: OA (Open Access) collections increase the visibility of authors and topics, while commercial platforms convert interest into sales; OA analytics in science shows that the growth of open access can redistribute traffic sources and requires updating communication strategies. In the practice of Ukrainian applications (e.g., Librarius), technical solutions such as banning the export of files from the application (to limit piracy) co-exist with offline reading modes, which aligns the protection of rights with the needs of users in unstable connection conditions.

As for AR/VR (Augmented Reality/Virtual Reality) and interactive solutions for mass book reading, in Ukraine they are still concentrated mainly in education and niche projects; profile cases are more inherent in educational platforms and the textbook segment, while mass retail platforms rely on expanding the audio catalogue and improving recommendations/mobile UX (User Experience). This is consistent with global dynamics: the market is growing at the expense of subscriptions and recommendation mechanics, rather than urgent mass migration to AR/VR books. Confirmation of priorities is the development of subscriptions (for example, Kindle Unlimited (n.d.)), along with the promotional activities of local services (opening access, affiliate programmes

during crises and events). Social networks create a measure of rapid demand testing for publishers and platforms: videos of “top books of the year/results of the half-year” in the Ukrainian segment of YouTube/Shorts regularly collect thousands of views; regardless of the ratings of specific bloggers, such reviews serve as aggregators of demand signals (BooksVIT, 2024; Bookmark – blog about books, 2024). In TikTok, Ukrainian collections of booktokers record the activity of accounts associated with both publishing SMM teams and independent readers; for the publisher, this means micro-segmentation and the possibility of A/B tests of creatives (covers, “hooks”, quotes) before launching digital releases.

Thus, the development of digital formats and distribution channels in Ukraine indicates the gradual formation of an independent ecosystem of book publishing, where technical, communication, and analytical elements interact as a single cycle. Publishers are increasingly integrating electronic tools not as an auxiliary resource, but as a strategic component of publishing policy. Thereby, the market is moving from a model of simple digital duplication of paper books to creating content designed directly for the online environment. This changes the role of authors and editors who must work in an interdisciplinary field – from text engineering to user analytics. A new type of reader interaction is being formed, based on a constant dialogue between the platform and the user. The digital transformation of book publishing in Ukraine appears not only as a technological update but also as a change in the cultural model of production and consumption of texts.

## Discussion

The results confirmed that the digitalisation of the Ukrainian publishing market took place as a gradual but systematic process, in which the growth of the role of online platforms was accompanied by the transformation of business models and editorial functions. This approach was consistent with the conclusions of J.B. Thompson (2021), who pointed out that the global publishing industry was going through a similar stage of transition from a material to a hybrid structure, where electronic formats co-existed with print, but changed the logic of distribution. In the British context, digital publications appeared as a reaction to technological pressures and changes in consumer habits, while in Ukraine, the impetus was the crisis of physical infrastructure due to the war. Both cases showed that digitalisation did not displace printing, rather reformatted its role. However, in contrast to the global market, where J.B. Thompson (2021) emphasised the threat of monopolisation by platforms, Ukrainian publishers remained in the phase of decentralised development, which created a more competitive environment among small players. The role of digital platforms in changing the publishing economy coincided with the analytical findings of A.M. Osadci-Baciu *et al.* (2024), who argued that online

