THE ADAPTATION OF THE BOOK PUBLISHING

INDUSTRY IN THAILAND TO ADDRESS

DIGITAL DISRUPTION

BY

MISS SUPALUX SUMPATAPAKDEE

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF

THE REQUIREMENTS FOR THE DEGREE OF MASTER OF SCIENCE

DESIGN, BUSINESS AND TECHNOLOGY MANAGEMENT

FACULTY OF ARCHITECTURE AND PLANNING

THAMMASAT UNIVERSITY

ACADEMIC YEAR 2018

COPYRIGHT OF THAMMASAT UNIVERSITY

THE ADAPTATION OF THE BOOK PUBLISHING

INDUSTRY IN THAILAND TO ADDRESS

DIGITAL DISRUPTION

BY

MISS SUPALUX SUMPATAPAKDEE

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF

THE REQUIREMENTS FOR THE DEGREE OF MASTER OF SCIENCE

DESIGN, BUSINESS AND TECHNOLOGY MANAGEMENT

FACULTY OF ARCHITECTURE AND PLANNING

THAMMASAT UNIVERSITY

ACADEMIC YEAR 2018

COPYRIGHT OF THAMMASAT UNIVERSITY

THAMMASAT UNIVERSITY

FACULTY OF ARCHITECTURE AND PLANNING

THESIS

BY

MISS SUPALUX SUMPATAPAKDEE

ENTITLED

THE ADAPTATION OF THE BOOK PUBLISHING INDUSTRY
IN THAILAND TO ADDRESS DIGITAL DISRUPTION

was approved as partial fulfilment of the requirements for

the degree of Master of Science (Design, Business and Technology Management)

on August 6, 2019

Chairman _____

(Assistant Professor Archan Boonyanan, Ph.D.)

Member and Advisor _____

(Isaac Jamieson, Ph.D.)

Member _____

(Assistant Professor Tatri Taiphapoon, Ph.D.)
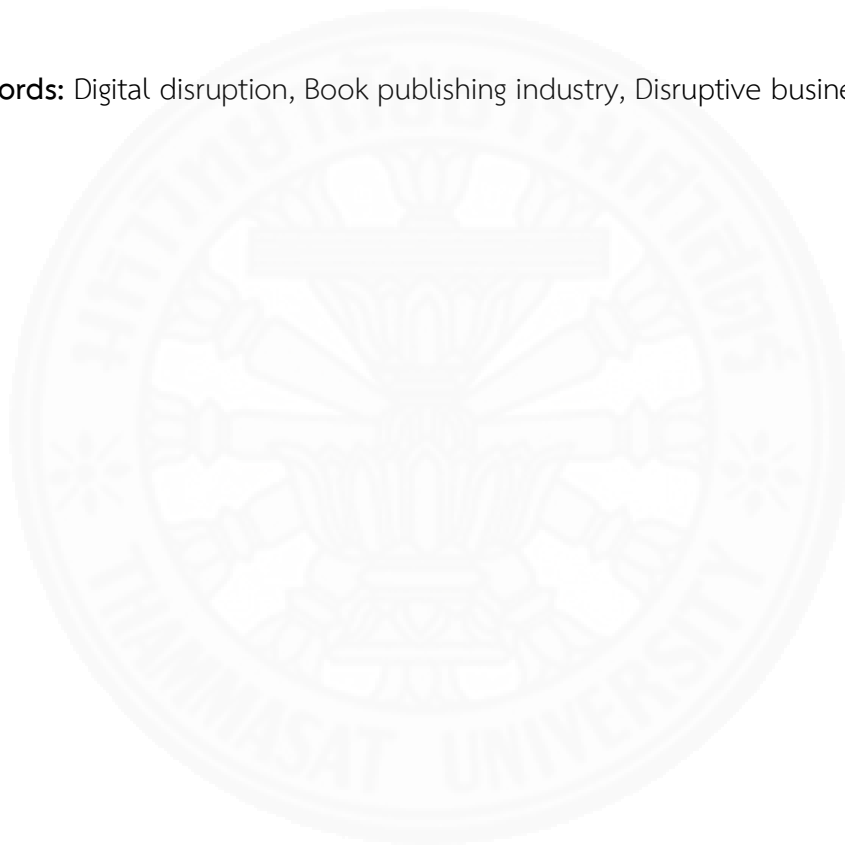
Dean _____

(Assistant Professor Asan Suwanarit)

Thesis Title	THE ADAPTATION OF THE BOOK PUBLISHING INDUSTRY IN THAILAND TO ADDRESS DIGITAL DISRUPTION
Author	Miss Supalux Sumpatapakdee
Degree	Master of Science
Major Field/Faculty/University	Design, Business and Technology Management Faculty of Architecture and Planning Thammasat University
Thesis Advisor	Isaac Jamieson, Ph.D.
Academic Years	2018

ABSTRACT

The world is presently experiencing a high level of digital disruption. The rapid development of technology is transforming how business is being undertaken within the creative economy, and greatly influencing how individuals spend their leisure time and monies. The book publishing industry's traditional value chains are being severely affected by such digital disruption, and the revenues of many booksellers and publishers are declining as a result of this, thereby creating knock-on effects on their whole supply chain. The book industry urgently needs to transform and redesign its business models in order to survive and thrive within the rapidly changing marketplace it now finds itself within. This research focuses on factors that influence the revenue that is generated from books to suggest appropriate business models that best meet the new needs of the consumer and provide income for the provider of the literary work. Through critically investigating existing book publishing business models, and models in related industries, plus undertaking and analysing the detailed questionnaires and in-depth stakeholder interviews conducted as part this study, the author proposes that those within the book industry need to better understand their main target groups and set separate strategies for the cost and value driven models they adopt in order to address declining sales. In particular, is proposed

that the use of group bargaining and crowdfunding models may be of particular advantage to publishers and authors as they can generate the maximum benefit both to themselves and consumers. Additionally, free offering models and transmedia can further enhance consumer engagement with the content to a greater degree and help increase their buy-in. The use of disruptive business models that provide cost, experience, and platform value can further increase individuals' desire to read and provide revenue to the book industry helping to reinvigorate it and reverse its decline.

Keywords: Digital disruption, Book publishing industry, Disruptive business model.

ACKNOWLEDGEMENTS

TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

CHAPTER 1

INTRODUCTION

1.1 Background and Rationale

1.1.1 Benefits of Reading

Reading is undertaken by instinct. Humans have been reading for a long time. To expose the secrets of the universe, to learn more about others, to be entertained, people read to learn and understand. Reading is not limited to what is printed on paper but also arises when people try to read symbols and learn to interpret the meaning from other things, like parents reading to their child and the feeling of their baby to such interaction. Reading is as essential as breathing (Manguel, 2003). It is the start of social contract and the gateway to economic, social, and civic life (Holden, 2004), 'People cannot be active or informed citizens unless they can read' (DCMS, 2003).

In the 21st century, the world is now in the digital age. "We are living in a new economy—powered by technology, fueled by information, and driven by knowledge" (SCANS as cited in NCREL, 2003). Information is everywhere. People have a higher chance to access the data; the one who stops learning is falling behind in life. Many of the jobs undertaken by humans are being taken over by robots. Therefore, to survive in a rapidly changing world, humans need to have lifelong learning skills to enable them to better adapt to change. It is the skill of acquiring knowledge, not only the information in the classroom but also in decision-making and problem-solving in everyday life. Lifelong learning comes with the benefits to help people adapt to the changes they are exposed to and create opportunities for job promotions and career progressions (Laal & Salamati, 2012). One of the best ways to create lifelong learning is through the enjoyment of reading (DCMS, 2003).

Reading is an element in the creative process that can also be a creative activity itself (Holden, 2004). Reading for pleasure refers to satisfaction reading which readers do by themselves with the materials that they themselves choose or

are interested in (Clark & Rumbold, 2006). Reading for pleasure can empower personal, social, and external outcomes, then create substantial benefits in people's lives at all ages (The Reading Agency, 2015). For children, reading for pleasure has been positively linked to educational success. Children will attain new vocabulary, writing skills, better understanding of grammar, and a more positive reading attitude, which helps them in turn to develop their reading habits more in the future (Clark & Rumbold, 2006). Based on the research of the impact of pleasure reading on academic performance of Whitten, Labby & Sullivan (2016), it was shown that the students at a rural Southeast Texas, high school who read for pleasure gain higher scores in English, mathematics, science, and history compared to the student who do not read for pleasure. Additionally, reading for pleasure affects academic success more than the children family's socio-economic status (OECD, 2002). By the way, other benefits related to personal outcomes for children and young people include an increase in general knowledge, emotional intelligence, relaxation, enjoyment, imagination, focus, self-identity, and improved decision-making skills. With regards to social and external outcomes, children who read for pleasure gain more empathy, relatedness, and a better understand of the diversity of other cultures. On the other side, reading for pleasure gives adults escapism and relaxation, which can reduce the likelihood of them becoming depressive or feeling loneliness (The Reading Agency, 2015).

1.1.2 The Economic Impacts of Reading

In the economic terms, the level of book production can be used as a measure of human capital formation, which can indicate the wealth and poverty of nations. In particular, growth in book production is significantly related to an improvement in the quality of the labour available and the growth of the gross domestic product of nations (Baten & van Zanden, 2008).

The book, newspaper, magazine, and electronic information services form part of the creative economy which is defined by the UK Department for Digital, Culture, Media and Sport (DCMS) as "those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property" (DCMS,

2001). From 2002 to 2008, the Thai creative economy generated around 10% to 12% of Thailand's GDP, with the media industry being one of the top three highest value industries (Termpitayapaisit, 2010).

1.1.3 Thai Book Industry Sales

The Thai government has emphasized the benefits of lifelong learning by seeking to encourage Thai people to read more, even going so far as to set within the national education policy the decade of reading from 2009 to 2018 (Pongpaiboon, 2011). However, the situation has not gone as planned. Thailand's book publishing industry has been declining continuously since 2015 (Figure 1.1), and throughout 2014 to 2017 the market value of the industry dropped in total by 5,400 million baht, representing an 18.4% decline over that time (PUBAT, 2017).

Thai book publishing industry's market value

Year	Value (M.THB)
2014	29300
2015	27900
2016	27100
2017	23900
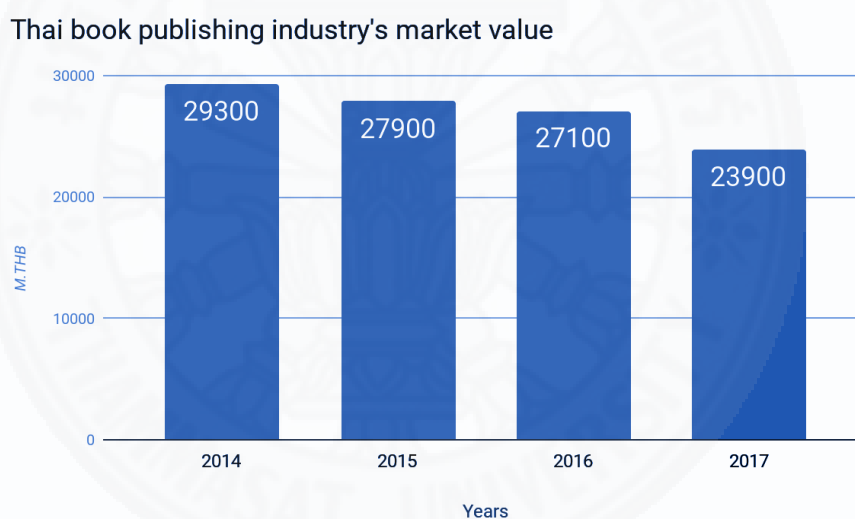
Figure 1.1 Thai book publishing industry's value
Source: PUBAT, (2017).

At present, Thai publishers publish fewer numbers of books than previously. Nowadays only 18 new books are published per day (The number given does not count the number of educational books published). More than 21% of publishers did not publish any new books in 2017 (PUBAT, 2017).

The decline in sales revenue has impacted the overall book publishing industry. The main factor causing this decline is resultant from the consequences of the impact of digital disruption. Digital disruption is a new form of

disruptive innovation, which is fast and, in many ways, an uncontrollable development impacting many aspects of the existing status quo (Vanini, 2018). The rapid development of technological pace and how it is applied as disruptive innovation in many industries leads to significant changes being experienced even in the creative economy, especially the publishing, movie, and music industries. The Global Center for Digital Business Transformation survey (2015) has shown that the media and entertainment industry was ranked second inside the inevitable digital disruption vortex (Figure 1.2).
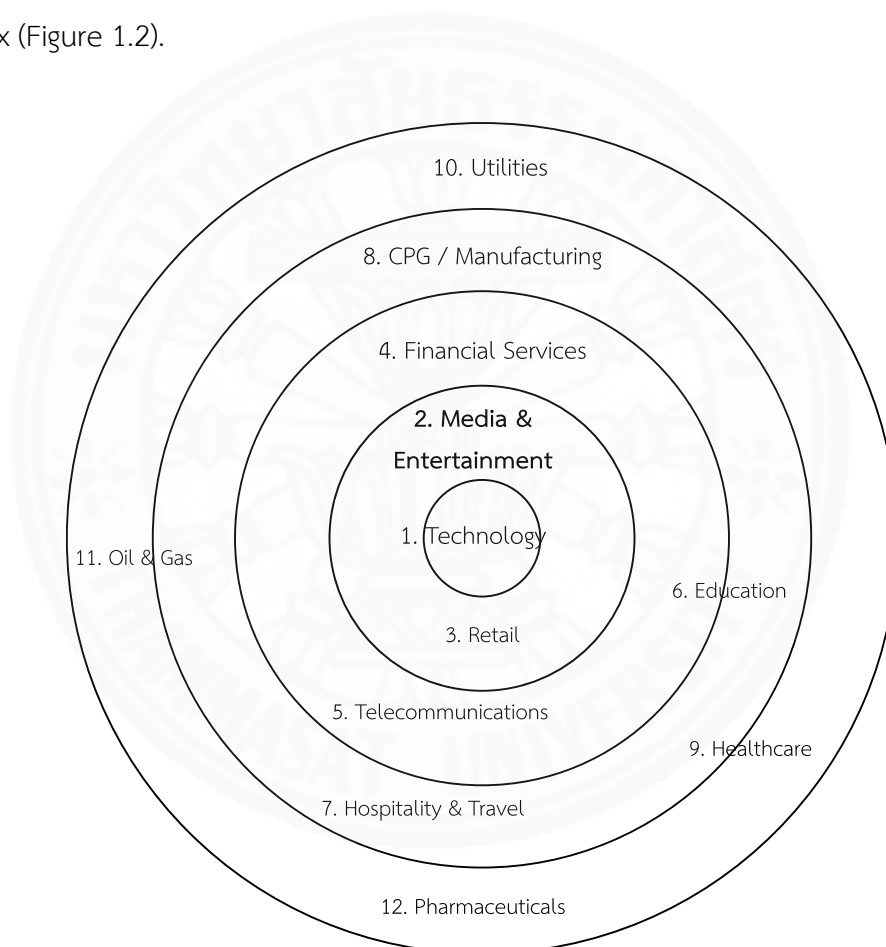
Figure 1.2 Digital Disruption
Source: DBT Center, (2015).

According to the technology determinism theory, technology is the principal factor in society's transformation in the 21st century due to the rapid growth, development, and refinement of technological processes. The technology and humans are shaping the world to rapidly adjusting and adapt themselves and their lifestyles to

new technology and innovation (Hauer, 2017). Hence, the birth and rapid growth of the Internet has substantially affected consumer behaviour. The Thai book publishing industry survey by PUBAT, ECON CHULA and SAB (2015), report that book sales volumes were mostly declining because of a perceived lack of time for reading, perceived lack of value, and accessibility to freely available content both offline and online (Table 1.1).

Table 1.1 Reasons for declines in book buying

Obstacle	Number of Respondent	%
1. Have not got enough time to read	365	39.3
2. Books can be borrowed instead	240	25.8
3. Waste of money	130	14.0
4. Free electronic content available online	126	13.6
5. The book that is wanted is hard to find	123	13.2
6. Over previous book buying	99	10.7
7. Others, example, the delay in book production, books are too expensive, no obstacle	88	9.5
8. Not interested in books	71	7.6
9. Eyesight problems	69	7.4
10. Have others interests and activities* *(Most of these are served by the Internet followed by sports activities, Facebook, and watching a television)	41	4.4
11. Health problems	18	1.9

Source: ECON CHULA & SAB, (2015).

The consumer typically has limited time, and budget and the Internet has generated a wide variety of choices. People can often now readily gain access to many forms of online content, many of which are also 'free' or sometimes 'pirated'

versions of original products. At present, Thailand is listed as being twenty-first in the world as related to black market value, with an estimated value of 13.95 billion dollars of lost revenue from authorized parties. Of that figure, book piracy accounts for 37 million dollars' worth of such losses. In 2008, Thailand was ranked eighth in the world as related to financial losses created by book piracy (Havocscope, 2018). Amongst the methods used by pirates to distribute MOBI, EPUB, and PDF eBook versions of authors work are illegal websites and BitTorrent (peer-to-peer sharing) (Salvette, 2014). The traditional business model of the book publishing industry is presently being forced into a dead end with ever slower sales. There are typically far lower numbers of physical books now being purchased at individual shops. The decreasing numbers in sales can drastically impact the revenue of the retailer, their turnover of stock, and can often seriously compromise their ability to offer the consumer a good selection of books that they have not previously read. The neglect of general awareness of the impacts of disruptive technologies can make the incumbent fail (Christensen, 1997).

However, as noted by Professor John B. Thomson, about the digital revolution and publishing: "A revolution has taken place in publishing and is continuing to take place, but it is a revolution in the process rather than a revolution in the product" (Thompson, 2012). That author suggests that the product's contents are still the same; it is how they are packaged, marketed, and sold that is being changed. Therefore, it is suggested that in order to effectively revive the book publishing industry, and help stakeholders survive in the digital disruption era, book publishing needs to reexamine its commercial model and introduce appropriate forms of innovation and marketing to help it survive and thrive.

According to the initial research conducted for this present work, there are already disruptive business models within the creative economy that offer customers a lower price, better experience, and new source of connection than has been the case in the past. As examples: Free offering, subscription-based, and marketplace business models that are now in use within similar industries in the creative economy, like the music industry and the movie industry, and are now being adopted to help them overcome digital disruption. The successes of the adoption of

such models within those industries raise the interesting question of which methods of disruptive business models will be useful in helping revitalize the Thai book publishing industry.

From the research gap in the study of the attitude and adaptation of the Thai book publishing business model towards addressing digital disruption, this thesis aims to address the present problems being caused to the book publishing industry due to digital disruption. It also compares and proposes an adaptation and expansion of disruptive business model solutions that may be of benefit to the general economy, the general public, book distributors, publishers, and especially book authors who are at the heart of the production part of this industry.

Within the limited time available, this research aims to focus on the book novel category as that category experiences the second highest demand for reading and buying (PUBAT, 2018). Also, fiction brings pleasure to the reader, there is a strong positive association between pleasure reading and academic success. Thus, encouraging of higher levels of pleasure reading, from sources such as novels, can be the first stage to help improve society (The Reading Agency, 2015). It is proposed that adapting and developing the novel publishing process to increase its relevance in the current day market can impact significant change in the book industry and society in general.

1.2 Research Questions

1) Why does Thai book publishing industry need to adapt to digital disruption?

2) What are the causes of the reduction in the fiction book publishing industry revenue?

3) How should those within the Thai fiction publishing industry adapt their business models to address the digital disruption issue?

1.3 Objectives

1) To study the problems, causes and effects of the reduced sales occurring within the Thai book publishing industry.

2) To understand the causes from the customer side that affect the reduction in fiction book purchasing.

3) To suggest improved business models and proactive ways to rethink and adapt fiction book publishing industry to address the issues of digital disruption.

1.4 Scope of research

In this report, survey research has been undertaken with Thai fiction book readers using quantitative questions for both online and offline questionnaire work.

1.5 Expected Benefits

1) Understanding better the problems which occur in the fiction book publishing industry nowadays.

2) Better understanding fiction books consumer behaviour to enable the issues caused by digital disruption to be proactively addressed.

3) Suggestions related to how book publishing companies and authors can adapt themselves to the changes being created by digital disruption without compromising benefits to the consumer.

CHAPTER 2

LITERATURE REVIEWS

The study of "The Adaptation of the Book Publishing Industry in Thailand to address Digital Disruption" includes the following concepts and theories;

2.1 The Holistic view of the Book Publishing Chain

2.1.1 The Book Publishing Chain

A book is a medium used to transmit a message from a sender to receiver by signs. The tradition of using the written word to convey information has evolved through time since the use of clay tablets, papyrus rolls, codex, and printing through to the present-day use and adoption of the electronic book alongside the traditional printed book (Vaara, 2010). Nevertheless, the main function of books remains still the same; to convey their information to the consumer. The system is completely connected when the story from the authors meets with their readers. However, book publishing has a more complex chain. The stakeholders on the side of a producer are generally not only the author but also often involve a publisher, printing house, retailer and wholesaler. Additionally, the book traditionally takes a long journey from the producer and distributor to the hand of the customer.

As shown in the industry data collection by John B. Thompson, the author in the traditional book publishing chain has typically no direct contact with the reader. The author is a content creator. There are various kinds of authors; the freelance author is one who sells their content to the publisher, the regular author is one who works directly with the publisher, and the author with an agent is one who through the intermediary of an agent writes content which the publisher wants (Thompson, 2010). In the traditional way of book publishing the authors depend either directly or indirectly on the publisher. The publishers is the core of the book publishing business who provide the key functions of editing, quality control, marketing, accepting the financial risk of publishing and commissioning, and dealing with other chains to

publish the book. The publisher will also typically contact and send the content to the printing house to print and bind the book. The finished book will then be distributed by the publisher or the third party to the retail premises and wholesale stores.