aggregators define communication patterns between authors, publishers, and consumers in addition to redistributing profits. In the Ukrainian reality, this function was performed by Yakaboo, Librarius, and Google Play Books & Audiobooks, which simultaneously acted as tools for monetisation and statistical analysis of demand. The difference from Western models was that the platforms in Ukraine had not yet reached the level of consolidation typical of Amazon or Kobo. However, in both cases, digital tools formed a new type of interdependence between content and data, turning reading into a process that simultaneously produces information about the consumer. The development of digital business models in Ukrainian publishing houses had common features with the concept of F. Hall (2022), which defined digital book publishing as an industry where the main asset is not physical circulation, but data flows. The results of this study showed a similar trend: the key factor in efficiency was not printing resources, but the ability to manage digital processes – from layout to user analytics. The difference was in scale, as F. Hall (2022) analysed the highly developed UK market, where publishers have a sustainable digital infrastructure, while the Ukrainian sector operated in crisis conditions. However, both contexts have shown that the profession of editor is becoming a digital content manager responsible for coordinating the technological and humanitarian aspects of production. An analysis of the transition from classical models of book publishing to a platform as an ecosystem revealed similarities with the reasoning of K. Spjeldnæs (2022). The researcher considered the process of “platforming” as a shift from publishing to service, where recommendation algorithms, licensing policies, and user interaction play a key role. In Ukrainian conditions, a similar process was manifested in the emergence of such aggregators as Yakaboo or Librarius, which not only distributed books but also provided communication between the publisher and the reader. Unlike the Scandinavian market, where K. Spjeldnæs (2022) observed a high degree of standardisation, Ukrainian platforms left more room for experimenting with formats, combining DRM protection with open access. Both models confirmed that platforms have become not just a sales channel, but an institution that forms new social relations in the publishing sector.

The use of artificial intelligence in editorial work revealed similarities with the findings of M. Khalifa & M. Albadawy (2024), who defined AI as a productivity tool rather than a complete replacement for human labour. Within the Ukrainian market, automation of layout, proofreading, and analytics was really considered as a way to reduce the time and cost of the publication. Similar to the observations of M. Khalifa & M. Albadawy (2024), algorithms detected technical errors, matched styles, but could not adequately reproduce the author’s style. In local conditions, automation had not only an economic but also a security function because digital processes allowed publishers to work remotely

during military restrictions. In this context, the similarity was to understand AI as an auxiliary mechanism, while the difference was in the social context of its use. A. Klamet (2020) showed that for small publishers in Europe, digitalisation was both a chance and a challenge: it opened up access to a wider audience, but created dependence on technical resources. Ukrainian results presented a similar balance. Small independent publishers have used digital platforms to reduce production costs and support distribution in the face of infrastructure disruption. As in the case of Austria and Scotland, described by A. Klamet (2020), limited financial resources were offset by innovative formats. While the author recorded the problem of cultural dominance of large markets, Ukrainian publishers faced rather infrastructure challenges. The similarity was that digitalisation equalised the capabilities of independent actors, giving them autonomy from print monopolies.

The use of digital technologies in global book publishing was consistent with the systematisation proposed by M. Manzura (2025), which classified tools by production stages – creation, editing, publication, analytics. The results of this study displayed a similar logic: automation of editorial processes and integration of big data into marketing analytics have become the most active areas of technology implementation. However, while M. Manzura (2025) focused mainly on standardised tools of the global market (Adobe InDesign, Overleaf, Grammarly Business), the Ukrainian sector adapted technologies to local conditions, using combinations of free and open-source solutions. Both approaches have demonstrated that digitalisation is no longer limited to technical operations, but acts as a means of restructuring the publishing ecosystem. A study by T. Saikaly (2023) highlighted the transformative role of artificial intelligence in the publishing industry through automated content management, demand forecasting, and error reduction. These results partially confirmed these findings: AI was indeed used to process metadata, structure text, and predict readers’ interests. The difference was in the degree of technological implementation: T. Saikaly (2023) analysed large-scale corporate platforms, whereas in Ukraine, the use of AI remained mostly fragmented and focused on specific tasks (proofreading, audience segmentation). Both systems proved that the integration of machine learning helped to improve the accuracy of management decisions, but required the participation of a specialist who could interpret the results of algorithms. In the context of the automation risk assessment, the results were consistent with the conclusions of L. Liu (2023), who emphasised that technological simplification of processes carries the risks of content standardisation and loss of cultural specificity. The analysis of the Ukrainian material confirmed a similar trend: algorithmic editing can level the author’s style and reduce the variability of language structures. However, in contrast to the Asian context, where L. Liu (2023) analysed

the mass publishing industry, the Ukrainian situation showed that the editor's creative control was preserved even in a digital environment. Thus, both studies showed that the effectiveness of automation depended on the balance between technical and human input. Experience in implementing AI in India's publishing industry, described by K. Vinay (2023), had partial parallels with the Ukrainian dynamics. In both cases, digital tools were used primarily for operational acceleration, rather than for creative intervention. K. Vinay (2023) established that AI is effective in structural and editorial tasks, but not in cultural and linguistic nuances. Ukrainian publishing houses found a similar balance: algorithms helped in technical optimisation, while semantic and stylistic work remained the prerogative of humans. The desire to create national technological solutions that account for language specifics was also common. The difference was in scale: in Ukraine, AI was implemented in conditions of limited resources, which led to a greater dependence on external software ecosystems.

Review of the digital economy of publishing submitted by X. Ren (2023) showed that after the "era of e-book disruption", the industry moved to a platform ecosystem model, where user data became the main resource. These results confirmed this trend, as even medium-sized publishers began to implement CRM tools for accounting for sales, ratings, and feedback. Unlike international corporations, which X. Ren (2023) described as integrated media complexes, Ukrainian publishers remained flexible and decentralised. Both systems showed that the transition to analytically driven models changed the reader's very understanding – from a buyer to a data participant who generates content through their behaviour. Analysis of the commercial dynamics of the Kindle platform performed by R.D. Wang & C.D. Miller (2020) confirmed the conclusion about the importance of interaction between platforms and complementary actors—small publishers. The study found that the success of e-books depends on publishers' ability to adapt to the requirements of Amazon's algorithms. The results of this work demonstrated a similar logic: independent publishers, working through Yakaboo or Librarius, formed their catalogues in accordance with the platform's recommendation mechanisms. The difference was in the degree of standardisation: if Kindle imposed a rigid commercial model, Ukrainian platforms left more autonomy. Thus, both contexts revealed the interdependence of technological infrastructure and creative strategies of publishers. The impact of video platforms on book communication coincided with the analytical approach of J.M. Tomasena & C.A. Scolarì (2024), who described BookTube as an environment that combines individual content and media-economic promotion tools. The results of this study showed that YouTube and TikTok channels have become part of the book marketing ecosystem, affecting the visibility of electronic and audiobooks. In both cases, bloggers acted as intermediaries between publishers and readers,

forming social trust algorithms. The difference was in the scale of the market since J.M. Tomasena & C.A. Scolarì (2024) described global communities with millions of views, while the Ukrainian segment remained localised but highly engaged. The formation of collaborative reading cultures through social media, which was explored by B. Reddan *et al.* (2024), had few direct parallels with the results regarding the role of BookTok in Ukraine. As part of the study, it was presented how digital communities create emotionally coloured spaces for sharing book experiences and transform recommendations into a form of collective participation. These results showed a similar trend when video reviews, collections, and readers' diaries became important mechanisms for promoting electronic formats. A common feature of both contexts was the transformation of reading into a social act that encourages not only sales but also the identity of community members. Summarising, the results showed that the digital transformation of Ukrainian book publishing has a multidimensional character and is consistent with the global trends described in the works of leading researchers. Common features were decentralisation, platformisation, and integration of AI into production processes, while differences were determined by socio-economic and cultural circumstances. The study demonstrated that digitalisation in the Ukrainian publishing sector is a mechanism for restoring and adapting culture to new living conditions rather than just being a technological phenomenon.