In Thailand, 47% of the book buying market share is from the bookstore, followed by 42% at the bookfair, 9% from the printed book online purchasing, and only 2% from the e-book online purchasing (PUBAT, 2018) (Figure 2.1).
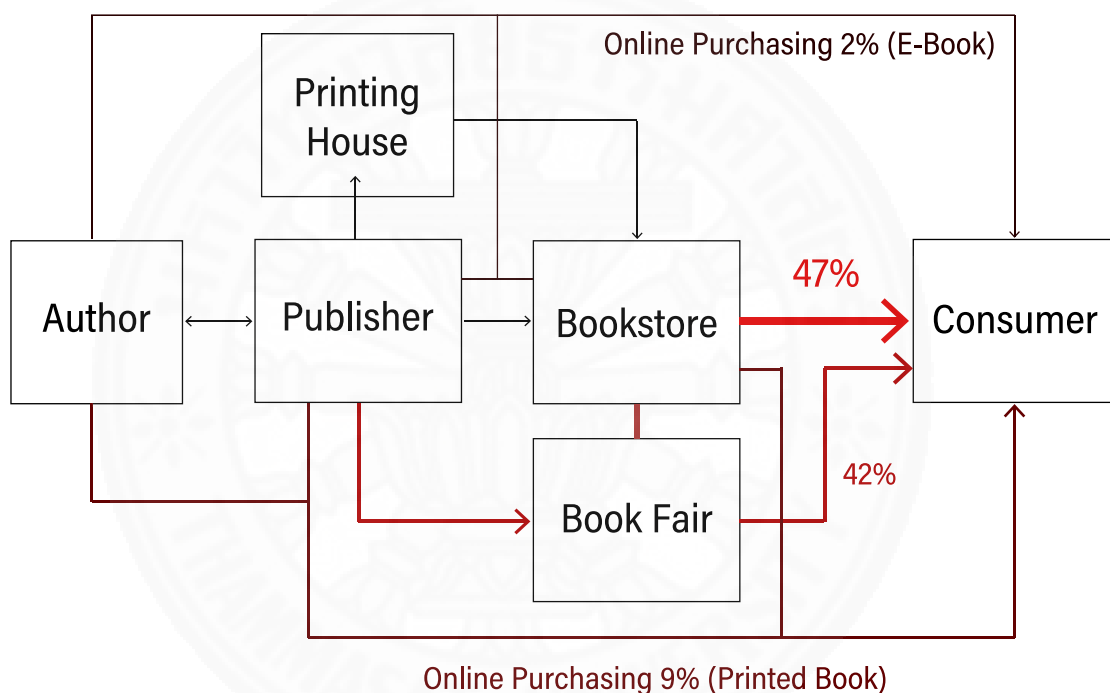
Figure 2.1 Book Publishing Industry Chain

2.1.1.1 Author

An author is the writer of the manuscript. Traditional authors will publish their work through a publishing house which makes them very dependent on them. Many of the manuscripts that are written are rejected by publishing houses and never published, and even very good works by non-established authors often get rejected. To help get around this obstacle, there is the option of self-publishing, which is also sometimes called vanity publishing, where the author decides to publish their own work themselves. Recent advances in technology have greatly extended the

opportunities presented by self-publishing, allowing the author more freedom to control the work and also its price. Self-publishing is faster than traditional methods and is starting to mature within the industry. In the UK, the self-published book sector counted for 22% of the UK e-book market in 2016 (Hviid et al., 2017).

2.1.1.2 Publishers

Publishers traditionally act as the intermediate link in the book publishing chain which connects together creativity and business. Publishers act as gatekeepers to filter the good content, sometimes they also act as the idea creators of books. Their main functions are to develop and control the quality of the content they publish. They also design the covers, and the internal layouts for their books. Often they print the books themselves, though this might sometimes be an outsourced role. The publisher takes onboard the responsibility for managing and executing the work. After the book is finished, the publisher will work on sales and marketing for their products and their authors. The last but most important activity they undertake in the book publishing chain is acting as a financial risk-taker. The publishers fund the costs of such activities and also risk the burdens of unsold books (Thompson, 2010). Hence, in general, the publishing houses find they have to reject many of the manuscripts they receive and publish a smaller number of book than would otherwise be the case because of the financial factor rather than the cultural merits of an author's work (Hviid et al., 2017).

Thai publishing houses can be divided into four category types as distinguished by the publisher revenue per year. These are: market leaders, large size publishing, medium size publishing, and small size publishing (DITP, 2014) (Table 2.1).

Table 2.1 Categories of Thai publishing house types as determined by revenue

Publishing Types	Number of publishing houses	Revenue per year (per type)	Market share (%)
Market leaders	9	315 million baht	35.49
Large	29	115 million baht	34.54
Medium	41	Between 35 – 115 million baht	16.09
Small	319	Below than 35 million baht	13.88

Source: DTIP, (2014).

2.1.1.3 Retailers

The retail chain of the book publishing industry is the part of it that has been most forced to alter due to the change of the business environment. When the rise of shopping malls began in the 1960s, the sales of traditional independent bookstores were disrupted by the bookstore chains that undertook occupancy within suburban shopping malls, and after the rise of the Internet, the book retailing was dramatically transformed again. Online retailers like Amazon take an advantage on the huge range of titles that they can offer in comparison to the stock held in physical bookstores and can be inventory-free (Thompson, 2010). Furthermore, from the physical to digital, the online platform has disrupted the business model of the physical bookshop due to its potentially nearly zero online cost. The e-book too has served to further this disruptive influence and was born with the competitive advantage of faster accessibility and cheap production cost (Anderson, 2010).

In 2017, Thailand had approximately 783 bookstores nationwide, of which 614 stores were bookstore chains and 169 stores were independent bookstores. From the survey of publishers and booksellers undertaken by the Publishers and Booksellers Association of Thailand (PUBAT, 2017) it is shown in

Figure 2.2 that the order of preference for book buying channels for Thais is still bookstores, followed by bookfairs and online platforms.

Key book distribution channel
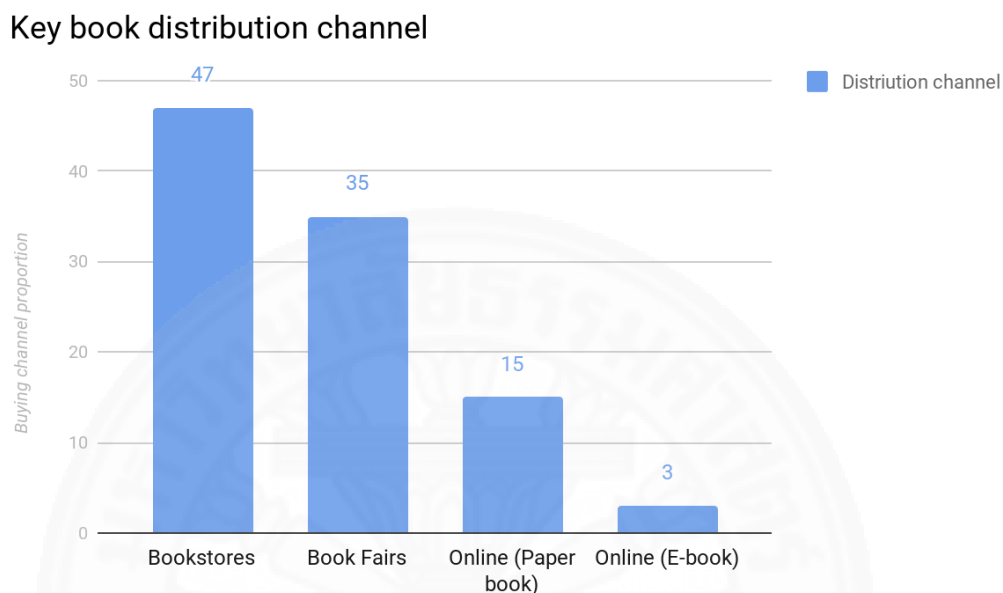
Figure 2.2 Key book distribution channel

Source: PUBAT, (2017).

2.1.2 Book Categories

Book categories can be divided into many types depending on the kinds of criteria chosen. They can be simplified down even further into two basic types of work: Fiction and Non-Fiction (Siriyuvasak (2007), as cited in Kittichaisub, 2011).

2.1.2.1 Non-Fiction

Non-fiction refers to factual content that providing some kind of knowledge or insights to the reader. Examples of this include: academic textbooks; self-help books; and hobby-related books.

2.1.2.2 Fiction

Fiction refers to literature created from the imagination of the writer, it may refer to a real story or place using fictional characters and plot to provide

entertainment to the consumer through the story-telling undertaken. Fiction books can be sub-categorized by genres and popular styles over time.

Digital disruption is starting to shake up the book industry and also influence the kinds of categories for books that exist. The online channel can often classify and provide examples of the different genres more thoroughly than offline channels and also help better serve niche groups. The main genres for websites can include: romance, boy's and girl's love, erotic, fantasy, sci-fi, horror, detective, and fanfiction. The types of genre featured depend on the individual website.

This thesis focuses on the novel book category which experiences the highest demand of reading and buying (PUBAT, 2018). Fiction brings pleasure to a reader and research by Whitten et al. (2016) has demonstrated that there is a strong positive association between pleasure reading and academic success. The student who engages in pleasure reading has average higher grades in English, history, math, and science. Moreover, pleasure reading aids positive mood, enjoyment, social interaction, imagination and relaxation of children and young people, while the general adult reader will generally enjoy, relax, and have more self-esteem of such reading. Thus, the encouraging of higher levels of pleasure reading, from sources such as novels, can be the first stage to help improve the society (The Reading Agency, 2015).

2.1.3 Types of Reading Format

Humans as a species have been reading for a long time. The era in which a book is written shapes its context as well as its reading format, which is also transformed into a proper format to serve its intended purpose and supports the utility of the readers. It was the ancient Sumerians who first invented the square clay tablet to write on, which was later changed to elliptical clay tablets for more comfortable holding (Manguel, 2003).

2.1.3.1 Paper Book vs Electronic Book

Electronic books have only been in existence since 1971. After the launch of Amazon Kindle, they began to occupy a niche market in the book industry. During the adaption stage to e-book reading people have become aware of

three issues: One is that the rise of e-books could seriously impact the printed book market. The second is Amazon's present monopoly of power over this part of the market. The third is the controversy over the pricing model established between the publishers and Amazon. While Amazon supports the "wholesale" pricing model where the publisher would sell a book to Amazon wholesale at a wholesale price then they can set the retail price, the publisher counters to agree with the "agency" pricing model. With that model, the publisher can set the retail price with a commission for the retailer. The publishers are now concerned that the low e-book price will erode the price of printed books. Due to the dominance of Amazon, the publishers are now trying to support other retailers such as Apple and Barnes & Noble. The research of Gilbert (2013) reveals that Amazon is the largest e-book retailer with 70% of e-book sales, while Barnes & Nobles accounts for 20%, and Apple accounts for 10%, with a very small share being left for other retailers including Google and the publishers themselves. The low percentage of this market actually being taken by the publishers is in fact due to their originally hesitating to launch their own e-commerce because it would be competition to their retail partners.

According to the analysis of the impact of e-book distribution on print sales by Chen et al. (2017), a digital distribution channel does not impact much on the established channel of printed book sales. Delaying e-book availability results only in decreases in an e-book's sale but has no strong impact on the sales of the print version of a book. The printed book sales do not increase and also, the effect is greater to the as related to decreasing the sales of infamous books as there are a smaller number of pre-release reviews.

2.1.3.2 Web Novel / Application Novel

Technology influences the behaviour of people. Since the introduction of the Internet, cyberspace has become a new space for the authors to promote their work (Kamsorn, 2013). Through 2014 to 2018, the percentage of the

population over than six years old using the Internet and smartphones has continued to grow (Figure 2.3) (NSO, 2018).
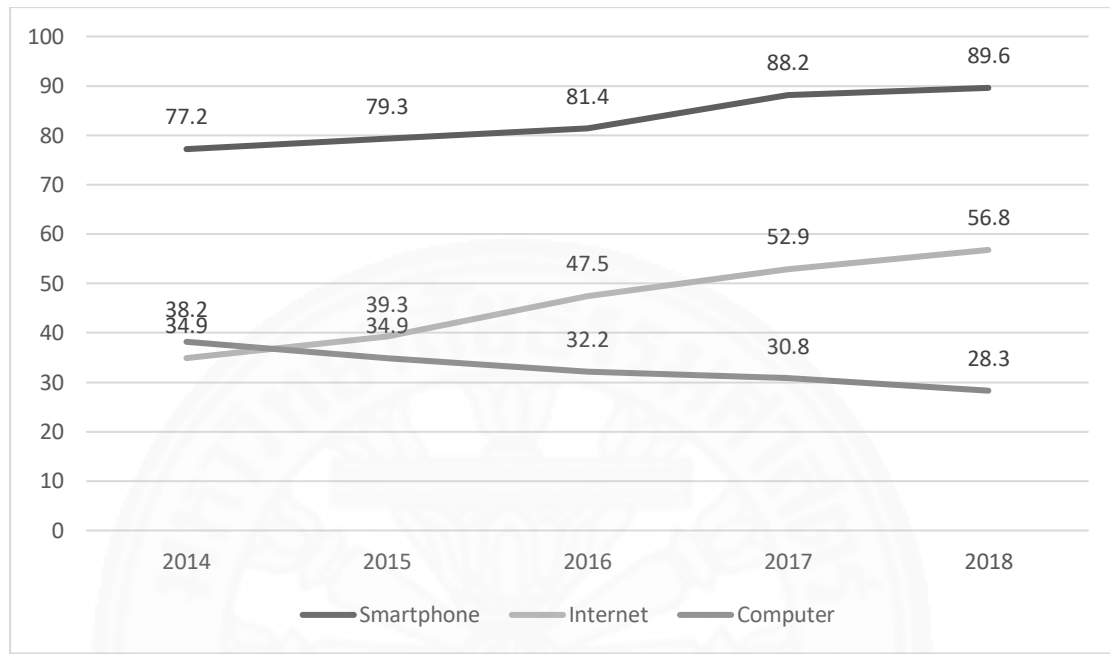
Figure 2.3 The Use of Smartphones, Internet, and Computers in Thailand
Source: NSO, (2018).

Before the digital era, in order to produce and publish a fiction book, the book itself had to past an intermediary: the publisher and the editor to improve and develop the work. The book that had a different writing style and unmet quality for the publisher would be rejected and be hardly likely to be published or sold. However, with the rise of the Internet the general public gained access to the digital world easily, and the ways that books could be published changed. The fiction book does not now need to pass the process of the publisher, be sold at the bookstore, or borrowed at the library anymore. Cyberspace provides plenty of room for the writer and reader. The writers and readers have an alternative enabling them to write and read a wide variety of different kinds of fiction with the benefit of much of it being free and fast to access. The writer can gain direct comments from their readers to develop their works (Prasarnleungwilai, 2018). Nevertheless, according to the lean publishing process, the authors can post their fiction immediately to their

readers online. It has been observed that the web novel often appears to be of lower quality than the printed novel (Kamsorn, 2013). The actual growth in popularity of the web novel is still on the increase, as shown in the Dek-D web novel statistics table (Table 2.2). The number of readers, comments, and voting that is undertaken on the web proves a natural filter for the writing work in the online world (Prasarnleungwilai, 2018).

Table 2.2 Dek-D Comparing Statistic

Dek-D.com	2017	2018
Number of Web Novels	800,000	960,000
Number of Writers	105,000	150,000
Number of Reading through Web Browser	250,000	-
Number of Reading through Dek-D Application	220,000	-
Number of Chapter Reading per Year	2,020,000,000	3,500,000,000
Number of Favourite Novel Saving per Year	22,105,000	60,000,000
Number of Comments per Year	62,150,000	76,000,000
Number of Novel Package Sold Out (Times)	130,000	240,500

Sources: Dek-D, (2017 & 2018).

While the web novel rises in prominence from the Internet, the application novel is also disrupting the traditional book selling industry through the same route. According to the growth of smartphone-use in Thailand (Figure 2.4), 89.6% of the Thai population has a smartphone which is carried all day. Applications have become a primary tool for daily activity. The growth in worldwide apps downloading has enabled the market to transform a platform. The novel now can be read on the smartphone through websites and applications (Prasarnleungwilai, 2018).
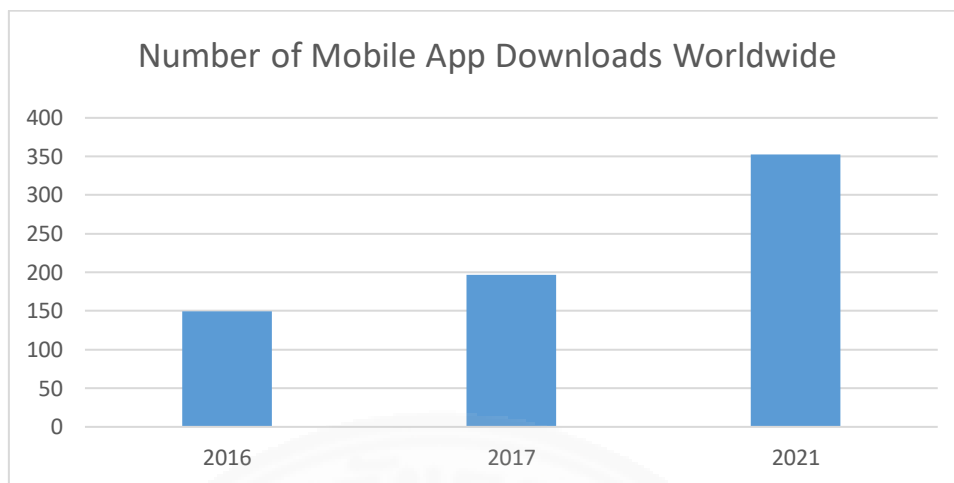
Figure 2.4 Number of Mobile App Downloads Worldwide

Source: App Annie, (2017).

The pros and cons of an online novel are like two sides of the same coin. The online novel is accessible, and is of concern to some involved in printed book production. However, the Jamsai editor who was interviewed by the author of this present study said that they did not look at online websites only as a competitor but also as an opportunity for the publishing company. Jamsai is a famous Thai love novel publishing company which was established in 2001 with the beginning of publishing the printed book which publishes free on the Pantip website. The cyberspace available for novels allows them to find excellent resources. An amount of online reading is a guarantee for the publisher as the novels have an established fan base and are able to have good sales. The publisher can also plan the company's strategies by reading comment from the readers, which shows the trends of the market (Prasarnleungwilai, 2018a).

2.2 Book Publishing Business Model

What is a business model?

A business model is the business conceptual framework or the business plan which explains the way that a company seeks to do business and feasibly create value while sustaining the interest of all stakeholders (Voelpel et al., 2005). The

business model does not concern only about monetization but also the long-term value of the company in the marketplace (Cuofano, 2019).

2.2.1 The Business model canvas

There is no fixed way to define the perfect business model framework. The different industry used a different kind of model. However, every business mostly has a key ingredient which can define in the business model canvas. The well-known business model canvas was created by Alexander Osterwalder in 2004 (Figure 2.5) to help the entrepreneurs understand their organization deeply and set the right strategy to success in their business. Osterwalder's business model canvas answer the question of 'What', 'Who', 'How', and 'Money'. It composes of customer segments, value propositions, channels, customer relationships, revenue streams, key resources, key activities, key partnerships, and cost structure.

1) Customer segment is the heart of the business model. It is whom businesses created value with. There are different types of customer segments dependent on the grouping of the company. The different types of customer group require different types of specific relationships.

2) Value proposition is the value that business offers to the customer when the product or service solves the problem and meets the need of the consumer. It is the reason why customer's turn and return to the company. The value proposition can be both qualitative and quantitative: Newness, improving performance, getting the job done, great design, social status, lower price, free offers, cost reduction, risk reduction, accessibility, and convenience.

3) Channel represents the touch points where customers make contact with the company's products and services. The channel can be in five distinct phases which require different channel types: Awareness, evolution, purchase, deliver, and after sales.

4) Customer relationship is the relationship which companies maintain with their customer segments with regard to their motivation to acquisition, retention, and boosting the numbers of consumers. The relationships can integrate company

and customer together to co-create value to the business, such as getting reviews and engagement from the consumer to help create new products.

        5) Revenue stream is the money which the company can generate from each customer segment. In addition to the asset sales and usage fees, the company can generate further revenue streams from the subscription fees, renting fees, and advertising fees.

        6) Key resource is the physical, intellectual, human, and financial set of resources that company requires to run its business plan.

        7) Key activity is the action to make the business model work. It can be categorized into three distinct types; Production a product, new problem solving for a service, and platform.

        8) Key partnership is the business network of suppliers and partners. It can be categorized into four types: partnerships between non-competitors, competitors, joint ventures, and a buyer-supplier relationship. In general, partnerships have a motivation to reducing cost and risk, and acquire new resources or activities.

        9) Cost structure is related to all costs that are incurred after defining other business model canvas components. The business model cost structure is distinguished by two models; cost-driven and value-driven.

Key Partners	Key Activities	Value Proposition	Customer Relationships	Customer Segments
Publisher	Content Editing	Broad Content	Online Communities	Broad Audience
Agent	Publishing			
Author	Sales			
Printing House	**Key Resources**		**Channels**	
Distributor	Publishing Content		Website	
Retailer			Bookstore	
			Book Fair	

Cost Structure	Revenue Streams
Publishing and Marketing	Wholesale Revenues

Figure 2.5 Business Model Canvas

Source: Adapted from Osterwalder, (2004).

2.2.2 The traditional book publishing industry business model

The traditional book publishing industry used a mass market customer segmentation (Figure 2.6). With limited funds, the publishers need to make sure that their selected books will be bestsellers. Thus, in this business model, many of the manuscripts they receive are refused. The value proposition that the publishers offer to the customer is the author content through the retail channel. The publisher will gain the revenue from the wholesale which is used to fund publishing and marketing costs. There is little customer relationship between the producer and the consumer in the traditional business model (Osterwalder & Pigneur, 2010).

Key Partners	Key Activities - Content Acquisition - Publishing - Sales	Value Proposition Broad Content (Ideally "Hits")	Customer Relationships	Customer Segments Broad Audience
	Key Resources - Publishing Knowledge - Content		Channels Retail Network	
Cost Structure Publishing / Marketing		Revenue Streams Wholesale Revenues		
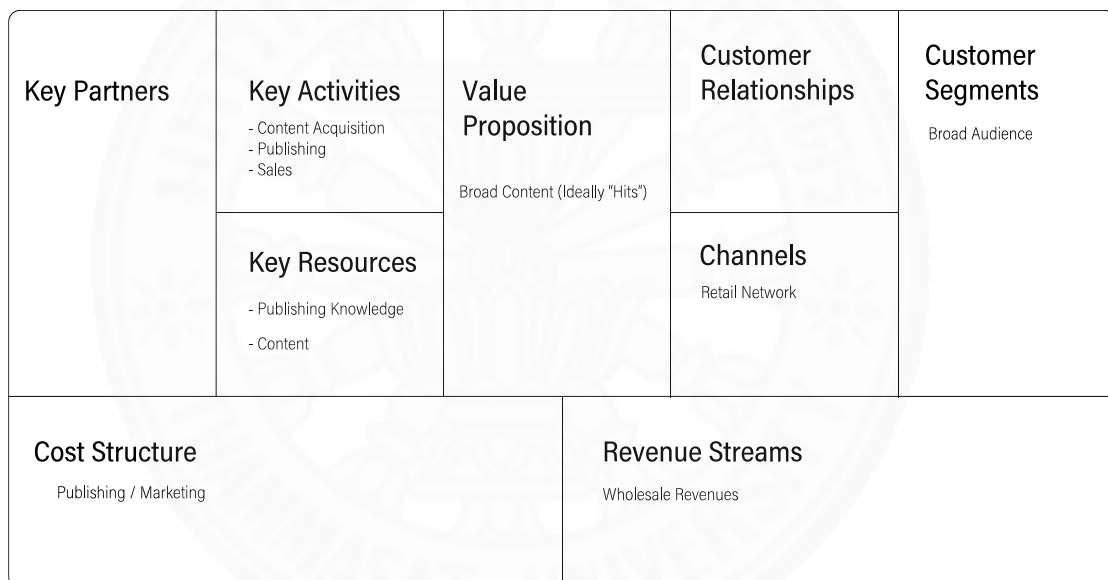
Figure 2.6 Traditional book publishing business model

Source: Adapted from Osterwalder, (2004).