## ■ Conclusions

As a result of the study, it was determined that digitalisation of the publishing sector in Ukraine has a systematic and multi-level character, covering structural, technological, editorial, production, and communication aspects. The analysis confirmed that the transition from print to digital book publishing is not a one-step process, but occurs through the gradual integration of new formats, tools, and business models into the existing industry ecosystem. Digital technologies became a catalyst for changing not only the technical means of production, but also the cultural model of interaction between the author, publisher, and reader. The results of the study showed that the structure of the Ukrainian publishing market was reoriented from centralised printing enterprises to a network of independent and digital entities. The growth in the number of registered publishers, an increase in the share of digital sales and the emergence of multi-format players confirmed the diversification of the industry. It was revealed that the share of electronic formats in the revenues of leading publishers ranges from 15 to 28%, and the e-book market is estimated at about UAH 70 million. These indicators, although inferior to the print segment, pointed to the formation of a stable digital sector. It is established that a full-scale war substantially affected the rhythm of market development: relocation, infrastructure destruction and logistics

restrictions accelerated the transition to online models that reduce dependence on physical capacity.

The analysis of the technological component showed that automation of editorial and production processes has become one of the key factors of publishing houses' efficiency. The introduction of project management systems, automatic proofreading tools, and the use of algorithms to check the text structure reduced the complexity of work and lowered the production cycle time. The study also summarised three main areas of development of digital formats: e-books and audiobooks, multimedia and interactive publications, and distribution aggregators. The results showed that the Ukrainian market is gradually moving from static copies of printed texts to the creation of specialised digital content. Electronic publications provide ease of access and mobility, audiobooks expand the audience through multimodal perception, while interactive formats (in particular, with AR/VR components) enhance the educational and aesthetic component. At the platform level, it was proven that Yakaboo, Librarius, Abuk and other aggregators form a digital access infrastructure that combines the functions of retail, statistical analytics, and content promotion. The social dimension of digitalisation was evident in the growing role of communication platforms. The analysis

showed that communities in TikTok and YouTube (BookTok, BookTube) have become a tool for promoting and popularising book formats. Video content and digital marketing created a new form of interaction with the audience, where readers' recommendations are transformed into sales channels. The results confirmed that social media not only encourages sales but also creates a culture of collaborative reading that promotes social integration of the book experience. Event initiatives, in particular, the Book Arsenal, have strengthened the relationship between offline and online spaces by integrating digital tools into cultural book publishing practices. In the future, further research may be aimed at creating a comparative base between national and international markets and developing indicators of the effectiveness of digital transformation in the publishing sector.

#### ■ Acknowledgements

None.

#### ■ Funding

None.

#### ■ Conflict of Interest

None.

#### ■ References

- [1] Abuk. (n.d.). Retrieved from <https://abuk.com.ua/>.
- [2] Andriushchenko, T.Y., & Berezhna, O.B. (2024). The role of it innovations in shaping changes in the publishing industry of Ukraine. *Bulletin of the Kherson National Technical University*, 1(88), 197-202. doi: 10.35546/kntu2078-4481.2024.1.27.
- [3] Book Arsenal fellowship program 2024. (2024). Retrieved from <https://book.artarsenal.in.ua/proyekty/book-arsenal-fellowship-program/book-arsenal-fellowship-program-2024-roku/>
- [4] Bookmark – blog about books. (2024). *The worst books of the year 2024! Books that I suffered from or that I didn't like!* Retrieved from <https://www.youtube.com/watch?v=OCt7PAZS2KA>.
- [5] BooksVIT. (2024). *Results of the year, top 10 best books of 2024*. Retrieved from [https://www.youtube.com/watch?v=CH\\_iZDaYGI](https://www.youtube.com/watch?v=CH_iZDaYGI).
- [6] Butenko, O.P., Chupyr, O.M., & Malakhov, V.A. (2024). Analysis of the state and development trends of the book market of Ukraine. *Efficient Economy*, 1. doi: 10.32702/2307-2105.2024.1.19.
- [7] Chtyvo. (n.d.). Retrieved from <https://chtyvo.org.ua/>.
- [8] Electronic textbooks. (n.d.). Retrieved from <https://www.geneza.ua/ebooks>.
- [9] Gerasimova, O. (2025). Transformation of editorial functions into the age of cross-media educational content. *Obraz*, 2(48), 113-125. doi: 10.21272/Obraz.2025.2(48)-113-125.
- [10] Google Play Books & Audiobooks. (n.d.). Retrieved from [https://play.google.com/store/apps/details?hl=en\\_US&id=com.google.android.apps.books](https://play.google.com/store/apps/details?hl=en_US&id=com.google.android.apps.books).
- [11] Gorlach, P. (2024). *Convenience, lower price and blackouts: Why e-books are becoming popular in Ukraine*. Retrieved from <https://suspilne.media/culture/775367-zrucnist-nizca-cina-i-blekauti-comu-elektronni-knizki-staut-popularnimi-v-ukraini/>.
- [12] Hall, F. (2022). *The business of digital publishing: An introduction to the digital book and journal industries* (2<sup>nd</sup> ed.). London: Routledge. doi: 10.4324/9780429423314.
- [13] Horbach, S.P., & Halffman, W. (2020). Innovating editorial practices: Academic publishers at work. *Research Integrity and Peer Review*, 5(1), article number 11. doi: 10.1186/s41073-020-00097-w.
- [14] Interactive textbooks (video). (n.d.). Retrieved from <https://www.geneza.ua/interaktyvni-pidruchnyky>.
- [15] Ishchuk, Y.A., & Varlamova, M.L. (2024). Digitalisation of publishing as a component of global creative industries. *Economics and Management Organisation*, 15-24. doi: 10.31558/2307-2318.2023.4.2.
- [16] Kabatsiy, M. (2024). *Visitors to the Book Arsenal have increased. The festival summed up*. Retrieved from <https://life.pravda.com.ua/culture/skilki-lyudey-vidvidalo-knizhkoviy-arsenal-2024-pidsumki-festivalyu-301911/>.