2.3 Disruptive Technology

Innovation as defined by the Cambridge Dictionary is a new idea, product, process, or methods (Dictionary.cambridge.org, 2019). The model of innovation by Christensen (1997) distinguishes two technology types for this: Sustainable technologies innovation and disruptive technologies innovation. In this, the sustainable technologies are usually used by an incumbent to improve the performance of the

product. The claimed result with the use of such an approach in the past was that the sustainable technologies had a high cost and over performance than what is required by demand. On the other hand, disruptive technologies were seen to offer a new value proposition to the consumer. The disruptive products and services typically were imagined having lower performance than the sustainable technology, but they were thought to be cheaper, simpler, reliable and more convenient to use which meet to the demand of the customer. The companies which fail to undertake disruption are often big companies that focus and improve only the established market need and neglect the new market. Nevertheless, if the sustainable technologies done correctly, it cans also be disruptive and drives the innovation in high level of saving to the incumbent company.

The source of digital disruption can come from the Internet of Everything (IOE), which is the convergence between the Internet, wireless, device, and people. The connection of things links everything together, even it is a people, process, data, or things. The IOE create a new kind of digital business model which can reshape the market.

The long tail is one of the theories which has arisen from the rise of the Internet. The theory was coined by Anderson (2004). The Internet can create a nearly zero marginal cost of the online product, for example; e-books, digital songs, and the streaming of movies. It is the opposite side of the 80/20 rule as, and amateur goods have no need to compete for shelf space in the shop but have an equal chance to show-off to the customer in the online world. The aggregators can put as much as they want on their website. Just because goods are less popular does not mean that they cannot be sold. The goods at the tail can sell out at least once and when the less altogether, it can compete with the favourite goods which have only 20% in the market. The long tail disrupts the mass culture of the favourite goods by transfer to an abundant niche market. Customers nowadays are seeking a supply which is new and with as much variety as possible.

As mentioned earlier, the Global Center for Digital Business Transformation (DBT Center) survey indicated in 2015, the level of the digital disruption impact over

five years according to the industry types within a Digital Vortex. The ranking shows the speed of digitization by the four vulnerability assessment markers chosen; investment, timing, means, and impact. The media and entertainment industry were in the second rank inside that vortex (Figure 1.2).

2.4 The Disruptive Business Model

According to the research of the Global Center for Digital Business Transformation, IMD, and Cisco initiative (2015) in three years, four out of ten incumbents would be displaced across industries in general. To be proactive concerning digital disruption, companies and authors need to be open to adaptation. The business models used need to be changed to propose and provide new values to a customer. Digital technology has created new value to the consumers in three particular categories: cost value; experience value; and platform value. The disruptors can decide to create one essential value to their customer or combine the three of them to be a combinatorial disruption (DBT Center, 2015).

2.4.1 Cost Value

The most competitive advantage of disruptors is to enable a customer, whether an individual or a business, to "get more for less" with a lower cost of product and service. The key to cost essential disruptors is the dematerialisation of company products and services. Things that can be digitalised will often become digitised as standard and as a matter of convenience. The physical book and CD are alternatively being changed into digital formats like e-books and music streaming. Brick-and-mortar retailers change to the click-and-mortar and click-and-click form. The principal business models of cost advantage can be distinguished into five business models: Free lunch; share the wealth; hard bargain; turn the tables; and the pay as you go model (DBT Center, 2015).

2.4.1.1 Free Lunch

In economic terms, demand is unequal to the quantity of demand. Human demand is endless while the budget is limited. Hence, when the supplier provides a free product or service, customer demand and quantity of demand will be increased, on the other hand, when the supplier increases the price of their products or services, the demand of the consumer is still the same but their quantity of demand will be decreased (Olankijanan, 2011). 'Free' is one of the most attractive prices, and is hard to compete with. In the digital era, there is a phrase "Information wants to be free." When the Internet uses the benefit from the low processor, bandwidth, and storage cost, the cost of online products and services becomes cheaper or nearer to the zero price. The abundance of virtual shelf spaces causes the nearly zero marginal cost, which makes the company can provide online products or services to the customer for free.

The Free offering model by Anderson (2010) has distinguished 'Free' into four categories:

1) Direct cross-subsidies model. The general definition of free in the 21st century is the marketing strategy where somebody or something has a burden, a cost of being 'free' called cross-subsidy, for example the cost of 'Buy one get one free' and 'Free shipping' strategies which are already added into the cost of the general product or service price beforehand.

2) Three-party markets model. This model is generally used by the media industry. The third party who wants to promote their product will pay the media company for the advertising space. The revenue covers a media production cost. Hence, the media producer can sell their medium at a lower price or free to their consumer for example magazine and newspaper.

3) Freemium model. The combination of free and premium service to market to these two distinct types of users, the two-side marketing focuses on both the free and paid users. 'Free' in the 21st century is mostly free. The lowest marginal cost in creating a digitized product or service allows the company to give a full or sample product to their consumer. The company revenue stream comes from

the 5% of consumers who pay for a premium version of the products or service. Freemium as noted by Pujol (2010) can be divided into four types by limited of: quantity, time, feature, and distribution. The limited quantity for example is Dropbox and Google Drive. They are a free platform with a limited space to expand more data space, the user needs to pay for the premium quantity. The limited quantity is not only related to space and memory but also to the time which is normally used with the data that is often time sensitive, while the limitations in the features are to limited the platform function to the user, for example Spotify premium will available users to play the song that they want with no advertising. The last is a limit in distribution such as the software which free to use but not to re-distribute and embed.

4) Non-monetary markets model. While money is a medium for exchange products and services, there are other values that can drive the market. Non-monetary markets can be driven by the attention, reputation and unmeasurable value such as the feeling of being in a part of something, fun, satisfaction, or even merit. These motives drive people to share knowledge and express their feeling to the world cause the sharing economy for example; Wikipedia and other free websites, products and services.

'Free' is just the starting point of the business. The world runs by the currency, and businesses need profits. The Free offering model is an indirect way to obtain such success. The Free model brings more consumers to the brand. The loyalty and reputation of the brand great resources for any business. With an abundant online fan club, companies can generate income by advertising, selling data, and also by bringing their users from online to offline channels.

Moreover, being 'Free' can also disrupt the piracy market. Instead of letting the piracy spread, the owner can share it for free and generate a higher profit from other upgrades products and service values. Customers love free things, but later, the loyal customer still comes back and supports the works of the brand often with the purchase of higher profit margin products. Hence, it is dependent on the attitude and exposure of the authors to choose their directions and how they wish to adapt to the digital world.

(1) Business Model Case Study of 'iBotta'

'iBotta' is a free mobile coupon and cash-back shopping application. The more task the consumer performs, the more cash-back the consumer gets. First, the consumer will find the wanted product online, and after purchasing the product, the consumer can view and do tasks such as answering the poll, watching ads, sharing on Facebook, and writing the comment on a product to earn the cash-back (Montaldo, 2019).

Found the wanted product	Taps on earn $	View the tasks	Perform a task and earn the cash back

Figure 2.7 iBotta's User Experience

2.4.1.2 Share the Wealth

Multiple users can drive down costs. The group buying for a volume discount creates a 'Share the wealth' market (DBT Center, 2015). The Evolution of Social E-commerce proposes a new added value to the consumer.

Since the global launch of the internet with Netscape from 1994, the brick-and-mortar companies start to sell directly online. In 1995, the click-and-click companies started, eBay and Amazon entirely an Internet-based business model that pressure the general companies in the market to have an active online presence. Hence, the Dotcom Bubble was growing between 1998 and 2001 (Hughes & Beukes, 2012). Social commerce, which is commerce with mediated with a social media form, was introduced in 2005. Through 2009 to 2010, social media such as Twitter and Facebook have empowered consumers to be able to pursue their interests rather than the information from marketers. Then in 2011 social commerce evolved and social group buying, such as Groupon, has taken off (Wang & Zhang, 2012).

Table 2.3 The Evolution of Social – Commerce

Year	The Evolution of Social – Commerce
1991	The World Wide Web is created
1994	Global launch of the internet by Netscape, companies go online
1995	Pure internet-based companies
2000	The burst of dotcom bubble
2005	Introduce of social commerce
2009	Social media empowered the consumer
2010	Social commerce becomes a global
2011	Social group buying takes off

Source: Wang & Zhang, (2012).

(1) Business Model Case Study of 'Groupon'

Groupon comes from the combination of 'Group' and 'Coupon' the daily deal social group buying site that converges the content site and social networks to collect consumer bargaining power (Hughes & Beukes, 2012). In Groupon, the customers can buy visual deals or coupons that giving a customer a product and service discount from 50% - 90%. The discount voucher will be available if the customers can invite the other customer and reach to the number that the product and service required. If the customer cannot persuade others, the price goes back to the regular price (Lacorte, 2011).

2.4.1.3 Hard Bargain

The disruptive business model creates price transparency for a buyer. E-Commerce such as Agoda and Booking.com, let the consumer compare the price of product and service in the market for a better bargain with the supplier.

2.4.1.4 Turn the tables

This model is a reverse of an auction, where a seller bid a proposal to create a price pressure and customer's cost value.

2.4.1.5 Pay as You Go

The model creates a flexible price for a customer by only pays for what they used.

2.4.2 Experience Value

The disruptive business model gives a better experience to the customer. The digital avenue available to the company and author allows things to be more personalised and customised to the customer choice, with lower latency and automation to let the customer gain access to their product or service faster in any device and any time. The experience value distinguishes into Power to the People, Just 4 You, and Right Here, Right Now.

2.4.2.1 Power to the people

The disruptive business model removes the middleman, who typically creates less value for money, and improves the intermediaries' transactions efficiency thereby giving customers a lower price.

(1) Case Study of Subscription Based Model

The subscription model is the consumption-based model where revenue streams come from the customer paying for using a product and service within set timeframes. The subscription model can be both for both physical and online goods. If the products and services go online, they will have a very low marginal cost. The subscription-based model is well-known in the creative economy for example:

1) Netflix and iflix. These are streaming movies services which are available to customers to allow them to watch movies or tv shows in any kind of platform that they operate with. At the present it available on a television, smartphone, computers, and tablet. The consumer only needs a device and access to the Internet to watch the online streaming of these things. The package price will often be dependent on the quality, popularity and newness of the film, or other item, being accessed. Lower prices often provide a less extensive service, lower quality and lower number of the screen watches per period.

2) Joox and Spotify. These represent a freemium business model combined with a subscription-based service. The user can listen to free music through their payment for the upgraded version in the monthly subscription.

3) Adobe creative cloud. An online service providing access to software which is used to create digital creative work for example; the photo editing program (Adobe photoshop), vector creator (Adobe illustration), and film making (Adobe premiere pro).

4) Kindle unlimited and Scribd. These are online book subscriptions. Like other creative subscriptions, they provide an unlimited content for the user to read in monthly. However, the greatest concern with regards to this model for reading digital books is that books are a medium which typically take a lot of time to consume, which can make it seem like a rip-off to some consumers. Many of the best-selling books accessible through them are not compatible with Amazon Kindle unlimited, and for Scribd they also provide more quick reading books such as short story and poetry (Tsukayama, 2014). By the way, Thailand also has its own book subscription business call 'Ookbee Buffet' but mostly it offers more electronic magazines than electronic books.

Table 2.4 Comparison of e-book subscription-based models

	Type	Monthly price	Pros/Cons
Ookbee Buffet	e-magazine, e-book, audiobook, Newspaper	199 (E-Magazine only), 299	Available in Thai. Only 30,000 files. Mostly are e-Magazine.
Kindle Unlimited	e-book, audiobook, e-magazine	9.99 $ (318 baht)	1 M titles. Can borrow up to 10 titles per time.
Scribd	e-magazine, e-book, audiobook, document	8.99 $ (286 baht)	1 Million titles

2.4.2.2 Just 4 You

This disruptive model allows users to customise their product or service. Also, it interprets the consumer personalisation, and the environmental context, such as a user's location base and specific needs. Omnichannel is the way to let the consumer enjoy and choosing a different experience.

2.4.2.3 Right Here, Right Now

Digital disruption and technology can allow a business to provide instant experience value. Without waiting for the long delivery process, some business have evolved from physical to digital products, such as e-books.

2.4.3 Platform Value

More than just providing a connection between the producer and customer, the digital avenue can also create a new source of connection to the customer by letting the consumer contact and share the products or services by themselves. The digital business model of marketplaces, crowdsourcing, peer-to-peer, and the sharing economy were created as a concept of the customer to customer model. The data that company get from the platform can be used as a data monetisation model to generate money to the business.

2.4.3.1 Marketplace business model

The developing of the world wide web and an e-commerce has generate the marketplace business model. The aggregator will connect a buyer and seller in the platform and get the fee from each transaction for example, Amazon and Alibaba. The successful marketplace has three property to success: Creates value by itself; duplicates the users automatically; and good user quality control (Hirano, 2017).

2.4.3.2 Data Orchestrator

All of these measures can add value and can with forethought be combined where appropriate to create combinatorial disruption and be used by the successful disruptors like Amazon, Facebook, Google, and Netflix to create a new disruptive model.

2.5 Transmedia Storytelling

Transmedia is more than cross-media. The content which transmedia should include with the multiple media platforms, content expansion, and audience engagement. The expansion is to reveal other storylines which never in the previous media or new character which added to explain the story. The casual viewer might not know about this expansion, but the real fans want and actively look out for it. Audience engagement enables creative contribution by fans in the fictional story worlds, including fan fiction, fan-produced videos, plus predictions and questions by fans about the story. Such engagement helps to expand the lifespan of the story (McAdams, 2016).

2.5.1 The "Love Sick" Case Study

"Love sick" is the Thai TV show made famous from a web novel in Dek-d.com. It became a transmedia phenomenon through the continuation of it undertaken by its fans. The fans who love the novel reproduced and adapted the story into the comics, posters, and videos. They also exchange ideas, and replied to any question on the online board. These happen even before the TV show itself finished. Therefore, the fan has exchanged ideas with the author and the TV producer, and also influenced the audition for the main character. Audience engagement has become a great advertiser. The TV show that was in development already had a supportive fan base before the first shot was filmed (Chuastapanasiri, 2015).

2.6 Case Study from Other Creative Industry

2.6.1 TED Conference Case Study

This is an exclusive tech, entertainment, and design conference where only invited people can become members of an audience even though they pay for the privilege of doing so. After the TED producer decide to post TED conference online video for free, the ticket price increased. In 2009, the ticket cost 6,000 dollars and the

number of people attending such events is increasing by 10% each year. The reasons for this are that the online content cannot replace the experience which consumer would get from physically attending the conference. In TED conferences, there are often a lot of famous people: CEOs from companies, Hollywood stars, scientists, and presidents come to share their story, product, concept and beliefs. The audience can meet the speaker and other members of the audience at the conference. Also, one TED conference had a sale price of 33,850 dollars for individual tickets. Some of the money is given to charity and the audience members who buy a ticket have a chance to get in touch with the speaker by having lunch together with them (Anderson, 2010).

2.6.2 Music Industry Case Study

1) Prince, the famous singer, gave a CD of his music to consumer for free by having it inserted into The Daily Mail UK newspaper. The result was that it was the tipping point for the growth in attendance for a Prince concert. The revenue that was lost from the free CD and copyright from newspaper came back in the form of the profits from the big concert (Anderson 2010).

2) The small record label that has low marketing costs can try to survive in the industry by letting the consumer download some free music in exchange for the recipient's e-mail address and postcode, and the recipient sending an invitation to five of their friends who they think will listen to the label's music. The result of this was that there was more than 80,000 downloads in 3 months. With the e-mail address and postcode, the company can now send and sell concert tickets to their consumers far more effectively (Anderson 2010).

2.7 The Factors of the Environment which Encourage People to Read

Further, the online business model, some business undertakes the omnichannel to address the issue in digital disruption. Naiin – the well-known chain bookstore tries to bring their consumer back from online to offline to generate the revenue and better experience for the consumer.

The environmental factors that encourage reading and good literacy

2.7.1 Daylight

The large-scale research study conducted in the USA by Heschong (1999), that investigated the relationship between daylighting and students' performance, reported that students in the classrooms which received the greatest amounts of daylight performed around 26% better in reading assessments than those in classrooms receiving the least daylight. Additionally, the students in the classroom with the greatest window area improved in their reading skills 23% faster than those in classrooms with the lowest window areas. Furthermore, the children in classrooms with skylights improved around 20% faster than those in classrooms without skylights.

2.7.2 Lighting levels

In the research by Govén et al. (2010), it was indicated that exposure of youngsters to higher illuminance levels (500 lux compared to 300 lux) when in class resulted in higher reading grades. Research by Zhou et al. (2017) has also shown that both teachers and pupils prefer higher light exposures.

2.7.3 Dynamic lighting

The use of dynamic lighting has shown to improve student performance as assessed by reading speed, and also improve their behaviour (Wessolowski 2014). The use of focus lighting has additionally been shown to lead to a greater increase in oral reading fluency performance than the use of standard lighting (36% improvement compared to 17% improvement for the latter). Improved well-being was also reported (Mott et al. 2012).

2.7.4 Addressing causes of reading discomfort

Between 5% to 12% of the general population suffer from scotopic sensitivity syndrome (SSS), a visual perception disorder that affects their visual-attention, reading and writing capabilities, and reading speeds. Standard fluorescent lighting can exacerbate this condition. As noted by Loew & Watson (2012), it is indicated that SSS symptoms can be substantially reduced by introducing low cost light-filtering to such units, thereby helping making it easier and more likely for them to read. Increased exposure to natural daylight can also help.

2.7.5 Addressing myopia

There are increasing risks of members of the population, particularly children, getting myopia (short-sightedness), which can hamper reading abilities and academic learning. Risk factors include visually focusing on nearby objects for long periods of time, poor light levels, and spending prolonged periods of time indoors. One of the measures that has been shown to help reduces myopia onset and progression in children is increasing their access to the outdoors when at school (Wu et al. 2018). A design innovation that holds great promise is the 'Bright Classroom' concept by Zhou et al. (2017) which increases students' daylight exposure during lessons and is preferred by both teachers and students over traditional classrooms. Ideally measures should be taken to optimise opportunities to read through the good design of the built environment that also protects vision.

2.7.6 Ventilation rates and reading

Research by Haverinen-Shaughnessy et al. (2011) investigated the extent to which substandard ventilation rates in students' classrooms could impact their levels of academic achievement. Among the metrics measured was reading performance, which demonstrated a 2.7% linear increase in student reading performance for every 1 l/s per person increase of ventilation rate from 0.9 l/s per person up to 7.4 l/s per person. Many classrooms have ventilation levels below this.

2.7.7 Noise

Research by Evans & Maxwell (1997) indicates that chronic exposure to noise can result in reading deficits in schoolchildren. It can also reduce others' desire to read. The introduction of noise management schemes and noise reduction schemes can be undertaken in urban development plans, particularly around homes, parks and schools to help address this issue. As an example of measures that can be taken Coelho & Alarcão (2005) report on the incorporation of acoustical barriers and sound absorbing porous pavements to reduce noise levels experienced at a school adjacent a high traffic road. The materials and design initiatives used in building construction can further help address noise issues.

2.7.8 Nature views

It has observed that designing buildings and areas so that they provide more visual contact with nature can actually help encourage improved learning outcomes. As an example of this, Benfield et al. (2015) report that students that had nature views from their classrooms were more positive and achieved higher grades. In other research, the Heschong Mahone Group (2003) undertook a study of 500 classrooms in 36 schools over the period of an academic year. It investigated in particular the effects of windows in classrooms on student learning outcomes, as measured by their improvement in maths and reading tests. That reports authors stated that: "An ample and pleasant view out of a window, that includes vegetation or human activity and objects in the far distance, supports better outcomes of student learning." Contact with nature can also have an impact on learning ability by helping reducing absenteeism, so that pupils spend more time in class (Torpy 2014, Fjeld 2002).

2.7.9 Zoning of activities

Planning layouts and zoning of activities within urban areas can be further refined to encourage well-being and a love of reading within the population. As an example, triangulating the locations of children's reading areas so they are in close proximity to both playgrounds and eating areas can increase the use of all these facilities and help provide increased opportunities for parents to enhance early development of child's reading literacy during the pre-school age period (Benfield 2015). Other planning initiatives can be taken to using the same principles to enable an increased desire to read within the general population. There can even be initiatives for businesses such as those belonging to the entertainment industry (Barasch 2019), coffee shops and supermarkets to encourage reading and greater literacy within the communities they serve.

2.8 Related Literature

After the economic decline in 2013 through to 2014 from political and economic challenges, Thai consumer confidence is rising. According to the improvements noted in the economy and tourism sector, Thai consumers spending is increasing. It is also worth mentioning that the number of single-person households and couples-without-children households are increasing. Urbanisation, which is on the increase, creates a busy, hectic lifestyle. Convenience stores are increasing to serve the demand of the consumers to have ease of access to what they need in a time effective way. Online shopping has also increased as has the growth of the Internet. The most popular products brought online include: media products; electronics; food; and drink. The GCT survey 2017, found that: 49% of respondents shopped online to save time: 45% motivated by free shipping: and 42% shopped for a lower price.

2.8.1 Teens (13 – 17)

Asia has a highly competitive in college admissions testing. Parents across all income except the lower income range, tend to focus on their children's early education. Parents also influence their children's activity. Thai education is compulsory for students up to 15 years old, and most Thai teens are not usually employed. In terms of socialisation, teens usually socialize in groups and are often influenced by foreign pop culture such as Korean pops featured in the fashion style and TV show which they watch.

2.8.2 Young Adults (18 – 29)

Young adults are in the age category when individuals begin to settle down. People aged 15 – 29 years old typically prefer an exclusive discount from a brand and are often influenced by friends and family recommendations with regards what they buy or what they spend their leisure time doing. Young Adult tends to be more tech-savvy. From information provide in the GCT 2017 survey it has been found that: 71.7% browse the internet on a mobile phone at least once a day, and 68% access social media almost every day.

2.8.3 Middle Youth (30 – 44)

Middle Youth, on average, have the highest income amongst all age segments. 60% of respondents to the GCT survey 2017 said that they prefer making mobile payments via an app. It was observed in that research that male consumers in that age range are less likely to try new products.