- [17] Karapetyan, S.O. (2023). The genesis of administrative and legal regulation of publishing activities in Ukraine. *State and Regions, Law*, 4(82), 178-182. doi: [10.32782/1813-338X-2023.4.2.32](https://doi.org/10.32782/1813-338X-2023.4.2.32).
- [18] Khalifa, M., & Albadawy, M. (2024). Using artificial intelligence in academic writing and research: An essential productivity tool. *Computer Methods and Programs in Biomedicine Update*, 5, article number 100145. doi: [10.1016/j.cmpbup.2024.100145](https://doi.org/10.1016/j.cmpbup.2024.100145).
- [19] Kindle Store. (n.d.). Retrieved from <https://www.amazon.com/gp/product/B00115SB16/?th=1>.
- [20] Kindle Unlimited. (n.d.). Retrieved from [https://kdp.amazon.com/en\\_US/help/topic/G201537300](https://kdp.amazon.com/en_US/help/topic/G201537300).
- [21] Kiryak, V.S. (2024). The essence of the concept and types of transformation in the publishing industry. *Horizons of Printing*, 2(16), 175-184. doi: [10.20535/2522-1078.2024.2\(16\).319281](https://doi.org/10.20535/2522-1078.2024.2(16).319281).
- [22] Klamet, A. (2020). Publishing in the shadow of larger neighbours: Opportunities and challenges of digitisation for small publishing houses in Austria and Scotland. *Knygotyra*, (75), 38-65. doi: [10.15388/Knygotyra.2020.75.59](https://doi.org/10.15388/Knygotyra.2020.75.59).
- [23] Kousha, K., & Thelwall, M. (2024). Artificial intelligence to support publishing and peer review: A summary and review. *Learned Publishing*, 37(1), 4-12. doi: [10.1002/leap.1570](https://doi.org/10.1002/leap.1570).
- [24] KSD. (n.d.). Retrieved from <https://ksd.ua/>.
- [25] Laboratory. (n.d.). Retrieved from <https://laboratory.ua/>.
- [26] Librarius. (n.d.). Retrieved from <https://librarius.pro/>.
- [27] Liu, L. (2023). The applications and challenges of artificial intelligence in the publishing industry. *Geographical Research Bulletin*, 2, 124-127. doi: [10.50908/grb.2.0.124](https://doi.org/10.50908/grb.2.0.124).
- [28] Manzura, M. (2025). [Digital technologies used in the publishing industry in foreign countries and their classification](#). *Web of Scientists and Scholars: Journal of Multidisciplinary Research*, 3(5), 293-297.
- [29] Melnyk, T. (2023). *Cheap and don't burn in the fire. Ukraine is finally experiencing a boom in e-books. Yakaboo's biggest retailer wants to take advantage of this*. Retrieved from <https://forbes.ua/innovations/deshevi-y-u-vogni-ne-goryat-v-ukraini-nareshti-bum-elektronnikh-knizhok-yak-tsim-khoche-skoristatsiya-naybilshiy-riteyler-yakaboo-02022023-11455>.
- [30] Meri, Ye. (2021). *An application for reading and listening to books, Librarius, has been launched in Ukraine*. Retrieved from <https://suspilne.media/culture/121975-v-ukraini-zapustili-dodatok-dla-citanna-ta-sluhanna-knizok-librarius>.
- [31] Osadci-Baciu, A.M., Zbucnea, A., & Pinzaru, F. (2024). Exploring the impact of digital platforms on publishing: A bibliometric analysis. *Proceedings of the International Conference on Business Excellence*, 18(1), 3684-3698. doi: [10.2478/picbe-2024-0299](https://doi.org/10.2478/picbe-2024-0299).
- [32] PocketBook Reader. (n.d.). Retrieved from <https://play.google.com/store/apps/details?id=com.obreey.reader&hl=uk>.
- [33] Polishchuk, Y., Gernego, I., & Horbov, V. (2025). Digital transformation of relocated business. *Economy of Ukraine*, 68(5(762)), 53-71. doi: [10.15407/economyukr.2025.05.053](https://doi.org/10.15407/economyukr.2025.05.053).
- [34] Publishing House 21. (n.d.). Retrieved from <https://books-xxi.com.ua/>.
- [35] Reddan, B., Rutherford, L., Schoonens, A., & Dezuanni, M. (2024). *Social reading cultures on BookTube, Bookstagram, and BookTok*. London: Routledge. doi: [10.4324/9781003458616](https://doi.org/10.4324/9781003458616).
- [36] Ren, X. (2023). [Understanding the digital publishing economy: From eBook disruption to platform ecosystem](#). In *The SAGE handbook of the digital media economy* (pp.301-322). London: Sage.
- [37] Report on the results of the online survey "Reading practices during the war". (2023). Retrieved from <http://news.uifuture.org/zvit-za-rezultatami-onlayn-opituvan/>.
- [38] Results of the XIII Book Arsenal. (2025). Retrieved from <https://book.artarsenal.in.ua/pidsumky-hiii-knyzhkovogo-arsenalu>.
- [39] Rodzvilla, J. (2024). *Project management for book publishers: The programs and workflows behind making books and digital products*. London: Routledge. doi: [10.4324/9781003403395](https://doi.org/10.4324/9781003403395).
- [40] Rudzinska, V. (2025). *Ukrainian booktube: An overview of the most interesting YouTube channels about books*. Retrieved from <https://speka.ua/life/ukrayinskii-buktyub-oglyad-naicikavisix-yutub-kanaliv-pro-knigi-9dn6r5>.
- [41] Saikaly, T. (2023). *The transformative role of artificial intelligence in the publishing industry*. Retrieved from [https://fadel.com/wp-content/uploads/2025/02/The-Transformative-Role-of-AI-in-the-Publishing-Industry\\_4.pdf](https://fadel.com/wp-content/uploads/2025/02/The-Transformative-Role-of-AI-in-the-Publishing-Industry_4.pdf).
- [42] Shurenkova, A., & Prochuhanova, O. (2024). *Analytical report on the results of a nationwide sociological study of the reading level of children and adults in 2024*. Kyiv: Ukrainian Book Institute.
- [43] Spjeldnæs, K. (2022). Platformization and publishing: Changes in literary publishing. *Publishing Research Quarterly*, 38(4), 782-794. doi: [10.1007/s12109-022-09912-2](https://doi.org/10.1007/s12109-022-09912-2).
- [44] State register of publishers, producers and distributors of publishing products. (n.d.). Retrieved from <https://publisher.mcsc.gov.ua/>.
- [45] Sukhorukova, H. (2024). *The Ukrainian book market continues to grow: Publishing houses, retail, trends*. Retrieved from <https://surl.li/htxsbl>.