2.8.4 Mid-lifers (45-64)

Mostly of the mid-lifers still do work for a living. From the Euromonitor survey 2017, it was revealed that 39% of the mid-lifers prefer to spend money on experiences, not things, and that 60% would be lost without Internet access.
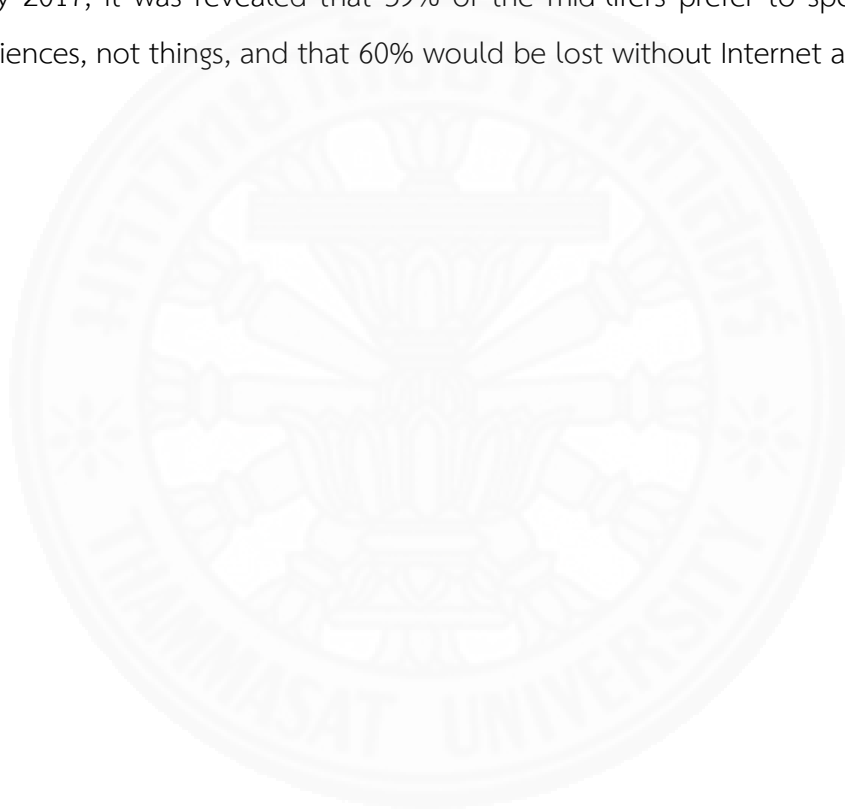
CHAPTER 3
RESEARCH METHODOLOGY

3.1 Research Framework

Both primary and secondary research were undertaken. The primary research was undertaken through an online questionnaire, the design of which was developed from the findings of the pilot project and secondary data obtained through a critical literature review: Thai book publishing overall market statistics, the book publishing chain, customer journey, business model, digital disruption business model, and related business model case studies.

3.2 Pilot study 1

The first pilot study has done as an in-depth interview and offline quantitative questionnaire. The survey was collected in 47th National Book Fair & Bangkok International Book Fair 2019 at Queen Sirikit National Convention Center, from 28th March 2019 to 7th April 2019. That study was designed to gain better understanding of the problems which occur in the book publishing industry from the publishing side and attitude of book consumer toward the marketing mix 4.0.

The in-depth questionnaires are in the unstructured form. The interview chooses the sample from the snowball and accidental sampling. The following industry experts were interviewed:

3.2.1 Suluck Visavapattamawon

Managing Director of Li-Zenn Publishing Limited and committee of the Publishers and Booksellers Association of Thailand (PUBAT) from 2017 to 2019. The Li-Zenn Publishing is produce a high-quality illustrated books on Architecture, Art & History and Life & Philosophy for architects and designers reference.

3.2.2 Somkid Paimpiyachat

The editor of Fullstop publishing. Fullstop is a graphic novel publishing company which has been established for over 18 years. Somkid Paimpiyachat is also the company's founder and has major influence in the graphic novel industry.

3.2.3 Teeranai Sottipinta

The founder and editor of Chidahp Publishing. The publishing which decided to stop printing a physical book.

3.3 Pilot study 2

The second pilot study is an online questionnaire to survey behaviour of the novel readers and their buying obstacle.

3.4 Main survey research

3.4.1 Sample Size

This survey had a sample size of 204 individuals. It was focusing only Thai people who read novels in the Bangkok metropolitan region and others over Thailand from the 69.04 million population of the country. The number of the sample size was calculated by using the Taro Yamane method with the 93% confidence interval.

$$N = \frac{N}{1 + Ne^2}$$

$$(3.1)$$

n = The sample size

N = The estimated population in Thailand

e = The acceptable sampling error

$$N = \frac{69,000,000}{1 + (69,000,000)(0.07)^2} = 204$$

3.4.2 Research Tools

The quantitative research was collected by Google form online survey questionnaire. It was designed to enable better understanding and insights into the attitudes and behaviours of the consumer toward book consuming through three core values; cost, experience, and platform value.

1) The questionnaire consists of five sections.

Section 1: Novel Consuming Habits.

Section 2: The factors which enhance the buying behaviours.

Section 3: The Novel Supporting Satisfaction.

Section 4: Novel Reading Behaviours.

Section 5: Demographics

2) Two types of question were included in the questionnaires:

2.1) Multiple choices.

2.2) Likert Scale with 5 point

Using class interval as $\dfrac{(5-1)}{5} = 0.8$ (3.2)

4.21 – 5.00 Strongly Agree

3.41 – 4.20 Agree

2.61 – 3.40 Neither Agree nor Disagree

1.81 – 2.60 Disagree

1.00 – 1.80 Strongly Disagree

3.4.3 Validity

The survey questionnaire that was created was based on the findings of the literature review and the pilot survey work, and was shown to members of the thesis advisory committee for feedback, with corrections and refinements then being made before it was placed online.

3.4.4 Reliability test

The reliability was assessed by doing a pre-test with 30 samples to find Cronbach's Alpha, which needed to have a value of at least 0.7 to be acceptable.

Table 3.1 Reliability test

Factors	Items	Cronbach Alpha
Novel purchasing obstacles	O1, O2, O3, O4, O5, O6, O7, O8, O9, O10	0.829
Cost	C1, C2, C3, C4, C5, C6, C7	0.763
Experience.1	E1, E2	0.733
Experience.2	E5, E6	0.704
Platform	P3, P4, P6, P7	0.748
Novel Supporting	R1, R2, R3, R4, R5, R6, R7, R8	0.841
Reading Behaviour	B1, B2, B3	0.722
Description	D1, D2, D3	0.831

3.4.5 Data Collection and Analysis

The data were analysed statistically using the SPSS program.

CHAPTER 4

RESULTS AND DISCUSSION

The study of "The adaptation of the book publishing industry in Thailand to address digital disruption" addresses three distinct issues:

1) The problems and effects which occur to the Thai book publishing industry.

2) The cause and obstacles in consumer's fiction book purchasing reduction.

3) The proactive disruptive business model for fiction book publishing industry.

4.1 Objective 1

To study the problems, causes and effects of the reduced sales occurring within the Thai book publishing industry.

The downsizing of the Thai book publishing industry was clearly shown by the dramatic declining in overall book publishing market value from 2014 till today (Figure 1.1). This research has investigated this issue in greater depth to better understand the Thai book publishing situation and suggest ways in which this downturn man be affectively addressed. From the quantitative result of 300 respondents who read a novel, 40% of the respondent still have the same purchasing rate of a printed book compared with the previous year, 32.7% answer that their purchasing rate tends to decrease, and for 27.3% the number of books they had read had actually increased. According to the general trend for reduced sales in books, it can be concluded that even purchasing the same number of novels as the previous year is not a good sign.

Table 4.1 How has your purchasing rate of novels altered over the last years?

Purchasing trend	Number of respondents	Percent
Increased	82	27.3
Decreased	98	32.7
Same	120	40.0

From the secondary interview data of eight sample publishers by PUBAT (2019), the book publishing industry is still in a downward trend this year. After an in-depth interview with Suluck Visavapattamawon, the Managing Director of Li-Zenn Publishing Limited and who is also a committee member of the Publishers and Booksellers Association of Thailand (PUBAT) on 31 October 2018, it was found that the number of bookfair attendees had fallen by around 20% from the previous bookfair on 17 to 28 October 2018. PUBAT has distinguished the downward trends factor into three levels from self-level, industry level to micro level.

4.1.1 Self Level

The factors from publishers' self-level, PUBAT has included the unclear passion and core competency, not adaptive staff, and lack of business and marketing sense.

Suluck Visavapattamawon (interviewed 31 October 2018) said that there are no highlights in the bookfair when a publisher does not promote or publish new works, it has no new attractions for the consumer to come and buy. She also mentioned that a contributory factor to the drop-in numbers that was noticed on that occasion could have been the change in exhibition venue, which might have caused a misunderstanding to the consumer.

"The recent October 2018 bookfair had 20% fewer attendees. We are not sure whether this was due to a misunderstanding of what the bookfair was promoting or not, however according to the number of new books being published,

there was no highlight this year. Previously there had been a book from 'Rompang' (a Thai writer who is famous from a book which went on to become the famous TV show) which attracted people to go there. However, this year the publishing industry does not promote their new books enough. Hence the number of attendees decreased. Also, the number of readers might actually fall."

Somkid Paimpiyachat, the editor of Fullstop Publishing (interviewed 27 October 2018) said that the weakness of the author is the 'continuity.' The book industry needs to keep their work current; many of the authors build up their fan club from the first book and then are gone.

"The weakness of many authors is continuity. Our publishing has done it before. After successfully building up followers for the first book, the author is gone, and it is hard to build that relationship again. Therefore, every publishing should have continuity with at least one book every six months."

Besides continuity, many publishers found problems with the speed of getting them adapted. Many successful publishers are now specialising in online knowledge. They have taken the chance to try a new selling model while some others in the publishing industry are afraid to try new models and new ways of doing things and have no marketing team in their companies.

"We try to find new strategies. However, we are not familiar and confident with doing this. For example, the 'Free' offering model, we are in illustrated book publishing, which has a lot to do with patents, and we cannot find a solution to address this. Another area which we try to properly do is creating a website presence. We want it to be a hub to collect money from advertising. Nevertheless, the one who succeeds in these kinds of things should be fast and viral, which we cannot follow, update, and continue. We need to compete with the big companies which takes the largest part of the market share, Pinterest has massive data storage and a perfectly

complete set of features which make our website appear indifferent and useless in comparison. The small number of users cause us more cost burden than benefits such as the programming costs which we need to pay per month."

Uncertainty and indecision have held the Thai publishing industry back. With regards to the fight with digital disruption, Suluck Visavapattamawon (interviewed 31 October 2018) said that companies from other countries including China, Taiwan, and Singapore have the plan to do a rental model for e-books. They tried to get Thailand publishing companies to participate in the rental model asking for those that were interested to send them PDF files and get a share of profits when there is someone rents the electronic versions of the books. The foreign company did not care about the book categories or the book quality, but they wanted an abundant number of books to post on their channel. However, there still are no publishers in Thailand participating in this market due to their lack of confidence in this model.

Furthermore, a circulating fund is essential for the publishing company. The middle to large publishing company needs to take care of their office and staff. Books take time to sell out and if the company does not have enough cashflow, they could be shut down regardless of how good their products are.

"Our company is rather big. The smaller publishers might be able to wait the next six-months money, but we need to pay for our office, and if we hired an artist or cameraman we need to pay at the moment. Some individual books might cost 20,000 baht to produce, but our books cost up to 90,000 to 300,000 baht."

Suluck Visavapattamawon (interviewed 31 October 2018)

With the limited budget, the publishing company needs to take good care of how much they print. In the past, publishing printed a sufficient number of books and waited for the return on their investment. However, after 2015, most of the publishing firms have experienced a dramatic decline in sales revenue and the strategies of each publisher need to change to address this.

4.1.2 Industry Level

The second factor of the downward trend that comes from those affected at industry level includes the highly competitive market, hard to find excellent quality original manuscripts and the slump in bookstore sales.

From the PUBAT survey (2019), there is an increase in new publishing establishments to serve the niche trend. However, many of the publishers choose to do books following the trend, especially in the fiction categories which have transformed from the traditionally dominant western translated fiction to Chinese translated fiction and to boy's love translated fiction. A similar product is in effect undifferentiated and that affects the instant trend, and the high bid of the translated fiction.

While Thai book publishers takes a long time to filter the quality of the work they receive, and it takes a long time for authors to finish their novels, most Thai fiction authors can be found on the Dek-d website.

The last factor from the industry level is one of the most apparent problems which is observed by most publishers, the reduced influence found in the bookstores.

The bookstore is still a significant channel for the publisher to sell books through, and it used to be the channel through which most of the publishers gained most of their profits. However, bookstore sale volumes are now in continual decline.

"Over the last three years, the selling number have started to show a dramatic decrease, and the stock is much reduced. Books cannot be effectively sold in the chain bookstore. Also, the life of a book on the chain bookstore shelf is short."

Suluck Visavapattamawon (interviewed 31 October 2018)

The declining revenue in book sales has caused Thailand's chain bookstores to charge more on the price of placing a product in their shop, sometimes up to 45% of the book price was charged. This has greatly affected some of the

publishers cannot deal with that price change in their projected returns. Furthermore, the publishers that the researcher has spoken with strongly agree about the lack of the support that authors and publishers receive from the chain bookstores. The booksellers and publishers should help each other to sell books. However, the publishers face a problem with the lack of understanding bookstores have towards their products. The chain bookstores do not know their product well enough and do not pay attention on how to market books effectively.

"The chain bookstore takes 45% of our revenue per book, but they did not understand our books enough. As an example, one of our books is in a seven-part series. However, the bookstore only puts on display the latest episode. Therefore, the newcomer would be less likely to buy the product. The displays in chain bookstores are often plain and look all the same. Furthermore, the book is not sold outright to the bookstore, but sold through the deposit mode, we sell with them, for example, 2,000 books, the book sells 1,500 units and 500 books will be sent back. However, out of those 500 books, it is highly likely that over 300 books would be ruined."

Somkid Paimpiyachat (interviewed 27 October 2018)

Another publisher who has also had a problem with bookstores is Teeranai Sottipinta, the founder and editor of Chidahp Publishing (interviewed 5 April 2019). Chidahp is one of the publishers who sold books through chain bookstores, and even though up to 40% of its books were sold at bookstores, the disadvantages that the publisher received from that sales avenue caused it to cancel its bookstore selling channel.

"To be able to send a book to bookstores, we need to print at least 3,000 books which will cost around 150,000 baht. When we send 2,000 books to bookstores, they will transfer our money back in two months. Hence, the bookfair is the chance that we can make money to pay for the cost that occurs during the

production process. We do this all the time. Recently, the problem from books sales declining affected us covering only the cost at the bookfair and meant we had to wait for profit from the bookstores.

However, Thai bookstores do not do their marketing. The store only stands still and waits for the consumer to walk in. We paid up to 45% for nothing. They are not even able to describe or encourage people to buy more books.

The countryside bookstores have started to show signs of the recession too. There are no customers in these shops, their sale volume has decreased, but these bookstores still have the same cost burdens. Therefore, the bookstores use the money they take to run the system and did not have enough to pay the publisher back. Our publishing waits for half a year for money from them. In those six months, we have to pay for our office and our staff every month until we run out of it. Hence, in the end, we decided to close our company."

4.1.3 Micro Level

From the PUBAT survey (2019), the micro level factor includes the economic recession, lack of a good reading culture being promoted as an important societal norm, and the effects of social media on individuals' reading habits.

In the economic recession, books are often perceived as being a luxury product, and other goods and services take precedence. Also, the consumer is often now limited in the time amount of time they can give to pleasure reading. Somkid Paimpiyachat (interviewed 27 October 2018), assumes that the change in the book publishing industry comes in part as a result of limited consumer budgets. The book is one of the entertainment materials which will often be purchased last by consumers. People's budgets for relaxation purposes nowadays are spent mostly on communication. A book is like other entertainment music and movies that need to catch the consumer's eyes.

4.2 Objective 2

4.2.1 The Book Buying Obstacles

To understand the causes from the customer side that affect the reduction in fiction book purchasing.

As mentioned in Chapter 1, according to the PUBAT, ECON CHULA and SAB (2015) research into the decline of book purchases (Table 1.1), the reasons for the decline in book buying are predominantly: 'Have not got enough time to read'; followed by 'Books can be borrowed'; 'Waste of money'; 'Free electronic content available online'; and 'The book that is wanted is hard to find'. Therefore, the pilot survey was done by focusing on the specific categories of the fiction book to recheck and add-on the factors from the literature and interview that affect the decline of fiction books buying. The research found that the factors of fiction buying declining are similar to the holistic book declining but in a different way (Table 4.2). 56.4% of the respondents still have the same obstacle with 'Lack of reading time', followed by the book is 'Hard to find', 'Waste of money', 'Have free electronic content available online', and the decreasing in new published book. Furthermore, the fiction readers also have other reasons for reducing their purchases including 'Have no interesting book', 'Buy an e-book instead', and 'Change to the other hobby like watching the movies'.

Table 4.2 The Book Purchasing Obstacle Survey Comparison

Book Purchasing Obstacle	ECON CHULA & SAB	Pilot Survey (N=78)
Have not got enough time to read	39.3%	56.4%
Books can be borrowed instead	25.8%	9%
Waste of money	14.0%	35.9%
Free electronic content available online	13.6%	35.9%

Table 4.2 The Book Purchasing Obstacle Survey Comparison (Cont.)

Book Purchasing Obstacle	ECON CHULA & SAB	Pilot Survey (N=78)
The book that is wanted is hard to find	13.2%	41%
Over previous book buying	10.7%	-
The decreasing in new published book	-	23.1%
Haven't finished previous book	-	35.9%

According to the results of the pilot survey, the research questionnaire survey was recreated, refinements and additions made, and change of the form into the Likert scale to investigate the level of the effectiveness of the factors.

The results from the 300 respondents who read a fiction book surprisingly revealed different levels of effectiveness for the factors. 'Have not got enough time to read' was not the most influential factor for fiction buying reduction but 'Have no interesting book to the consumer wanted' was the greatest reason for customer purchases declining, followed by 'did not finish the previous book', 'Have not got enough time to read', and 'Have free electronic novel available online.' (Table 4.3)

Table 4.3 The Effectiveness of Book Purchasing Obstacle

If your purchasing of printed novels decreased over that period, why was that the case?	Level of Effectiveness					Mean / (S.D.)	Result
	Very High (5)	High (4)	Medium (3)	Low (2)	Very Low (1)		
1. Have not got enough time to read	47 (17)	44 (15.9)	88 (31.8)	39 (14.1)	59 (21.3)	2.93 (1.35)	Medium
2. Books can be borrowed instead	12 (4.3)	31 (11.2)	36 (12.9)	68 (24.5)	131 (47.1)	2.01 (1.2)	Low

Table 4.3 The Effectiveness of Book Purchasing Obstacle (Cont.)

If your purchasing of printed novels decreased over that period, why was that the case?	Level of Effectiveness					Mean / (S.D.)	Result
	Very High (5)	High (4)	Medium (3)	Low (2)	Very Low (1)		
3. Waste of money	19 (6.9)	40 (14.6)	70 (25.5)	62 (22.6)	83 (30.3)	2.45 (1.25)	Low
4. Free electronic novel available online	48 (17.6)	54 (19.8)	59 (21.6)	45 (16.5)	67 (24.5)	2.89 (1.43)	Medium
5. The decrease in book sale volume	25 (9.2)	33 (12.1)	95 (34.8)	54 (19.8)	66 (24.2)	2.62 (1.23)	Medium
6. The book that is wanted is hard to find, not selling nearby the habitat.	55 (20.1)	34 (12.4)	56 (20.4)	68 (24.8)	61 (22.3)	2.83 (1.43)	Medium
7. No interesting book	79 (28.1)	77 (27.4)	65 (23.1)	25 (8.9)	35 (12.5)	3.5 (1.32)	High
8. Did not finish the previous book	46 (16.5)	56 (20.1)	68 (24.5)	42 (15.1)	66 (23.7)	2.91 (1.4)	Medium
9. Have a printed novel selling in e-book	51 (18.7)	23 (8.4)	35 (12.8)	45 (16.5)	119 (43.6)	2.42 (1.55)	Low
10. Changing the habit from reading to watching a movie	21 (7.6)	30 (10.8)	53 (19.1)	56 (20.1)	118 (42.4)	2.21 (1.3)	Low

As shown in Table 4.4, the crosstab of purchasing trend and book purchasing obstacles, all groups have an obstacle in that there are no interesting books for them to buy as an increased trend, followed by the book is hard to find. While the decreased trend is shown for both not having enough time to read, and not finishing reading the previously bought book.

Table 4.4 Purchasing trend crosstab with the obstacle

| | The printed novel purchasing trend | | |
	Increased	Decreased	Same
	Mean	Mean	Mean
Have not got enough time to read	2.54	3.50	2.72
Books can be borrowed instead	1.78	2.21	1.99
Waste of money	2.39	2.70	2.29
Free electronic novel available online	2.79	3.16	2.74
The decreasing in book sale volume	2.63	2.68	2.57
The book that is wanted is hard to find, not selling nearby the habitat.	2.89	2.80	2.82
No interesting book	3.25	**3.73**	3.47
Did not finish the previous book	2.60	3.17	2.88
Have a printed novel selling in e-book	2.23	2.87	2.18
Changing the habit from reading to watching a movie	1.75	2.56	2.21

4.2.2 Book Piracy

From the 166 offline survey samples obtained at the bookfair and the 49 online survey samples, 22.2% of the population pirate a book. According to the observation, some respondents are hesitating to answer, and some are misunderstanding about piracy books. For the online survey, there are up to 40.8% who had ever download or read a piracy book online.
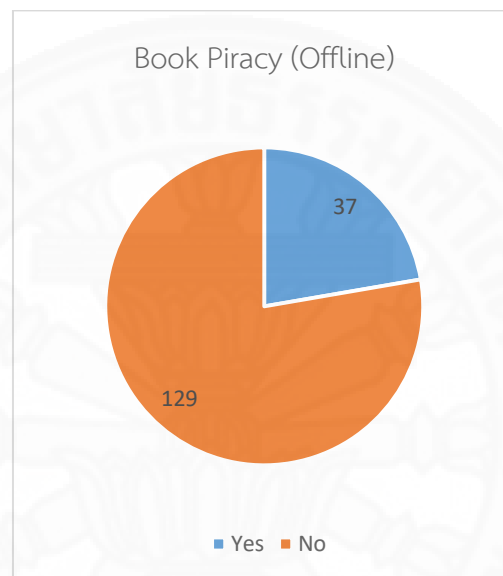
Figure 4.1 Book Piracy Offline Survey (166 Samples)
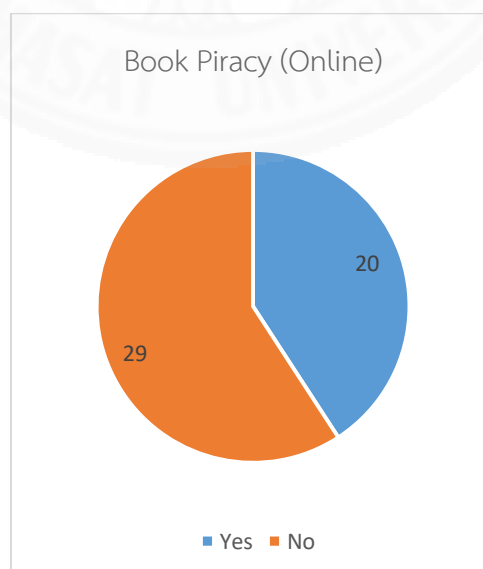
Figure 4.2 Book Piracy Online Survey (49 Samples)

4.3 Objective 3

To suggest improved business models and proactive ways to rethink and adapt fiction book publishing industry to address the issues of digital disruption.

4.3.1 The Publishers Side
4.3.1.1 Self Level

1) The publisher and author should have continuity in their work, with at least one new book published every six months, Somkid Paimpiyachat (Interviewed 27 October 2018) suggests other ways of publishing such as the Japanese comic working model.

"The author should create a working team, train a new author to available to generate more books, to solve the problem of lack of ideas."

2) The business needs to find an opportunity and take a chance. Somkid Paimpiyachat (Interviewed 27 October 2018) talked about the case where the product fails, saying that the publisher should not be quick to get out and needs to repeat the process once again.

"Sometimes a new book is too new for the consumer. They did not see the product or are not familiar with it yet. For example, the first book from 'Sasi' our author, once it launched, it did not sell out. What did we did was we repeated what was done in the second book, and now it is a success. Also, the readers go back to buy the first book. In the second case, if the work repeating does not work, the publisher and author need to talk to each other and find a way to adapt themselves better to the market. If the author is too adhering to their own work and does not want to change, the publisher and author cannot work together anymore."

3) The most efficiency adaptation requirement is for the publishing industry to be able to more accurately predict their sales volume. In the past, the publisher did not care much about the number of books printed much. They printed to serve the demand of the distributor such as the chain bookstores. However, this model does not work anymore. The publisher needs to understand their target customers deeply.

"In the past, we did not think much about the number of books printed. We printed around 2,000 to 2,500 books. Every printed book sold out. However, this is not the case nowadays, the people who used to buy will often not buy our books anymore, some people change their lifestyle to a condo and have no space, while the Internet also allows them to access alternative data. At present, we printed only 1,000 to 1,500 books for whom we determine who is a real fan and would buy our work."

Suluck Visavapattamawon (interviewed 31 October 2018).

"The most important thing is that the publisher needs to be accurate about their numbers. At present, we cannot use a prediction, but we need to have foresight of the future. Every book printed needs to be sold out. We need to change from waiting for the profit after the bookfair to be covered for all costs and also to make profits at the bookfair."

Somkid Paimpiyachat (interviewed 27 October 2018).

Some of the publishers would change themselves to do on-demand printing by getting pre-orders from customers. However, it still is an argument presented by some publishing companies based on the picture and colour quality achieved with on-demand print-runs. At present the technology used for on-demand printing still gives a lower quality than the traditional pressing method. According to an unplanned interview undertaken with a worker in a printing house (interviewed 26 May 2019), the per unit cost of books can be higher when below 1,000 copies are

printed. Also, the quality of ink is not as sharp as the press method, and the text can look blurred.

"The next adaptation that we will do will be to on-demand printing, we do not sell the book through the bookstore anymore but change based on our consumers' behaviour to the online purchasing model instead. We have many fans based in the countryside and all of them purchase online. We are trying to change everything to pre-order."

Teeranai Sottipinta (interviewed 5 April 2019).

"Printing orders of below 1,000 copies for a book cost us twice to the three times as much for an individual copy. Also, the picture will blur, and the colour will distort."

Suluck Visavapattamawon (interviewed 31 October 2018).

4.3.1.2 Industry Level

1) The publisher should not follow the trend but should have a variety of book mood and tones.

"For our publishing, we should avoid the trends. If the book can touch the people, it can be sold. We need to generate a variety of book, for example; fantasy, a white side, and dark side to gain a variety of consumers. The books should be in unlimited form; long and short, or use different materials, following the book content."

Somkid Paimpiyachat (interviewed 27 October 2018).

2) For the problem related to the bookstore, the publishers have a choice to cooperate or drift apart from the bookstore. Some publishers who already have a loyal customer or fan club would be able to sell the books by themselves. The

increasing gap, which could represent a real loss for the bookstore, can be used in another way to promote the work.

"If the publishing or author can already create their fan base, the book can sell through any channel. If we sell the book by ourselves, there will be lots of price gaps which we can play. We can discount 15% for our book and still have 30% of the book price to use. We can provide higher book quality and give a souvenir. The 45% that we get back from not going through the chain bookstore can generate lots of benefits."

Somkid Paimpiyachat (interviewed 27 October 2018).

On the other hand, the bookstore has been the intermediary for a long time, if the bookstore adapts itself, the conflict between publishing and the bookstore might decrease. There are some stand-alone bookstores selected by the publisher according to their knowledge of books and good marketing practices.

"The bookstore could present a real display opportunity for books if the bookstore can create a new model for selling a book. For example, say the bookshop at Siam, designs a space to sell only one category of book like the world of comics, has a specially discounted price, and the author to sign a signature as at a bookfair. It would be fascinating. At present, when we look at bookstores they are all the same.

By the way, the stand-alone bookstore only charges 30% from publishers and takes good care of our books. We sell on commission to more than ten independent bookstores, and some of them are very professional, they will set events at schools too in order to sell books. The chain bookstores could survive if they are prepared to change."

Somkid Paimpiyachat (interviewed 27 October 2018).

"Rather than the publisher, the bookstores should be able to talk to the consumer directly to represent the publishers and authors. We sell on commission to the bookstore with the hope that they could sell our work and let the staff of the bookstore enhance sales volumes for us. The bookstore should train their employees to be like the staff in the bookfair, the employee should know a book and can suggest whether the customer should read or buy it."

Teeranai Sottipinta (interviewed 5 April 2019).

4.3.1.3 Macro Level

1) The fans are the core of the book publishing industry. Understanding the target customer better enhances both the read and the sales volume

"We need to generate content with certainty of it being sold. We need to do research more about what our customers want."

Suluck Visavapattamawon (interviewed 31 October 2018).

"At the heart of book producers nowadays is the fan. It is different from the past that the book can travel by itself; there is no need for a relationship between the reader and writer. However, at present, the consumer has many activities to do, a variety of alternative media they can access but a limited budget. Therefore, we need to create a bond and connection between the reader and the writer.

There are a lot of graphic novel schools in Thailand, but there was no place that teaches the student to increase their followers. The student should be taught in the first year to present their work to the public. If the writer already has a fan base, the publisher will feel comfortable and can guarantee that the work can sell. The book should be in trend before the establishment of publishing it."

Somkid Paimpiyachat (interviewed 27 October 2018).

2) Promoting online: Nowadays, online is the best channel with the lowest cost to reach the consumer.

"Some of the publishers of children's literature transform themselves to sell online, and its success because most of their customers are in the countryside. For Li-Zenn itself, we use social media like Facebook, Line, and e-mail to connect with our consumers, we can contact them directly and also collect the data about customer needs. The publishers cannot only depend on the bookstore but itself."

Suluck Visavapattamawon (interviewed 31 October 2018).

"Our company's success is because we posted our first book free online on our Facebook page. We let consumers read it for free online, and after that it is down to the impression that the consumer had of it, they might not buy from us in the first year that we launched the book, but after five years there are a lot of fans and followers who come back to buy our books. Our books are like a collection. They possess a sentimental value."

Teeranai Sottipinta (interviewed 5 April 2019).

3) The publisher and the author should not adhere to the physical book alone but should think that they are a content provider. The actual content is available to be transformed into multimedia, which can increase the income and the number of followers of the book and its author.

"From the Japanese pattern, a famous book can be transformed into TV shows, animation or movies. The book is the crucible to other works. The multimedia approach can add value and this will reflect in increasing the worth of the original work too."

Somkid Paimpiyachat (interviewed 27 October 2018).

4.3.2 The Consumers Feedback

4.3.2.1 Gender

The gender distribution of the 300 participants that took part in the online surveys was as follows: 88.3% female, 11% male, and 0.7% transgender (Table 4.5).

Table 4.5 Gender Distribution

Gender	Number	Percent
Male	33	11
Female	265	88.3
Transgender	2	0.7
Total	300	100

4.3.2.2 Ages

With regards to age distribution: 44.4% of the respondents were in the age group 30 - 44 years, followed by 40.4% in the age group 18 – 29 years, 10.5% in the age group 45 – 64 years, and 4.7% in the 13 – 17 year age group (Table 4.6).

Table 4.6 Respondents Ages

Age	Number	Percent
Teens (13 – 17)	13	4.7
Young Adults (18 – 29)	112	40.4
Middle Youth (30 – 44)	123	44.4
Mid-lifers (45 – 64)	29	10.5
Total	277	100
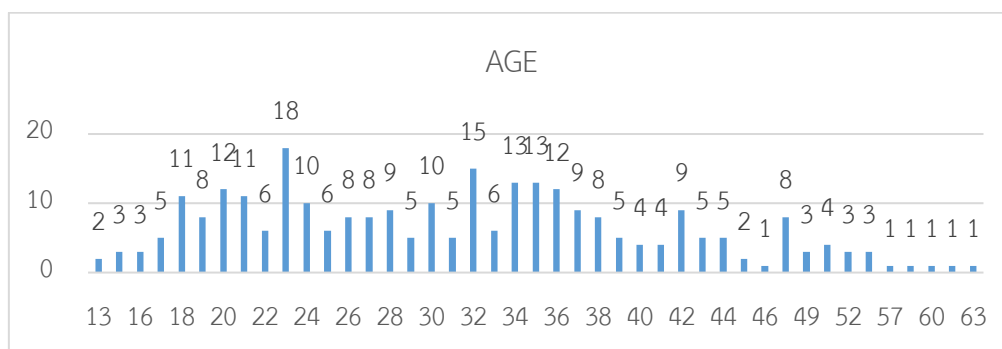
Figure 4.3 Ages

4.3.2.3 Education Level

With regards to educational achievements: 60.9% of respondents had achieved the bachelor level of education as their highest level of qualification, followed by 21.8% with a master's degree, 15% had below a bachelor's degree, and 2.4% had a doctorate (Table 4.7).

Table 4.7 Education Level

Education	Number	Percent
Below Bachelor	44	15
Bachelor	179	60.9
Master	64	21.8
Doctorate	7	2.4
Total	294	100

4.3.2.4 Occupation

The occupations of the novel readers who took part in the survey were as follows: Student (28%); Private officer (21.7%); Government officer (13.3%); Self-employed/Freelance (10%); Business owner (9%); Employee (5%); Housewife/Househusband (2.7%); Unemployed (2.7%); and Other (7.6%) (Table 4.8).

Table 4.8 Occupation

Occupation	Number	Percent
Student	84	28
Private officer	65	21.7
Government officer	40	13.3
Self-employed/Freelance	30	10
Business owner	27	9
Employee	15	5
Housewife/Househusband	8	2.7
Unemployed	8	2.7
Other	23	7.6
Total	300	100

4.3.2.5 Personal incomes

With regards to personal monthly incomes: 28.6% of the respondents had an income of between 15,001 – 30,000 baht per month, 20.9% had no income, 18.9% had a monthly income of lower than 15,000 baht, 18.9% of the respondents had a monthly income of more than 45,000 baht, and 12.8% had a monthly income of 30,001 – 45,000 baht (Table 4.9).

Table 4.9 Average personal income per month

Revenue	Number	Percent
No income	62	20.9
Lower than 15,000 baht	56	18.9
15,001 – 30,000 baht	85	28.6
30,001 – 45,000 baht	38	12.8

Table 4.9 Average personal income per month (Cont.)

Revenue	Number	Percent
More than 45,000 baht	56	18.9
Total	297	100

4.3.2.6 Working place location

With regards to the location of where individuals worked: 59.9% of the respondents had a working place in the Bangkok Metropolitan region, and 40.1% of the respondents had a working place outside of Bangkok (Table 4.10).

Table 4.10 Working Place

Working Place	Number	Percent
Bangkok Metropolitan Region	166	59.9
Outside Bangkok	111	40.1
Total	277	100

4.3.2.7 Novel reading behaviour

This study revealed that the majority of the respondents had purchased a physical book and read a web/application novel within the last 12 months. It is interesting to note that nearly the same number of respondents had either purchased an e-book or a web/application novel online (Table 4.11).

Table 4.11 Novel Consuming Behaviour in the Last 12 Months

Novel reading behaviour over the last 12 months	More than 25 titles	16 – 25 titles	6 – 15 titles	1 – 5 titles	None read
1. Approximately how many printed novels have you purchased within the last 12 months?	83 (27.9)	33 (11.1)	69 (23.2)	90 (30.3)	22 (7.4)
2. Approximately how many e-book novels have you purchased within the last 12 months?	23 (7.9)	10 (3.4)	39 (13.4)	88 (30.2)	131 (45)
3. Approximately how many web/application novels have you bought in the last 12 months?	29 (10)	9 (3.1)	31 (10.7)	99 (34)	123 (42.3)
4. Approximately how many web/application novels have you read in the last 12 months?	68 (23.4)	37 (12.7)	60 (20.6)	77 (26.5)	49 (16.8)

4.3.2.8 Cost, Experience and Platform Value

Cost: The highest agreement on the cost factors that would encourage increased purchasing of novels was obtained for: 'Discount and cash back incentives …'; followed by 'The opportunity to read a free novel online …'; and having 'e-books … 50 – 90% cheaper than the printed book' (Table 4.12).

Table 4.12 Cost Factors

Cost	Strongly Agree (5)	Agree (4)	Neutral (3)	Disagree (2)	Strongly Disagree (1)	Mean / (S.D.)	Result
1. The opportunity to read a free novel online increases the likelihood of you buying other titles by that book's author.	60 (20)	118 (39.3)	89 (29.7)	14 (4.7)	19 (6.3)	3.62 (1.06)	Agree
2. Discount and cash back incentives encourage you to buy more novels.	94 (31.8)	110 (37.2)	58 (19.6)	17 (5.7)	17 (5.7)	3.83 (1.11)	Agree

Table 4.12 Cost Factors (Cont.)

Cost	(5)	(4)	(3)	(2)	(1)	Mean	Result
3. Do you interested to join an activity or do a short answer to get the cash back after buying a book?	55 (18.6)	86 (29.2)	87 (29.5)	36 (12.2)	31 (10.5)	3.33 (1.21)	Neutral
4. Book text deduction enhance you to buy more novel.	56 (18.9)	59 (19.9)	106 (35.8)	31 (10.5)	44 (14.9)	3.18 (1.28)	Neutral
5. You would be more likely to buy more e-books if they were 50 – 90% cheaper than the printed book.	110 (37.2)	61 (20.6)	52 (17.6)	24 (8.1)	49 (16.6)	3.54 (1.47)	Agree
6. If buying an e-book in a big group made the cost cheaper, would you be interested to do this or invite a friend to buy?	53 (17.9)	48 (16.2)	82 (27.7)	46 (15.5)	67 (22.6)	2.91 (1.39)	Neutral
7. Would you like to rent an e-book from the publisher?	72 (24.3)	48 (16.2)	85 (28.7)	30 (10.1)	61 (20.6)	3.14 (1.43)	Neutral
Cost Total						3.36	Neutral

Experience: The fiction readers agree that they would like to participate and customise their book reading types and also the covers of those books (Table 4.13).

Table 4.13 Experience Factors

Experience 1	Strongly Agree (5)	Agree (4)	Neutral (3)	Disagree (2)	Strongly Disagree (1)	Mean / (S.D.)	Result
1. You would like to participate in the initial process of wanted reading type suggestion.	48 (16.2)	80 (26.9)	143 (48.1)	15 (5.1)	11 (3.7)	3.47 (0.95)	Agree
2. You want to select or change the cover of the book.	51 (17.1)	70 (23.5)	146 (49)	19 (6.4)	12 (4.0)	3.43 (0.98)	Agree
Experience 1 Total						3.45	Agree

Consumers are feeling neutral with regards to buying more books from novels turned into e-books and buying an e-book in the bookstore.

Table 4.14 Experience 2 Factors

Experience 2	Strongly Agree (5)	Agree (4)	Neutral (3)	Disagree (2)	Strongly Disagree (1)	Mean / (S.D.)	Result
5. Having novels in e-book form entices you to buy more fiction books.	48 (16.3)	49 (16.6)	107 (36.3)	34 (11.5)	57 (19.3)	2.99 (1.31)	Neutral
6. Be able to buy e-book at the bookstore with the cash, and also can look the sample from the printed book before buying.	49 (16.6)	74 (25)	98 (33.1)	32 (10.8)	43 (14.5)	3.18 (1.25)	Neutral
Experience 2 Total						3.09	Neutral

The most agreement related to other experience factors is that the speed of access to the novel is important to the buying decision. Moreover, if there are movies or cartoons which have been adapted from a novel, the consumer tends to read that novel more.

Table 4.15 Additional experience factors

Other Experiences	Strongly Agree (5)	Agree (4)	Neutral (3)	Disagree (2)	Strongly Disagree (1)	Mean / (S.D.)	Result
3. Signature and special message from the writer enhance you to buy more printed book.	44 (14.7)	59 (19.7)	128 (42.8)	26 (8.7)	42 (14)	3.12 (1.19)	Neutral
4. Speed of access to the novel effects the buying decision	98 (33)	128 (43.1)	56 (18.9)	9 (3.0)	6 (2.0)	4.02 (0.91)	Agree
7. If the movie or cartoon that you like adapted from the novel, would you tend to read that novel?	100 (33.6)	107 (35.9)	63 (21.1)	13 (4.4)	15 (5.0)	3.89 (1.08)	Agree

From Table 4.16, it can be observed that the consumer would like to follow the website of the author and publisher to receive a special chapter of the book and would also like to be able to directly buy a novel from publishing website.

Table 4.16 Platform Factors

Platform Factors	Strongly Agree (5)	Agree (4)	Neutral (3)	Disagree (2)	Strongly Disagree (1)	Mean / (S.D.)	Result
3. You would like to talk about and express your opinion with other readers.	51 (17.3)	81 (27.5)	128 (43.4)	18 (6.1)	17 (5.8)	3.44 (1.03)	Agree
4. You would like to follow the website of the writer or publisher that you like to receive the new or the special chapter of the book.	102 (34.2)	125 (41.9)	54 (18.1)	10 (3.4)	7 (2.3)	4.02 (0.93)	Agree
6. You would like to buy a novel directly from the writer at the writer website.	36 (12.1)	65 (21.9)	150 (50.5)	26 (8.8)	20 (6.7)	3.24 (1.00)	Neutral

Table 4.16 Platform Factors (Cont.)

Platform Factors	Strongly Agree (5)	Agree (4)	Neutral (3)	Disagree (2)	Strongly Disagree (1)	Mean / (S.D.)	Result
7. You would like to buy a novel directly from the publisher at the publishing website.	79 (26.5)	101 (33.9)	103 (34.6)	8 (2.7)	7 (2.3)	3.8 (0.94)	Agree
Platform Total						3.63	Agree

From the survey, the consumers would agree to read a novel review from the others before making a buying decision, and webpage or web board of the novel can enhance the relationship between the readers and fiction story.

Table 4.17 Additional platform factors

Other Platforms	Strongly Agree (5)	Agree (4)	Neutral (3)	Disagree (2)	Strongly Disagree (1)	Mean / (S.D.)	Result
1. Webpage or web board of novel enhances the relationship between you and the fiction story.	67 (22.5)	129 (43.3)	91 (30.5)	5 (1.7)	6 (2.0)	3.83 (0.87)	Agree

Table 4.17 Additional platform factors (Cont.)

Other Platforms	Strongly Agree (5)	Agree (4)	Neutral (3)	Disagree (2)	Strongly Disagree (1)	Mean / (S.D.)	Result
2. You read the novel review from the others before making a buying decision	100 (33.7)	129 (43.4)	54 (18.2)	10 (3.4)	4 (1.3)	4.05 (0.88)	Agree
5. You would like to buy a novel from the intermediate like Amazon.	14 (4.7)	36 (12.2)	161 (54.6)	44 (14.9)	40 (13.6)	2.80 (0.98)	Neutral

From Table 4.18 and Table 4.19, the correlation between the number of e-book purchased, their cost, user experience, and platform used have a significant relationship in the cost and experience. The increasing in cost and experience value would enhance consumer to buy more e-book. The moderate significant is the novel in the e-book format will enhance consumer to buy more book and 50% and 90% of e-book discount also enhance the book buying volume.

Table 4.18 Correlations between number of e-books purchased and cost

	Correlation Coefficient	Sig. (2-tailed)	Strength
5. You would consider buying more books if the e-book was 50% – 90% cheaper than the printed book.	0.489**	0.000	Moderate

Table 4.18 Correlations between number of e-books purchased and cost (Cont.)

6. If buying an e-book in a big group made the cost cheaper, would you be interested to do this or invite a friend to buy?	0.284**	0.000	Weak
7. Would you like to rent an e-book from the publisher?	0.286	0.000	Weak

Table 4.19 Correlations between number of e-books purchased and experience

	Correlation Coefficient	Sig. (2-tailed)	Strength
5. Having novels in e-book form entices you to buy more fiction books.	0.553**	0.000	Moderate
6. Be able to buy e-book at the bookstore with the cash, and also can look the sample from the printed book before buying.	0.312**	0.000	Weak

4.3.2.9 Novel Support

As shown in the novel support satisfaction survey (Table 4.20), the novel consumer would agree to support the free novel online by the buying of printed book, followed by writing a review, sharing the novel, spelling check, donating the money, and a sponsor the pocket money for drink and snack.

Table 4.20 Supporting novels through expressing satisfaction

Novel Supportive Satisfaction	Strongly Agree (5)	Agree (4)	Neutral (3)	Disagree (2)	Strongly Disagree (1)	Mean / (S.D.)	Result
1. Donating the money.	49 (16.4)	123 (41.1)	86 (28.8)	20 (6.7)	21 (7.0)	3.53 (1.07)	Agree
2. Sponsor the pocket money for the drink and snack.	44 (14.8)	104 (35)	106 (35.7)	24 (8.1)	19 (6.4)	3.44 (1.05)	Agree
3. Buying a gift for a favourite author.	28 (9.5)	60 (20.3)	153 (51.7)	26 (8.8)	29 (9.8)	3.11 (1.03)	Neutral
4. Sharing the novel on social media.	82 (27.5)	111 (37.2)	74 (24.8)	15 (5.0)	16 (5.4)	3.77 (1.08)	Agree
5. Spelling Check	73 (24.7)	111 (37.6)	87 (29.5)	10 (3.4)	14 (4.7)	3.74 (1.02)	Agree
6. Buying a souvenir related to the novel	52 (17.6)	102 (34.6)	104 (35.3)	19 (6.4)	18 (6.1)	3.51 (1.05)	Agree

Table 4.20 Supporting novels through expressing satisfaction (Cont.)

Novel Supportive Satisfaction	Strongly Agree (5)	Agree (4)	Neutral (3)	Disagree (2)	Strongly Disagree (1)	Mean / (S.D.)	Result
7. Buying a printed book after finishing reading	117 (39.1)	113 (37.8)	52 (17.4)	7 (2.3)	10 (3.3)	4.07 (0.98)	Agree
8. Writing a review for the author.	84 (28.4)	105 (35.5)	89 (30.1)	10 (3.4)	8 (2.7)	3.83 (0.97)	Agree

4.3.2.10 Novel Promotion

1) Book Promotion

The results of the survey work undertaken show that consumers strongly agree that they would like to read other titles by an author if they liked reading one of that author's novels. It was additionally shown that participants also agreed that they would be interested in reading single author box sets but that they were neutral over whether they would read multiple author box sets (Table 4.21).