- [46] Sytnyk, O.V. (2024). Reengineering of the publishing industry as a result of the introduction of artificial intelligence technologies. *Scientific Notes of V.I. Vernadsky Ternopil National University. Series: Philology. Journalism*, 335-343. doi: [10.32782/2710-4656/2024.6/52](https://doi.org/10.32782/2710-4656/2024.6/52).
- [47] The National Library of Ukraine named after V.I. Vernadsky. (n.d.). Retrieved from <http://www.nbu.gov.ua/>.
- [48] The Old Lion Publishing House. (n.d.). Retrieved from <https://starylev.com.ua/>.
- [49] Thompson, J.B. (2021). *Book wars: The digital revolution in publishing*. Cambridge, UK: John Wiley & Sons.
- [50] Tomasena, J.M., & Scolari, C.A. (2024). Books, videos and platforms: Exploring the BookTube interface. *The Information Society*, 40(3), 187-201. doi: [10.1080/01972243.2024.2326226](https://doi.org/10.1080/01972243.2024.2326226).
- [51] Total audio! Will audiobooks beat other formats, and who revived this format on the Ukrainian market? (2024). Retrieved from <https://sensormedia.com.ua/books/totalne-audio-chy-peremozhe-audioknyzhka-inshy-formaty-i-khto-vidrodyv-tsey-format-na-ukrainskomu-rynku>.
- [52] Ukrainians bought 33 mln books in 2024. (2025). Retrieved from <https://open4business.com.ua/en/ukrainians-bought-33-mln-books-in-2024>.
- [53] Vinay, S.B., & Pub, I. (2023). Application of artificial intelligence (AI) in e-publishing industry in India. *International Journal of Computer Engineering and Technology (IJ CET)*, 14(1), 7-12. doi: [10.17605/OSF.IO/4D5M7](https://doi.org/10.17605/OSF.IO/4D5M7).
- [54] Vivat. (n.d.). Retrieved from <https://vivat.com.ua/>.
- [55] Vodolazka, S.A., & Kraynikova, T.S. (2024). Design of book publications using AI (practices of American and Ukrainian book publishing). *Printing Technology and Technique*, 1(83), 81-96. doi: [10.20535/2077-7264.1\(83\).2024.297256](https://doi.org/10.20535/2077-7264.1(83).2024.297256).
- [56] Wang, R.D., & Miller, C.D. (2020). Complementors' engagement in an ecosystem: A study of publishers' e-book offerings on Amazon Kindle. *Strategic Management Journal*, 41(1), 3-26. doi: [10.1002/smj.3076](https://doi.org/10.1002/smj.3076).
- [57] Yakaboo in 2024: Growth, development and new partnerships. (2024). Retrieved from <https://blog.yakaboo.ua/ru/yakaboo-u-2024-rotsi-zrostannia-rozvytok-i-novi-partnerstva>.
- [58] Yakaboo. (n.d.). Retrieved from <https://www.yakaboo.ua/>.
- [59] Yakaboo: Read/listen to books. (n.d.). Retrieved from [https://play.google.com/store/apps/details?hl=en\\_US&id=ua.yakaboo](https://play.google.com/store/apps/details?hl=en_US&id=ua.yakaboo).
- [60] Yatskiv, Y.S., & Didenko, Y.V. (2021). Scientific foundations for the functioning and ensuring conditions for the development of the scientific and publishing complex of the National Academy of Sciences of Ukraine for 2021-2025. *Bulletin of the National Academy of Sciences of Ukraine*, 11, 55-60. doi: [10.15407/visn2021.11.055](https://doi.org/10.15407/visn2021.11.055).
- [61] Yurchenko, I. (2022). *Book TikTok: 9 Ukrainian bookmakers worth subscribing to*. Retrieved from <https://chytomo.com/knyzhkovyj-tiktok-9-ukrainskykh-buktokeriv-na-iakykh-varto-pidpysatysia>.
- [62] Zhang, Y., & Jin, S. (2023). How does digital transformation increase corporate sustainability? The moderating role of top management teams. *Systems*, 11(7), article number 355. doi: [10.3390/systems11070355](https://doi.org/10.3390/systems11070355).
- [63] Zhenchenko, M. (2019). *Digital transformations in the publishing industry*. Kyiv: Zhnets.