Table 4.21 Book Promotion

Book Promotion	Strongly Agree (5)	Agree (4)	Neutral (3)	Disagree (2)	Strongly Disagree (1)	Mean / (S.D.)	Result
1. If you like one of the novels, you would like to read other titles from the same author.	139 (46.5)	126 (42.1)	29 (9.7)	4 (1.3)	1 (0.3)	4.33 (0.73)	Strongly Agree
2. Would you read single-author box sets?	73 (24.4)	87 (29.1)	123 (41)	10 (3.3)	6 (2.0)	3.71 (0.94)	Agree
3. Would you read multiple-author box sets?	43 (14.5)	61 (20.5)	148 (49.8)	28 (9.4)	17 (5.7)	3.29 (1.02)	Neutral

2) Online Novel Descriptions

The majority of Thai users often read the first three to four lines of the descriptions given for individual books at websites or on apps. Many often also click on the 'Read more' link after reading descriptions of a book online (Table 4.22). It proposed by the present author that in order to achieve a good conversion rate from casual browsers to actual purchasers, it is really important that authors (or those in charge of publicising their work) are able to write good copy to ensure that interesting book descriptions are created. A good 'hook' that captures the readers' attention can encourage them to read a book.

Table 4.22 Online Novel Descriptions

Online Novel Descriptions	Often	Hardly ever	Only when I find an interesting book	Never	Mean / (S.D.)	Result
1. How often do you read the first line of description of a book on website/application?	186 (62)	27 (9)	75 (25)	12 (4.0)	3.29 (0.97)	Neutral
2. How often do you read all the 3 to 4 lines of the descriptions?	202 (67.3)	35 (11.7)	54 (18)	9 (3.0)	3.43 (0.89)	Agree
3. Do you click the 'Read more' link after reading descriptions of the book online?	152 (50.7)	46 (15.3)	91 (30.3)	11 (3.7)	3.13 (0.97)	Neutral

4.3.3 Independent Samples Test

The independent-samples t-test was used to investigate the extent to which there were significant differences between two independent sample groups as related to 'Book purchasing obstacles' and location.

The participants in the 18 - 29 and 30 - 44 age groups were found to exhibit significant differences with regards to book purchasing obstacles in the Free electronic novel available online and the book that is wanted is hard to find, not selling nearby the habitat. By people in the younger age tend to effect on a free electronic novel as well as the book that wanted is hard to find.

4.3.3.1 Age

1) Book purchasing obstacles

The people in the 18 - 29 and 30 - 44 age groups were found to exhibit significant differences in the book purchasing obstacles they faced that had resulted on them reading less books. Specifically, these were shown to be as related to the following: 'Free electronic novel available online'; 'The book that is wanted is hard to find, not selling nearby the habitat'; and 'Changing in habit from reading to watch a movie'.

Respondents in the 18 - 29 age group tended to be affected by all the factors to a greater degree than those in the 30 – 44 age group (Table 4.23).

Table 4.23 Book purchasing obstacles

If your purchasing of printed novels decreased over that period, why was that the case?	Mean		P – value
	18 – 29	30 – 44	
1. Have not got enough time to read	2.99 (1.384)	2.99 (1.326)	0.849
2. Books can be borrowed instead	2.03 (1.234)	1.90 (1.108)	0.432
3. Waste of money	2.56 (1.270)	2.49 (1.261)	0.647
4. Free electronic novel available online	3.09 (1.438)	2.73 (1.403)	0.056
5. The decrease in book sale volume	2.71 (1.313)	2.56 (1.168)	0.363
6. The book that is wanted is hard to find, not selling nearby the habitat.	3.04 (1.427)	2.60 (1.419)	0.022
7. No interesting book	3.62 (1.316)	3.40 (1.290)	0.208
8. Did not finish the previous book	2.82 (1.433)	3.01 (1.392)	0.326
9. Have a printed novel selling in e-book	2.28 (1.491)	2.61 (1.649)	0.125
10. Changing the habit from reading to watch a movie	2.42 (1.480)	2.03 (1.148)	0.030

p-value = 0.07

The group young adult (18-29-year olds) and middle youth (30 – 44-year olds) have a significant different purchasing obstacle with relation to cost factors. People in the middle youth grouping tend to be affected more by discount and a big group bargain than the young adult group also, they would like to do group bargaining for a cheaper price (Table 4.24).

Table 4.24 Cost value

Cost	Mean		P – value
	18 – 29	30 – 44	
1. The opportunity to read a free novel online increases the likelihood of you buying other titles by that book's author.	3.70 (0.985)	3.56 (1.065)	0.314
2. Discount and cash back enhance you to buy more novels.	3.86 (1.148)	3.85 (1.056)	0.893
3. Do you interested to join an activity or do a short answer to get the cash back after buying a book?	3.37 (1.287)	3.34 (1.115)	0.864
4. Book text deduction enhance you to buy more novel.	3.03 (1.359)	3.26 (1.170)	0.156
5. You would like to buy more books if the e-book is 50 – 90% cheaper than the printed book.	3.38 (1.606)	3.74 (1.377)	0.068
6. If buying an e-book in a big group made the cost cheaper, would you be interested to do this or invite a friend to buy?	2.63 (1.470)	3.07 (1.315)	0.019
7. Would you like to rent an e-book from the publisher?	3.08 (1.471)	3.14 (1.451)	0.754

p-value = 0.07

The group of young adult and middle youth have a significant different in the experience value. Members of the young adult group tend to read a novel more if the novel was adapted to be a movie.

Table 4.25 Experience value

Experience	Mean		P – value
	18 – 29	30 – 44	
1. You would like to participate in the initial process of wanted reading type suggestion.	3.60 (0.975)	3.44 (0.870)	0.174
2. You want to select or change the cover of the book.	3.56 (0.966)	3.39 (0.941)	0.177
3. Signature and special message from the writer enhance you to buy more printed book.	3.15 (1.303)	3.01 (1.105)	0.365
4. Speed of access to the novel effects the buying decision	4.03 (0.958)	4.01 (0.873)	0.875
5. Having novels in e-book form entices you to buy more fiction books.	2.86 (1.365)	3.10 (1.289)	0.181
6. Be able to buy e-book at the bookstore with the cash, and also can look the sample from the printed book before buying.	3.13 (1.273)	3.18 (1.274)	0.752
7. If the movie or cartoon that you like adapted from the novel, would you tend to read that novel?	4.07 (1.088)	3.68 (1.123)	0.007

p-value = 0.07

The group of young adults (18 – 29 years) and middle youth (30 - 44 years) have a significant different in the platform value. The young adults tend to agree on following the website of the writer or publisher that they like to receive a bonus chapter (Table 4.26).

Table 4.26 Platform value

Platforms	Mean		P – value
	18 – 29	30 – 44	
1. Webpage or web board of novel enhances the relationship between you and the fiction story.	3.91 (0.900)	3.72 (0.892)	0.099
2. You read the novel review from the others before making a buying decision.	4.10 (0.880)	4.07 (0.831)	0.823
3. You would like to talk about and express your opinion with other readers.	3.54 (1.094)	3.30 (0.987)	0.083
4. You would like to follow the website of the writer or publisher that you like to receive a special chapter.	4.20 (0.966)	3.89 (0.920)	0.012
5. You would like to buy a novel from the intermediate like Amazon.	2.81 (1.096)	2.72 (0.846)	0.493
6. You would like to buy a novel directly from the writer at the writer website.	3.24 (1.093)	3.20 (0.962)	0.788
7. You would like to buy a novel directly from the publisher at the publishing website.	3.92 (0.922)	3.80 (0.962)	0.314

p-value = 0.07

Young adults tend to have a significant higher number of purchases made related to buying as a finished book, gift, souvenir, and spelling check replace the editor for the author (Table 4.27).

Table 4.27 Supporting novels through expressing satisfaction

Novel Supportive Satisfaction	Mean		P – value
	18 – 29	30 – 44	
1. Donating the money.	3.54 (1.106)	3.59 (1.031)	0.679
2. Sponsor the pocket money for the drink and snack.	3.42 (1.071)	3.48 (1.034)	0.665
3. Buying a gift for a favourite author.	3.28 (0.992)	2.91 (0.975)	0.005
4. Sharing the novel on social media.	3.91 (1.095)	3.66 (1.082)	0.075
5. Spelling check	3.99 (0.958)	3.63 (1.014)	0.006
6. Buying a novel souvenir.	3.69 (1.099)	3.42 (1.017)	0.052
7. Buying a printed book after finished.	4.29 (0.944)	4.01 (0.923)	0.024
8. Writing a review for the author.	3.99 (0.995)	3.83 (0.863)	0.179

p-value = 0.07

As shown in Table 4.28, the middle youth tends to have a significant higher agree to read other works from the same author if they like the previous one.

Table 4.28 Book promotion

	Mean		P – value
	18 – 29	30 – 44	
1. If you like one of the novels, you would like to read other titles from the same author.	4.24 (0.786)	4.43 (0.667)	0.053
2. Would you read single-author box sets?	3.68 (1.042)	3.65 (0.859)	0.822
3. Would you read multiple-author box sets?	3.24 (1.072)	3.21 (0.955)	0.821

p-value = 0.07

There is no significant difference between young adult and middle youth in reading online novel descriptions (Table 4.29).

Table 4.29 Online novel descriptions

	Mean		P – value
	18 – 29	30 – 44	
1. How often do you read the first line of description of a book on website/application?	3.33 (0.981)	3.38 (0.919)	0.677
2. How often do you read all the first 3 to 4 lines of the book descriptions?	3.55 (0.837)	3.41 (0.904)	0.198
3. Do you click the 'Read more' link after reading descriptions of the book online?	3.21 (0.902)	3.11 (0.993)	0.462

p-value = 0.07

4.3.3.2 Location

People in the Bangkok Metropolitan area and those living outside of Bangkok have significant different obstacles with regards to book purchasing. Additionally, those living outside of Bangkok tend to have a higher change in habits with regards to transitioning from reading to watching a movie instead (Table 4.30).

Table 4.30 Book purchasing obstacles

If your purchasing of printed novels decreased over that period, why was that the case?	Mean		P – value
	Bangkok Metropolitan Region	Outside Bangkok Metropolitan	
1. Have not got enough time to read	2.85 (1.345)	2.99 (1.368)	0.404
2. Books can be borrowed instead	1.91 (1.199)	2.15 (1.207)	0.111
3. Waste of money	2.46 (1.260)	2.44 (1.317)	0.888
4. Free electronic novel available online	2.81 (1.445)	2.95 (1.417)	0.466
5. The decrease in book sale volume	2.51 (1.238)	2.68 (1.194)	0.280
6. The book that is wanted is hard to find, not selling nearby the habitat.	2.71 (1.418)	2.99 (1.466)	0.126
7. No interesting book	3.51 (1.381)	3.42 (1.290)	0.598
8. Did not finish the previous book	2.90 (1.481)	2.91 (1.301)	0.930
9. Have a printed novel selling in e-book	2.43 (1.599)	2.35 (1.494)	0.719

Table 4.30 Book purchasing obstacles (Cont.)

If your purchasing of printed novels decreased over that period, why was that the case?	Mean		P – value
	Bangkok Metropolitan Region	Outside Bangkok Metropolitan	
10. Changing the habit from reading to watching a movie	2.01 (1.147)	2.36 (1.404)	**0.039**

p-value = 0.07

As shown in Table 4.31, people in the Bangkok Metropolitan Region and those living outside of it exhibit a significant difference related to cost factor. Those outside the Bangkok Metropolitan Region would love to rent e-books form the publisher more than those within the Bangkok Metropolitan Region.

Table 4.31 Cost value

Cost	Mean		P – value
	Bangkok Metropolitan Region	Outside Bangkok Metropolitan	
1. The opportunity to read a free novel online increases the likelihood of you buying other titles by that book's author.	3.60 (1.056)	3.67 (1.073)	0.590
2. Discount and cash back enhance you to buy more novels.	3.77 (1.148)	3.91 (1.102)	0.326
3. Do you interested to join an activity or do a short answer to get the cash back after buying a book?	3.38 (1.256)	3.32 (1.170)	0.717
4. Book text deduction enhance you to buy more novel.	3.22 (1.312)	3.12 (1.232)	0.526

Table 4.31 Cost value (Cont.)

5. You would like to buy more books if the e-book is 50 – 90% cheaper than the printed book.	3.56 (1.491)	3.50 (1.438)	0.759
6. If buying an e-book in a big group made the cost cheaper, would you be interested to do this or invite a friend to buy?	2.87 (1.463)	2.94 (1.304)	0.651
7. Would you like to rent an e-book from the publisher?	2.97 (1.425)	3.32 (1.459)	0.049

p-value = 0.07

The Outside Bangkok Metropolitan Region tend to influence by the cover of the book and signature of the authors than Bangkok Metropolitan Region (Table 4.32).

Table 4.32 Experience value

Experience	Mean		P – value
	Bangkok Metropolitan Region	Outside Bangkok Metropolitan	
1. You would like to participate in the initial process of wanted reading type suggestion.	3.42 (0.938)	3.51 (0.993)	0.442
2. You want to select or change the cover of the book.	3.33 (0.983)	3.59 (0.932)	0.027
3. Signature and special message from the writer enhance you to buy more printed book.	2.96 (1.240)	3.35 (1.097)	0.008

Table 4.32 Experience value (Cont.)

Experience	Mean		P – value
	Bangkok Metropolitan Region	Outside Bangkok Metropolitan	
4. Speed of access to the novel effects the buying decision	3.99 (0.921)	4.02 (0.898)	0.788
5. Having novels in e-book form entices you to buy more fiction books.	2.87 (1.313)	3.13 (1.286)	0.104
6. Be able to buy e-book at the bookstore with the cash, and also can look the sample from the printed book before buying.	3.09 (1.301)	3.25 (1.203)	0.315
7. If the movie or cartoon that you like adapted from the novel, would you tend to read that novel?	3.83 (1.119)	3.96 (1.040)	0.320

p-value = 0.07

The people outside the Bangkok Metropolitan Region would like to talk, share and express their opinions with other readers and would like to buy books from a variety of other channels such as Amazon and publishers' websites more than those within the Bangkok Metropolitan Region (Table 4.33).

Table 4.33 Platform value

Platforms	Mean		P – value
	Bangkok Metropolitan Region	Outside Bangkok Metropolitan	
1. Webpage or web board of novel enhances the relationship between you and the fiction story.	3.77 (0.953)	3.92 (0.744)	0.136
2. You read the novel review from the others before making a buying decision.	4.05 (0.847)	4.05 (0.956)	0.956
3. You would like to talk about and express your opinion with other readers.	3.33 (1.092)	3.61 (0.961)	0.027
4. You would like to follow the website of the writer or publisher that you like to receive the.	4.01 (0.997)	4.13 (0.810)	0.292
5. You would like to buy a novel from the intermediate like Amazon.	2.64 (0.982)	3.06 (0.926)	0.000
6. You would like to buy a novel directly from the writer at the writer website.	3.13 (0.913)	3.43 (0.986)	0.017
7. You would like to buy a novel directly from the publisher at the publishing website.	3.76 (0.986)	3.85 (0.866)	0.409

p-value = 0.07

The outside Bangkok sample would like to donate money more than the people in the Bangkok Metropolitan Region (Table 4.34).

Table 4.34 Supporting novels through expressing satisfaction

Novel Supportive Satisfaction	Mean		P – value
	Bangkok Metropolitan Region	Outside Bangkok Metropolitan	
1. Donating the money.	3.42 (1.113)	3.74 (1.006)	0.015
2. Sponsor the pocket money for the drink and snack.	3.42 (1.088)	3.53 (0.993)	0.427
3. Buying a gift for a favourite author.	3.04 (1.067)	3.23 (0.987)	0.145
4. Sharing the novel on social media.	3.73 (1.171)	3.85 (00.921)	0.383
5. Spelling check	3.75 (1.092)	3.74 (0.911)	0.920
6. Buying a novel souvenir.	3.44 (1.133)	3.59 (0.928)	0.233
7. Buying a printed book after finished.	4.10 (0.982)	4.04 (1.004)	0.588
8. Writing a review for the author.	3.90 (0.982)	3.76 (0.965)	0.253

p-value = 0.07

Table 4.35 Book promotion

Book promotion	Mean		P – value
	Bangkok Metropolitan Region	Outside Bangkok Metropolitan	
1. If you like one of the novels, you would like to read other titles from the same author.	4.38 (0.736)	4.28 (0.716)	0.252
2. Would you read single-author box sets?	3.61 (0.991)	3.79 (0.906)	0.119
3. Would you read multiple-author box sets?	3.17 (1.043)	3.44 (0.997)	0.032

p-value = 0.07

Online Novel Description

There is no significant difference shown between people in the Bangkok Metropolitan Region and those living outside Bangkok Metropolitan Region with regards to their habits on reading online novel descriptions (Table 4.36).

Table 4.36 Online novel description

Online novel description	Mean		P – value
	Bangkok Metropolitan Region	Outside Bangkok Metropolitan	
1. How often do you read the first line of description of a book on website/application?	3.33 (0.987)	3.25 (0.948)	0.507
2. How often do you read all the 3 to 4 lines of the descriptions?	3.45 (0.918)	3.41 (0.836)	0.731

Table 4.36 Online novel description (Cont.)

Online novel description	Mean		P – value
	Bangkok Metropolitan Region	Outside Bangkok Metropolitan	
3. Do you click the 'Read more' link after reading descriptions of the book online?	3.08 (0.993)	3.20 (0.932)	0.339

p-value = 0.07

4.3.4 Individuals who do not read novels

There were 73 participants from the online survey undertaken as part of this present work who do not generally read novels. The main activities that they undertook instead were: watch a movie; listen to music; play social media; sport; and travel (Figure 4.4).
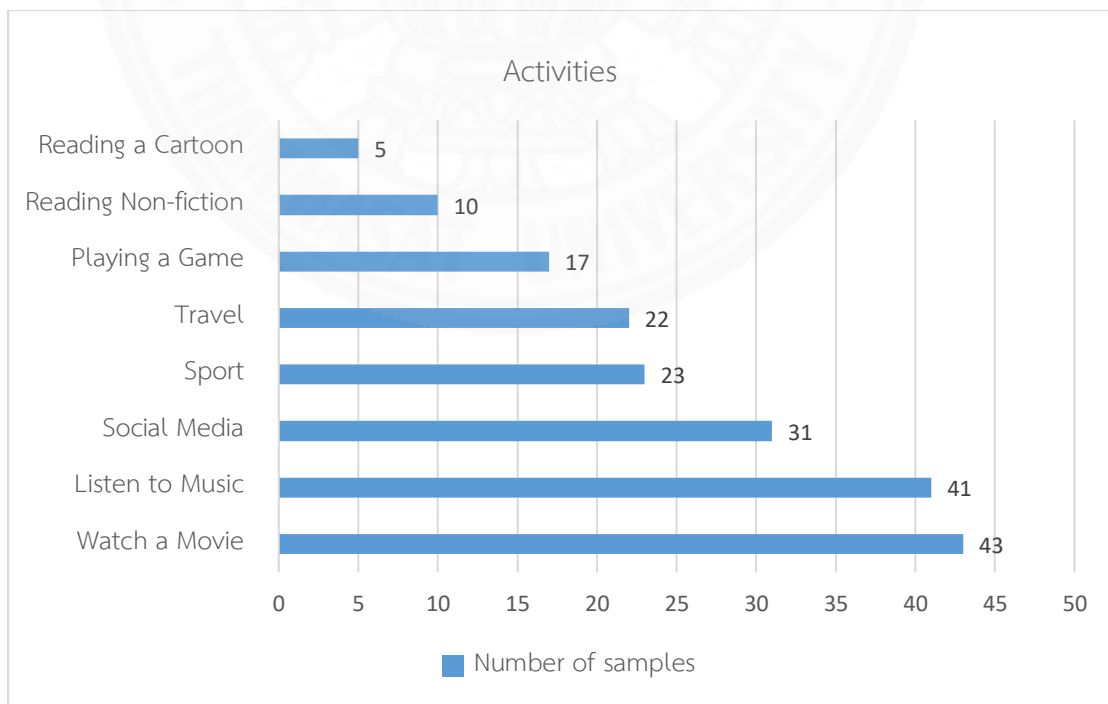
Figure 4.4 Activities of individuals who do not generally read novels

Moreover, 49.3% of those participants stated that they tend to read a fiction book only if it is a novel adaptation to a movie. 64.1% said they also read novels that have been made into movies (Figure 4.5).
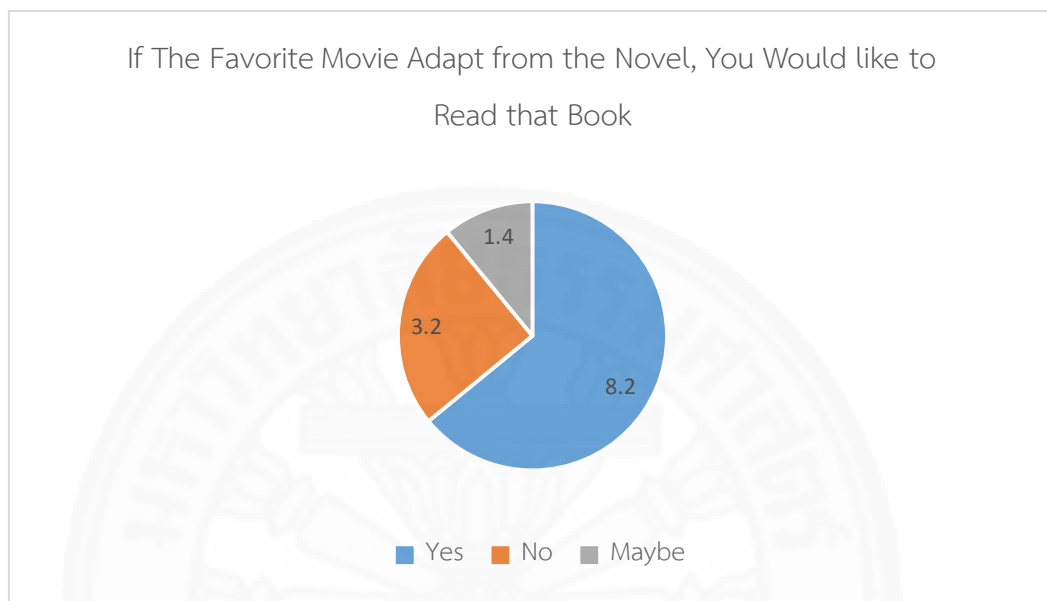
Figure 4.5 Consumer opinions on reading novels that have been made into movies

4.3.5 Pilot Study 1

1) Book categories read by respondents

There were 167 respondents to the sample survey of fiction readers undertaken at the 47th National Book Fair & Bangkok International Book Fair 2019. 137 of them were females and 28 were males. Most of them were young adults (18 – 29 years old). Most of them stated that they love to read romance, detective, and fantasy fiction (Figure 4.6).
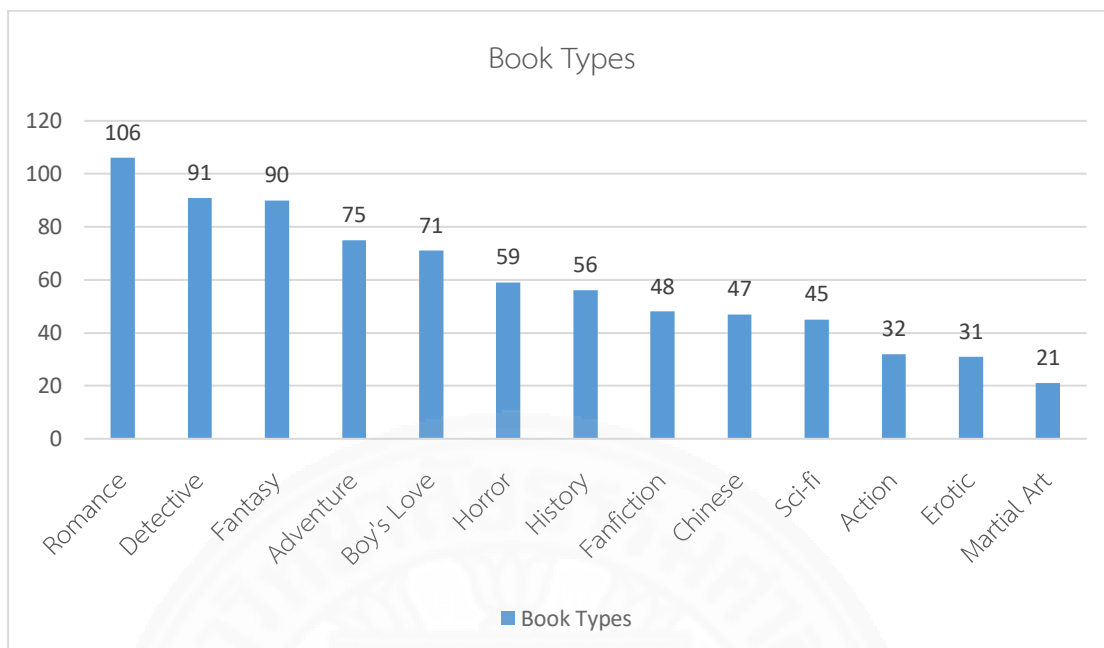
Figure 4.6 Book categories read by survey participants

2) Subscription model factors

From the feedback received from the 153 samples of the pilot study with regards to the subscription model; the factors shown to be extremely important with regards to influencing potential subscription were: 'Content quality' and 'Variety of content' (Table 4.37).

Table 4.37 Subscription model factors

Number of Respondents (n = 153)	Mean	S.D.	Result
Content quality	4.58	0.645	Extremely Important
Variety of content	4.21	0.908	Extremely Important
Favourite publisher	3.89	1.135	Very Important
Favourite writer	3.88	1.137	Very Important
Subscription price	4.15	0.992	Very Important
The variety of reading platform that is available	3.99	0.956	Very Important

3) Bookfair advertisements / information

The highest individual number of consumers who came to the bookfair received their information about it from Facebook, followed by public posters, Google searches, and the banner from its website. From the survey that was undertaken, it was also revealed that besides all the channel below, the younger readers also received information about the bookfair from Twitter.

Table 4.38 Bookfair advertisements / information

	N	Percent	Percent of Cases
Poster	52	10.0%	31.7%
Billboards	1	0.2%	0.6%
Billboards on bridge	13	2.5%	7.9%
Handbill at Srinakarin	1	0.2%	0.6%
BTS / MRT	25	4.8%	15.2%
Radio	3	0.6%	1.8%
Television	22	4.2%	13.4%
Newspaper	3	0.6%	1.8%
ATM	1	0.2%	0.6%
SMS	6	1.1%	3.7%
Web banners	38	7.3%	23.2%
Youtube	11	2.1%	6.7%
Bookfair Facebook	29	5.6%	17.7%
Author Facebook	55	10.5%	33.5%
Publisher Facebook	93	17.8%	56.7%
Friends / Friends Facebook	84	16.1%	51.2%
Publisher website	28	5.4%	17.1%
Bookfair (PUBAT) website	3	0.6%	1.8%
Google Searching	42	8.0%	25.6%

4.3.6 Pilot Study 2

1) Time taken to finish reading novels

From the second pilot survey of 79 samples of novel readers, it was discovered that mostly of them would finish reading a novel within three days, and that 83.5% of them would have finished reading a novel within a week (Figure 4.7).
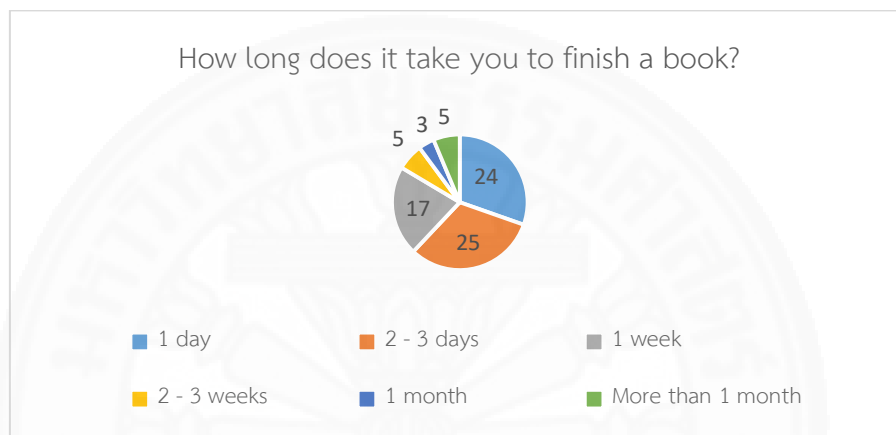
Figure 4.7 Time taken to finish reading a novel

2) Behaviour after finishing reading a book

The survey results found that after reading a fiction book: More than 39.2% of them never read it again; 29.1% read it again once or twice; and 19% reread it many times. Other respondents who answered that they were unsure said that it depended on the qualities of the book itself (Figure 4.8).
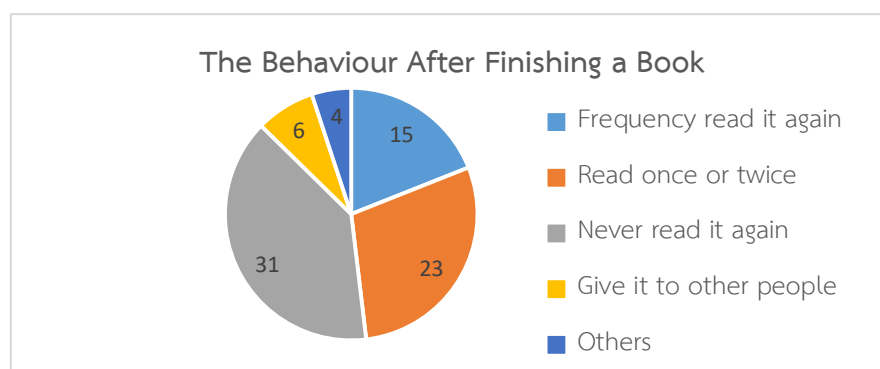
Figure 4.8 Behaviour of readers after finishing reading a book

3) Impact of free novels on people wanting to read more

87.3% of the 71 respondents agreed that having more free novels available online would encourage them to read more (Figure 4.9). However, only 42.3% of them said that they would like to buy a printed book after they finish reading it (Figure 4.10).
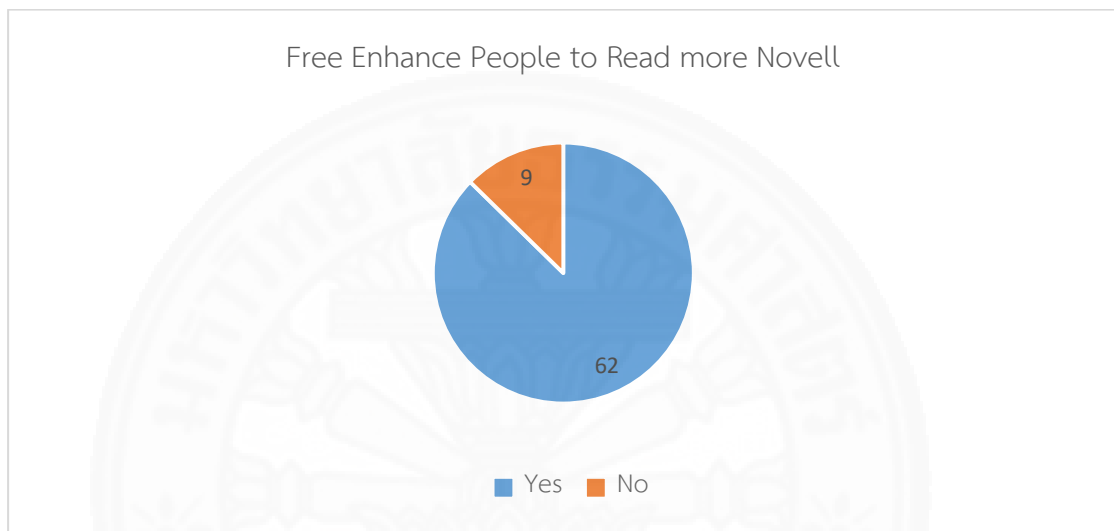
Figure 4.9 Free encourages people to read more novels

Figure 4.10 Consumer buying decisions

4) Additional strategies to encourage book reading

According to the findings of this pilot survey, 62.3% of readers would be interested in taking part in book crowdfunding to help get a book published (Figure 4.11). However, only 41.9% were interested in listening to a novel in audiobook form (Figure 4.12).

You would like to support a Book Crowdfunding

33

53

■ Yes ■ No
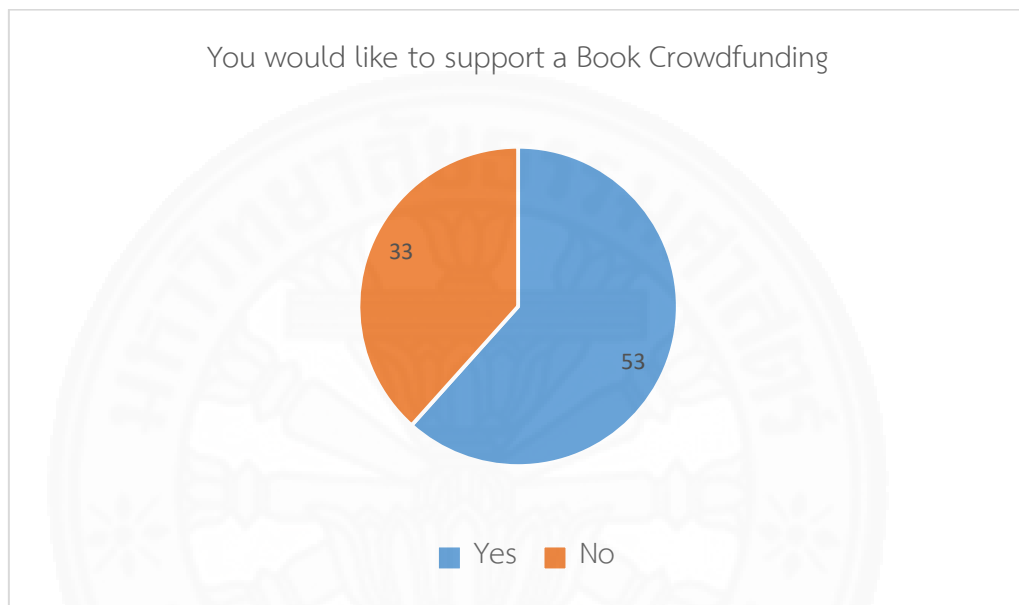
Figure 4.11 Crowdfunding

Novel in the Audiobook Form

36

50

■ Yes ■ No
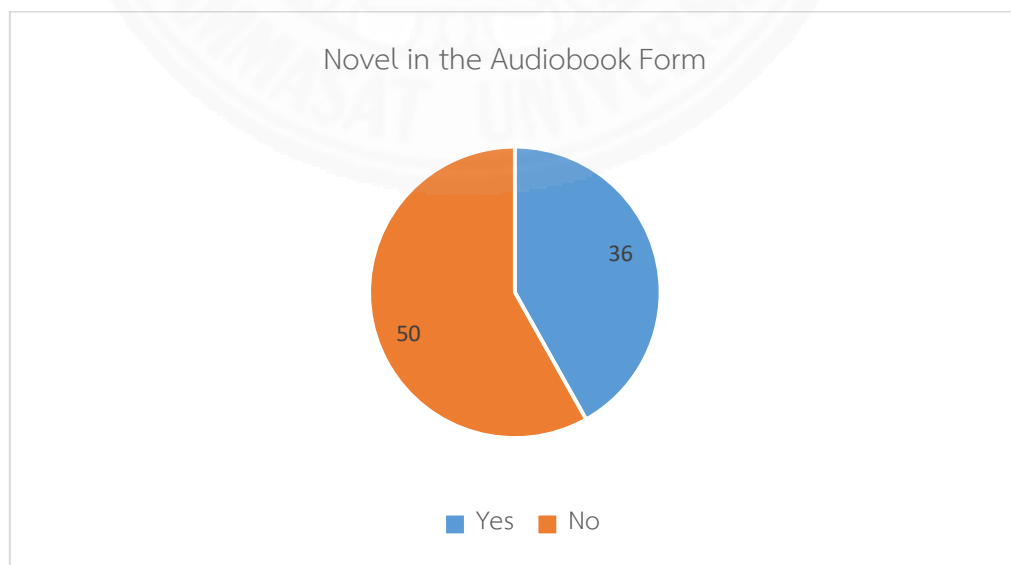
Figure 4.12 Audiobook

CHAPTER 5

CONCLUSIONS AND RECOMMENDATIONS

5.1 Conclusions

From the publisher's point of view, the factors causing the book publishing industry's market value decline can be categorised into three distinct sets of factors.

First of all are the internal factors inside the book publishing industry itself. These include: business strategies; human resources; and individual company's own working processes — the company which has no identity finds it hard to gain brand loyalty. The publishing company which cannot follow the rapid pace of the digital world will be left behind. Publishers should not forecast but use foresight for planning their primary revenue streams. The overload of physical stock generates a cost burden that needs to be urgently addressed.

Second is industry level. These factors are influenced by the competitors and stakeholders in the market. The Thai book publishing industry often has players that are highly competitive in the same categories of books. It is useful to learn and follow the market trends, and also if possible predict what these will be. However, a company that has an unclear direction, passion and identity cannot survive for long. There is no room for complacency or "business as usual mindsets."

Generically similar book content instead of creating extra cashflow can create boredom for the customer. It can also result in the higher bids for translated book manuscripts that are considered boring. Another problem is presently being caused by the downward trend in the sales figures of physical books in bookstores, which used to be the primary revenue streams of the book publishing industry. The delays that can arise and decreasing cashflow cause high-cost burdens to publishing companies.

The third set of factors are external factors that operate at a macro level, these include the country's economic performance and also changing consumer

behaviour patterns, such as social media and other mediums that can also attract consumer attention.
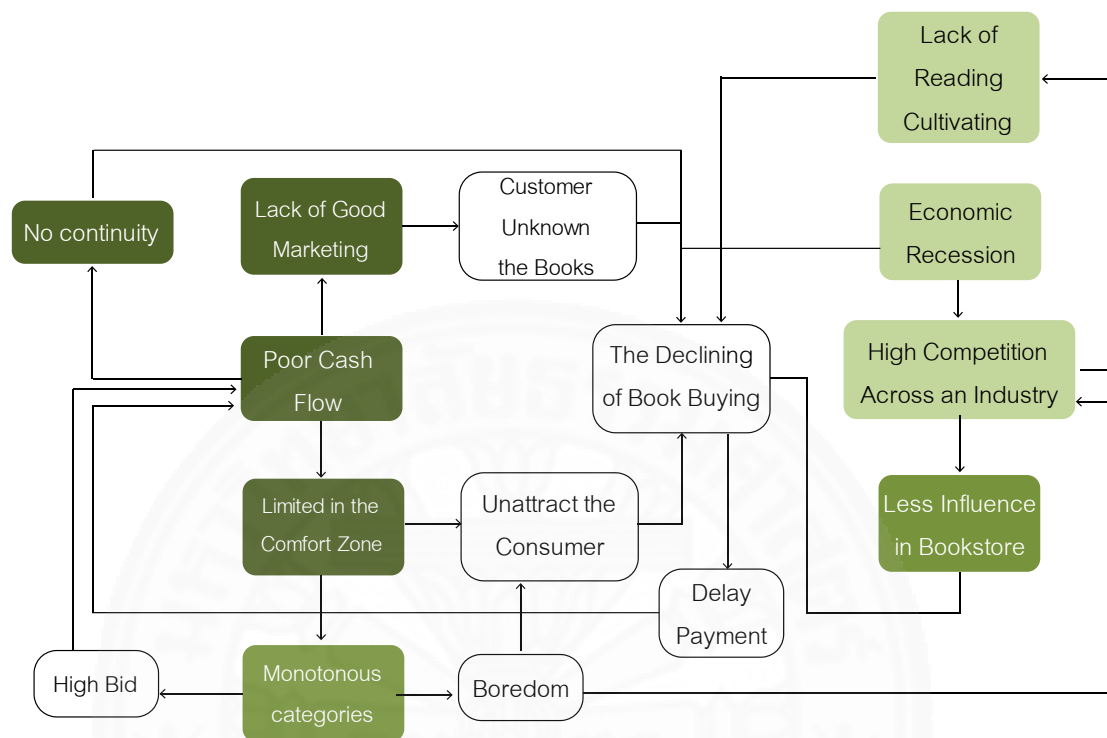
Figure 5.1 Book Publishing Industry Decreasing Trend factors

From the 300 online surveys completed by novel readers in Thailand for this present work, it was shown that the majority of the respondents, 88.3%, were women, and most were from 18 to 44 years old. 60.9% of the respondents had achieved a bachelor's degree as their top educational level. 28.6% earn 15,001 to 30,000 baht per month. 59.9% are living in Bangkok Metropolitan Region, and 40.1% are in the countryside. The result has shown that 40% of the consumer have the same novel buying rate as they previously had, and for 32.7% the number of novels they read was decreasing.

It was additionally found that typically the greater the age of the respondent, the more the number of novels purchased declined, while the sample who live in Bangkok Metropolitan tended to show a declining in fiction book purchasing habits more than the sample who live in the countryside.

With regards to the novel reading behaviour over the last 12 months, consumers mostly purchased their books in printed format, followed by reading on free online, and e-book and web/application purchasing which were undertaken in relatively similar amounts. According to the survey, the obstacles that led to individuals purchasing less books were: no interesting books, followed by having got no time to read; and having not finished a previous book.

Another finding made from investigating the behaviour of book readers in Thailand in this present study is that consumers of all ages are attracted by discount and cash-back promotions. However, young people are more tech-savvy, and it has been revealed that the availability of free novels would encourage them to buy other books more. Moreover, it was discovered that younger aged readers are more easily attracted by physical things, like the cover of a book and the signature from an author, while older readers generally prefer to spend their money on an experience rather than a product.

5.2 Disruptive Business Model Guidelines

The traditional book industry needs to adopt disruptive business models to provide new added value to the consumers if it wishes to reinvent itself and survive in rapidly changing market conditions. The disruptive business model guidelines for the book publishing model were addressed in three topics: cost, experience, and platform value.

According to the survey of Thai fiction readers there was the finding of significant correlation among e-book, cost, experience, and platform value. The electronic fiction platform available (0.553) and the 50% to 90% discount e-book from the printed book (0.489) have a significant relationship as a positive moderate. The more e-books that were available with a 50% to 90% discount over conventional physical book prices, the more e-book purchasing increased. Therefore, this research suggests proposing two from three core value including with a cost and experience

value in the disruptive business model to responding an adaptation in the book publishing industry.

Furthermore, the business needs to be clear and specific about the method that they will use for their books; cost-driven or value-driven. The general e-book nowadays is more cost-driven with a lower cost of production and distribution. On the other hand, the printed book is more about being value-driven according to the unique physical experience of the traditional paper and book characteristics which electronic media do not have. The developing in the value of the printed book can make the printed book different and special for the consumer.

5.2.1 Cost Value

As a result of the online survey, it was revealed that the fiction consumer seems to be price sensitive. According to the highest mean of agreeing in book discount and cash-back strategies, followed by the opportunity to read free novel online enhance readers to buy more titles from the author, and enhance in book purchasing if the e-book is cheaper than the printed book by between 50% to 90%.

5.2.1.1 Group Bargaining Model

Every author and publisher want more followers for their books. The fastest and cheapest ways to go viral in the 21st are achieved by going online. As a result of the rise of the Internet since 1994, and the growth of social media, at present 80% of the Thai population uses smartphones, with 67% of them being active users. A smartphone has become an essential part of daily life for many people. Therefore, an e-book can gain a competitive advantage to be a platform which consumer can easily gain access to and is comfortable and convenient to carry around. However, the number of e-books has not exhibited the significant growth that was expected.

From the interviews undertaken with the publishers it was mentioned that people often still do not have a pleasant experience with e-book reading. Also, it was mentioned that the price is still high, but publishers feel that they cannot discount it more than they already do. Even though, according to the Longtail

theory, electronic files have a nearly zero marginal cost, the publishers argue that an e-book still cannot gain an abundant amount of consumers in the market. The e-book purchasing volume is too low. They contend that if they lower the price, the product will not generate a profit. Also, according to Permsup (2014), there can be a 30% to 40% mark-up in price from intermediary online stores, which makes the e-book still have a high price.

On the other hand, the consumers agreed that if e-books were discounted more, i.e. 50% to 90% in relation to the cost of the printed book, they would purchase more e-books. The additional comments from the survey has revealed that the consumer would like the e-book to be reduced in cost up to 30% of the printed book, because the printed book can be discount up to 25% and can also be resold later on. They feel the high price unfavourable and think it should be cheaper due to its online format.

Hence, the authors and publishers want to sell more books and would discount an e-book price if there were sufficient numbers of customers who would buy it, while the consumer would like to buy a fiction e-book more if the price goes down. In conclusion, the group bargaining model is the proper way to meet the needs of both the demand side and the supply side.

From case studies of Groupon and Kickstarter, the model of group purchasing with the strategy of 'all-or-nothing' can be used and adapted for the e-book selling case. The book publishers can set an attractive price, which is lower than a physical book by 30% to 90%, and then set the number of consumers that have to be reached for it to become a reality. If the number of the consumers does not reach the target, the deal would be cancelled, which will reduce the risk for everyone. According to the growth in social media, from the Thai Bookfair survey, most of the attendees got the news of the bookfair from social media such as Facebook and Twitter. Also, from the survey of consumer supporting satisfaction when the book was free, the consumer agrees to share work on their social media. Therefore, the publisher could send a deal through many kinds of channels.

According to the piracy website on novel downloading, nowadays, the fiction book has a high number of readers. A famous book can easily reach 10,000 downloads, which means that there are still people reading novels; however, they did not pay to buy a physical one.