## Трансформація українського видавництва в цифрову епоху

**Алла Зленко**

Кандидат історичних наук, професор  
Університет Григорія Сковороди в Переяславі  
08401, вул. Сухомлинського, 30, м. Переяслав, Україна  
<https://orcid.org/0000-0002-5586-3984>

**Наталія Дубовик**

Кандидат політичних наук, доцент  
Державний університет інформаційно-комунікаційних технологій  
03110, вул. Солом'янська, 7, м. Київ, Україна  
<https://orcid.org/0000-0003-0151-9480>

**Анотація.** Метою дослідження був аналіз механізмів оновлення видавничої галузі під впливом цифрових технологій та виявлення закономірностей переходу до нових форматів виробництва і розповсюдження книжкового контенту. Роботу виконано на основі аналізу кількісних показників, офіційних звітів, публікацій у галузевих періодичних виданнях та відкритих цифрових джерел. Методологічну основу становило поєднання системного та описово-аналітичного підходів, що дало змогу виявити взаємозв'язок між ринковими тенденціями, автоматизацією виробничих процесів і поширенням електронних форматів. Результати дослідження засвідчили розширення структури видавничого ринку. За даними державного реєстру, у 2023 р. в Україні функціонувало 302 суб'єкти видавничої діяльності, з яких 270 були новоствореними, тоді як у 2022 р. їх кількість становила лише 152. Обсяг книжкового виробництва зріс на 73 %, а кількість накладів – на 203 %. У 2024 р. кількість активних видавців перевищила 350, а загальний наклад книжок досяг 33,3 млн примірників, що свідчить про подальше відновлення ринку після воєнного спаду. Водночас зафіксовано зростання частки електронних продажів: «Видавництво 21», «Лабораторія» та «Видавництво Старого Лева» повідомили про 15-20 % доходу від цифрових видань, Yakaboo – 28 %, Vivat – 4,2 %. Виявлено, що попри активне зростання електронного сегмента, друковані видання залишаються основним джерелом прибутку: ринок друкованої книги оцінюється приблизно у 1,4 млрд грн, тоді як цифровий – близько 70 млн грн. У дослідженні також узагальнено структуру цифрових форматів і платформ, зокрема Yakaboo, Librarius, Abuk, PocketBook Reader, Kindle Store, Google Play Books & Audiobooks. Встановлено, що соціальні мережі, зокрема TikTok і YouTube, стали ефективними каналами просування, а подієві платформи, такі як «Книжковий Арсенал», забезпечують професійну інтеграцію українських видавців у міжнародну спільноту. Практичне значення дослідження полягає у можливості використання його висновків для розроблення стратегій цифрового розвитку видавництва, оптимізації редакційних процесів і формування нових підходів до комунікації з читачем.

**Ключові слова:** електронні формати; дистрибуція; управління контентом; штучний інтелект; онлайн-бібліотеки; соціальні мережі; підписка