Key Partners	Key Activities	Value Proposition	Customer Relationships	Customer Segments
- Publisher	Group Purchasing	- Lower Price	- Review	- Female
- Intermediary Website (Might be a publisher itself or bookstore)		- Convenient	- Sharing	- 13 - 17
				- 30 - 44
	Key Resources		**Channels**	- 45 - 64
- Author	- Stories		- Online website / application	- Housewife
	- Website			- Private Employee

Cost Structure	Revenue Streams
Cost Driven - Website - Manuscript - Editing	All - or - Nothing E-book fees

Figure 5.2 Group Purchasing Model

Source: Adapted from Osterwalder, (2004).

5.2.1.2 Free Offering Model

Nothing price can actively compare with 'Free.' From the survey, the opening of a free fiction book can encourage the consumer to buy another title written by the writer. The free offering model can also disrupt piracy work. Free is just the start of the business. The publisher or writer can turn a reader into a fan who agrees to support the writer in the end. According to the online survey, the consumer prefers (X = 4.07) to buy a printed book after finished, followed by writing a review for authors, sharing the novel on social media and checking vocabulary. Additionally, the publisher and author can reduce the cost of marketing and editing by using a marketing buzz.

Key Partners	Key Activities	Value Proposition	Customer Relationships	Customer Segments

- Publisher
- Intermediary Website
  (Might be a publisher
  itself or bookstore)
- Author
	Publish Free Novel online	- Free
		- Convenient
			- Review
			- Sharing
				Young Reader

	Key Resources - Stories - Website		**Channels** - Online website / application	

Cost Structure	Revenue Streams
Cost Driven	Printed Book fee Donation Crowdfunding

Figure 5.3 Free Offering Model

Source: Adapted from Osterwalder, (2004).

5.2.1.3 Subscription Based Model

The subscription model still presents a big problem to the book publishing industry, and the intermediary of the book is not strong enough to make all the publishers agree on how to best proceed. The problems which the publishers are primarily concerned are about copyright issues and the decline in printed book revenue. Also, according to the survey of 87 samples of fiction readers in Thailand undertaken in this present work, 31% of the readers were not interested in subscribing to such a model, while 35.6% would only agree for a fee lower than 200 baht.

From the 153 fiction readers surveyed at the Bangkok Bookfair, the value proposition which consumer want most from the subscription model are quality and variety of content.

Key Partners	Key Activities	Value Proposition		Customer Relationships	Customer Segments
- Publisher - Intermediary Website (Might be a publisher itself or bookstore) - Author	Subscribe the novel **Key Resources** - Stories - Website	- Lower Price - Variety of Choices Content quality 4.58 Ext. Important Variety of content 4.21 Ext. Important Favourite publisher 3.89 Very Important Favourite writer 3.88 Very Important Subscription price 4.15 Very Important Variety of platform 3.99 Very Important n = 153		Consumer Behaviour Data Collection **Channels** - Online website / application	13 - 44 years old
Cost Structure Cost Driven			**Revenue Streams** Subscription fees		

Figure 5.4 Subscription Model

Source: Adapted from Osterwalder, (2004).

5.2.2 Experience

5.2.2.1 Crowdfunding

Furthermore, as related to cost-driven models, crowdfunding can also be used as a business model for value-driven products. The different experience from different reading formats also has to be factored in. Even when it has the same content, the printed book has a different target group from an e-book. Additionally, from the research of Chen et al. (2017), there is no strong evidence about the cannibalisation between printed books and e-books, a risk that many publishers are scared of. E-books are still often limited by digital rights management (DRM) which does not enable them to be shared. This means that the printed book is still more readily sharable, additionally giving such books to children is still a more positive experience due to the unique characteristics of the printed book. From the study, the young consumer tends to be attracted more by the physical form of the book.

The use of the crowdfunding model actually helps support publishers with low cashflows and greatly reduces the risks that the publisher would otherwise take after they decide to print a book. The publisher and author can control their costs better with such a model and also more accurately determine how many books should be printed. The publisher or author can use a value-driven strategy to propose an interesting product for the consumer with no need to be concerned about

the lowest price. The publisher and author can set the package and level of the money to pay. For example: Level one support, any amount and get a special thank you card. Level two, support 300 baht to gain one book with the author's signature and 10% discount for buying another book. Level three, support 500 baht to get a printed book and e-book, and also souvenirs such as figures, notebooks, and bookmarks.

With these levels of payment, the consumer is given a variety of choices and can choose the package that they want. The crowdfunding uses an "all-or-nothing" revenue stream. If the amount of the support reaches the goal, the consumer will pay the money. The crowdfunding model is better than the general pre-order model in that the consumer and reader can co-create with the author before the product is finished and it gives the author a chance to know the number of the interested consumers even if the crowdfunding project did not succeed.

From the research of the case studies from Kickstarter, what successful book crowdfunding should have is finished writing content, not a brief draft, to make sure that the consumer will actually get the book to read. The authors may edit and fine-tune the book a little bit more related to its cover, character names, and other printing details during funding but most of them should already have a whole story or a nearly finished one.

Key Partners	Key Activities	Value Proposition	Customer Relationships	Customer Segments

- Publisher
- Intermediary Website
  (Might be a publisher
   itself or bookstore)
- Author
	Gain the money from the crowdfunding to publish the product.
	
	Key Resources
	- Stories
	- Website
		- Lower Price
		- Customize & Co-creation
			- Transparency
			
			Channels
			- Online website / application
				Young Reader

Cost Structure	Revenue Streams
Value Driven	All - or - Nothing (Crowdfunding)

Figure 5.5 Crowdfunding Model

Source: Adapted from Osterwalder, (2004).

5.2.2.2 Transmedia

An advance from the free model is the book that can make big money out of using other media. The book is easy to cross over to other areas of the creative economy. It is the simplest way to create a story. The publisher should become more like a content provider and encourage or evolve the works of the writer into audio, comic, movie, or even song formats. The publisher can get a broader audience from cross-overs with other creative industries. According to the study that was undertaken, half of the 73 respondents who do not read would be encouraged to read a book if the book was adapt into a movie or was adapted from a movie as a tie-in. Transmedia generates more fans. The real fans are also more likely to love and follow all the content which will expand the lifespan of the story.

In conclusion, adding cost, experience, and platform value can help the book publishing industry survive in the digital era. Especially with regards to cost value and experience value, the author and publisher can use a cost-driven strategy to give a customer as low a cost as practical while experiencing a greater volume of customers. While the experience value or value-driven strategy will focus on the experience that the consumer will get more than a price. Adding more charm to a characteristic of the book include a beautiful hardcover, making it part of a box set, and providing other unique souvenirs and tie-ins can attract the group of experience value consumers.

5.3 Recommendations

1) There are many types of book categories, even within the fiction category itself, that may need a different kind of business model in order to more effectively succeed. It is recommended that future research should scope more fiction categories and define appropriate business models for each category.

2) The business model is not "a one size fits all" solution. It is recommended that future research should consider looking deep into the type of the

consumer likely to wish to read a particular type of book rather than concentrating on factors such as age and working place.

       3) Technology can create change fast, and the pace of disruptive innovation is likely to greatly increase in the near future and keep on increasing. The book industry needs to be on top of such change to keep and expand its market value.

REFERENCES

Books and Book Articles

Anderson, C. (2010). *Free The future of a radical price สารพัดวิธีรวยด้วย ฟรี*. Nation International Edutainment Public Co., Ltd (in Thai).

Christensen, C. (1997). *The innovator's Dilemma*. Harvard Business School Press.

Hirano, C. (2017). *Business model strategy สร้างเงินล้านเมื่ออ่านขาดโมเดลธุรกิจ*. IDC Premier (in Thai).

Manguel, A. (2003). *A History of Reading โลกในมือนักอ่าน* (in Thai).

Olankijanan, N. (2011). *The Economics in Bangkok, เศรษฐศาสตร์ในกรุงเทพมหานคร*. 6th ed. Dekisugi.net (in Thai).

Thompson, J. (2010). *Merchants of culture*. Polity Press.

Articles

Baten, J. & van Zanden, J. (2008). Book production and the onset of modern economic growth. *Journal of Economic Growth*, 13(3), pp.217–235.

Barasch, B. (2019). *Emerald City Theatre is Inspiring a Love of Reading in Chicago Students* (and You Can Help). Retrieved from https://makeitbetter.net/philanthropy/emerald-city-theatre-inspiring- love-reading-chicago-students-you-can-help

Benfield, K. (2013). *Streets Can Be Public Spaces Too.* CityLab. Retrieved from https://www.citylab.com/design/2013/07/streets-can-be- public-spaces-too/6235/

Benfield, J.A., Nurse Rainbolt, G., Bell, P.A. & Donovan, G.H. (2015). Classrooms With Nature Views: Evidence of Differing Student Perceptions and Behaviors. *Environment and Behavior*, 47(2), 140- 157. doi: 10.1177/0013916513499583

Chen, H., Hu, Y., & Smith, M. (2017). *The Impact of Ebook Distribution on Print Sales: Analysis of a Natural Experiment.*

Chuastapanasiri, T. (2015). Transmedia: Story-telling เล่าเรื่องข้ามสื่อ. *วารสารนิเทศศาสตร์ และนวัตกรรม นิด้า*, *2*(1), 59 – 87 (in Thai).

Clark, C. & Rumbold, K. (2006). *Reading for Pleasure: A Research Overview*. *National Literacy Trust*.

Coelho, J.L. & Alarcão, D. (2005), Noise Mapping and Noise Action Plans in Large Urban Areas. *ForumAcusticum 2005,* 1039-1044.

DBT Center (2015). *New Paths to Customer Value. Disruptive Business Models in the Digital Vortex*. Global Center For Digital Business Transformation, An IMD and Cisco Initiative.

DCMS (2001). *Framework for the Future - Libraries, Learning and Information in the Next Decade*. Department for Culture, Media and Sport. Retrieved from https://dera.ioe.ac.uk/4709/21/Framework_for_the_Future1_Redacted.pdf

DITP. (2014). *Thai Publishing Industry ธุรกิจสิ่งพิมพ์ไทย*. Retrieved from https://www.ditp.go.th/contents_attach/85965/85965.pdf (in Thai).

ECON CHULA & SAB, Faculty of Economics Chulalongkorn University and Research Centre for Social and Business Development Co., Ltd. (2015). *The study of reading and buying book behaviour of Thais การศึกษาพฤติกรรมการอ่านและซื้อ หนังสือของคนไทย. คณะเศรษฐศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย และ ศูนย์วิจัยเพื่อการ พัฒนาสังคมและธุรกิจ* (in Thai).

Evans, G. & Maxwell, L. (1997). *Chronic noise exposure and reading deficits: the mediating effects of language acquisition. Environment and Behavior*, 29(5), 638-656

Fjeld, T. (2002), The effects of plants and artificial daylight on the well- being and health of office workers, school children and health-care personnel. *Proceedings of International Plants for People Symposium, Floriade, Amsterdam, NL.*

Gilbert, R. (2019). A Tale of Digital Disruption. *Journal Of Economic Perspectives*, *29*(3), 165 - 184. doi: 10.1257/jep.29.3.165

Govén, T., Laike, T., Raynham, P. & Sansal, E. (2010). The Influence of ambient lighting on pupils in classrooms – considering visual, biological and emotional aspects – as well as use of energy. *Proceedings of the International Commission on*

Illumination Conference. Vienna, Austria, 2010. Retrieved from https://www.eaglelighting.com.au/docs/marketing-fagerhult-pickhurst.pdf

Haverinen‑Shaughnessy, U., Moschandreas, D. & Shaughnessy, R. (2011). *Association between substandard classroom ventilation rates and students' academic achievement.* Indoor Air, 21(2), 121-131.

Hean Tat Keh, (1998). "Evolution of the book publishing industry: Structural changes and strategic implications", *Journal of Management History,* Vol. 4 Issue: 2, pp.104-123,

Heschong Mahone Group (2003). Windows and Classrooms: A Study of Student Performance and the Indoor Environment – CEC PIER 2003. *In: DAYLIGHTING AND PRODUCTIVITY - CEC PIER,* Retrieved from http://h-m- g.com/projects/daylighting/summaries%20on%20daylighting.htm

Heschong L. (1999). Daylighting in schools: an investigation into the relationship between daylighting and human performance. Research Report, Heschong Mahone Group, 140 pp. Retrieved from https://eric.ed.gov/? id=ED444337

Holden, J. (2004). *Creative Reading - Young people, reading and public libraries.* Demos.

Hughes, S., & Beukes, C. (2012). Growth and Implications of Social E-Commerce and Group Buying Daily Deal Sites: The Case of Groupon And Livingsocial. *International Business & Economics Research Journal*, *11*(8), 921-933.

Hviid, M., Jacques, S. & Sanchez, S. (2017). *From publishers to self-publishing: The disruptive effects of digitalisation on the book industry.*

Kamsorn, O. (2013). Thai Online Literature: A Yearning for Criticism in a Literary Community. *Ramkhamhaeng University Journal*, *32*(2).

Laal, M. & Salamati, P. (2012). Lifelong learning; why do we need it?. *Procedia - Social and Behavioral Science*, 31, pp.399-403. Retrieved from https://www.sciencedirect.com/science/article/pii/S1877042811030023

Lacorte, V. (2011). Groupon. *Tuck School Of Business At Dartmouth*

McAdams, M. (2016). Transmedia Storytelling. *World Journalism Education Congress In Auckland, New Zealand.*

Montaldo, D. (2019). *Beginner's Guide to Ibotta - Earn Cash for Shopping.*

Mott, M.S., Robinson, D.H., Walden, A., Burnette, J. & Rutherford, A.S. (2012). *Illuminating the Effects of Dynamic Lighting on Student Learning. Philips Research.* Retrieved from http://education.olemiss.edu/download/Philips-Research.pdf

NCREL (2003). *21st Century Skills: Literacy in the Digital Age.* p.8. Retrieved from https://pict.sdsu.edu/engauge21st.pdf

NSO (2018). *The ICT survey in Thailand household 2018: การสำรวจการมีการใช้เทคโนโลยีสารสนเทศและการสื่อสาร การมีการใช้เทคโนโลยีสารสนเทศและการสื่อสาร ในครัวเรือน พ.ศ. 2561.* National Statistical Office (in Thai).

Loew, S. & Watson, K. (2012). *Spectral Filtering of Fluorescent Lighting: Effects Upon Reading and Visual Discomfort in Slow Readers. In: Learning Disabilities: Present & Future,* pp. 267-278.

OECD (2002). *READING FOR CHANGE PERFORMANCE AND ENGAGEMENT ACROSS COUNTRIES RESULTS FROM PISA 2000.*

Osterwalder, A. & Pigneur, Y. (2010). *Business Model Generation.* United States of America: John Wiley & Sons, Inc.,

Pongpaiboon, P. (2011). Thailand education policy the holistic view of problem and solution ways. นโยบายส่งเสริมการอ่านของประเทศไทย ภาพรวม ปัญหา และแนวทางการพัฒนา. In: *Thailand Conference on Reading 2011.* Thailand Knowledge Park (in Thai).

Prasarnleungwilai, P. (2018). *Online article, บทความออนไลน์.* Office of Academic Resources and Information Technology (in Thai).

Prasarnleungwilai, P. (2018a). The online novel in the eyes of editors: 'รูปแบบเป็นเพียงเทคนิค แต่คุณภาพคือสิ่งสำคัญ' นิยายออนไลน์ในสายตาผู้ดูแลแพลตฟอร์ม (in Thai).

PUBAT, The Publishers & Booksellers Association of Thailand. (2017). *Overall Marketing Overview, Reading Behaviours and Purchasing Behaviours.* The Publishers and Booksellers Association of Thailand. Retrieved from https://pubat.or.th/wp-content/uploads/2018/07/presentation_taiwan_180330_eng.pdf

PUBAT, The publishers & Booksellers Association of Thailand (2018). *The 23rd book fair participant report รายงานผลการสำรวจผู้ชมงานมหกรรมหนังสือระดับชาติ ครั้งที่ 23*

และเทศกาลหนังสือเด็กและเยาวชน ครั้งที่ 12 The publishers and Booksellers Association of Thailand (in Thai).

Pujol, N. (2010). *Freemium: Attributes of an Emerging Business Model.* doi: http://dx.doi.org/10.2139/ssrn.1718663

Rahman, M. S. (2011). *Relationship among GDP, Per Capita GDP, Literacy Rate and Unemployment Rate.*

Reading on Academic Success. *The Journal of Multidisciplinary Graduate Research*, 2, pp.48-64.

Secretary's Commission on Achieving Necessary Skills. (1991). *What work requires of schools. Washington*, DC: U.S. Department of Labor. Retrieved from http://wdr.doleta.gov/SCANS/whatwork/whatwork.html

The Reading Agency (2015). *The impact of Reading for Pleasure and Empowerment*

Torpy, F. (2014). Indoor Plants Work. *University of Technology Sydney*, Retrieved from https://www.uts.edu.au/sites/default/files/indoor_plant_brochure_2014 .pdf

Vanini, P. (2018). Digital Disruption. *SSRN Electronic Journal*. doi: 10.2139/ssrn.2988962

Voelpel, S., Leibold, M., Tekie, E. & von Krogh, G. (2005). Escaping the Red Queen Effect in Competitive Strategy: *European Management Journal*, 23(1), pp.37-49.

Wang, C., & Zhang, P. (2012). The Evolution of Social Commerce: The People, Management, Technology, and Information Dimensions. *Communications Of The Association For Information Systems*, *31*(5), 105-127.

Wessolowski, N. (2014). Wirksamkeit von Dynamischem Licht im Schulunterricht. Ph.D. Thesis, Universitatsklinikum Hamburg- Eppendorf. (In German). Retrieved from http://ediss.sub.uni hamburg.de/volltexte/2014/6759/pdf/Dissertation.pdf

Whitten, C., Labby, S. & Sullivan, S. (2016). The impact of Pleasure

Wu, P.C., Chen, C.T., Lin, K.K., Sun, C.C., Kuo, C.N., Huang, H.M., Poon, Y.C., Yang, M.L., Chen, C.Y., Huang, J.C., Wu, P.C., Yang, I.H., Yu, H.J., Fang, P.C., Tsai, C.L., Chiou, S.T. & Yang, Y.H. (2018). Myopia Prevention and Outdoor Light Intensity in a School-Based Cluster Randomized Trial. Ophthalmology. 2018 Aug;125(8):1239-1250. doi: 10.1016/j.ophtha.2017.12.011.

Zhou, Z., Chen, T., Wang, M., Jin, L., Zhao, Y., Chen, S., et al. (2017). Pilot study of a novel classroom designed to prevent myopia by increasing children's exposure to outdoor light. PLoS ONE, 12(7): e0181772. https://doi.org/ 10.1371/journal.pone.0181772

Electronic Media

Cuofano, G. (2019). *Business Models Guide*. Retrieved from http://FourWeekMBA.com

Dek-D. (2017). Dek-D Novel Statistic 2017: สถิตินิยาย Dek-D ปี 2017. Retrieved from https://www.dek-d.com/writer/48099/ (in Thai).

Dek-D. (2018). Dek-D Novel Statistic 2018: สถิตินิยาย Dek-D ปี 2018. Retrieved from https://www.dek-d.com/writer/51594/ (in Thai).

Dictionary.cambridge.org. (2019). *INNOVATION | meaning in the Cambridge English Dictionary*. Retrieved from https://dictionary.cambridge.org/dictionary/english/innovation

Hauer, T. (2016). Technological determinism and new media.

Havocsscope. (2018). 2008 Book Piracy Losses by Country.

Permsup, V. (2014). Printed Book vs E-book in Thai as หนังสือกระดาษ VS อีบุ๊ค คำถามที่ไร้ ประโยชน์อีกต่อไป. Retrieved from http://www.thaiebook.info/business/paper-vs-ebook-nonsense.html (in Thai).

Salvette, P. (2019). Understanding Book Piracy. Retrieved from http://bbebooksthailand.com/blog/understanding-book-piracy.html

Termpitayapaisit, A. (2010). Thailand's Creative Economy. In: *Creative economy paradigm shift* ปรับกระบวนทัศน์ของประเทศสู่เศรษฐกิจสร้างสรรค์. Ministry of Foreign Affairs with Thailand Creative and Design Center. Retrieved from https://www.nesdb.go.th/nesdb_en/ewt_w3c/ewt_dl_link.php?nid=4174 (in Thai)

Tsukayama, H. (2014). Is Kindle Unlimited worth it? Retrieved from https://www.washingtonpost.com/news/the-switch/wp/2014/07/18/is-kindle-unlimited-worth-it/?noredirect=on&utm_term=.f716e108e90e

Theses

Kittichaisub, H. (2011). The management of publication department: Jamsai publishing Case study กิตติชัยทรัพย์ การบริหารกองบรรณาธิการ: กรณีศึกษาสำนักพิมพ์แจ่มใส Retrieved from http://203.131.219.242/cdm/ref/collection/mass/id/2260 (in Thai).

Osterwalder, A. (2004). The Business Model Ontology a Proposition in a Design Science Approach.

Vaara, M. (2010). Digital disruption faced by the book publishing industry.

APPENDICES

APPENDIX A

BOOK CATEGORIES

Thailand fiction online reading website

Novel Website	Novel Categories	Number of Genres
Dek-d	Romantic love, Impressive love, Drama love, Comedy love, Fantasy love, Y, Gay love, Fantasy, Online game, Sci-Fi, Thriller, Detective, Martial art, War, Adventure, Past Present Future, Action, Korean fanfiction, Thai fanfiction, Asian fanfiction, Western fanfiction, Novel-Comic-Game fanfiction, Literature, Poem, Satirisation of society, Psychology, Humour, Culminate	28
Ookbee	Romance, Boy's love/Girl's love, Cartoon, Drama, Humour, Chinese, Adult love, Adventure/Action, movie, Detective/Mystery, Youth literature, Thai literature, Horror, Short story, Fantasy	15
Tunwalai	Youth love, Romance, Humour, Action, Horror, Detective/Mystery, Erotic, Fantasy, Y, Drama, Short story, Fanfiction, Chinese, Korean	14
ReadAWrite	Love, Romance, Chinese love, Youth love, Complicated love, Boy's love, Girl's love, Literature/Drama, Fantasy/Scifi/ Light novel, Fanfiction, Youth literature, Adventure/Action/Martial art, Adult	14
Fictionlog	Fantasy, Martial art, Light novel, Sport, Adventure, Sci-Fi, Detective, Horror, Documentary, Romance, Youth love, Drama, Retro, life, Fanfiction, Boy's love, Girl's love	17
Joylada	Romance, Drama, Humour, Fantasy, Sci-Fi, Horror, Detective, Chinese, Optimistic, Boy's love, Girl's love	11

APPENDIX B

QUESTIONNAIRE

<u>Questionnaire:</u> **Adaptation of the Book Publishing Industry in Thailand to Address Digital Disruption**

<u>Note</u>: E-book novel is an electronic version of a printed book which in the form of PDF, EPUB, or other electronic formats. A web novel is the online novel which is sold or allows readers to read in individual chapters on a website or through an application such as Dek-d, Tanwalai, and others.

Section 1 Novel Consuming Habits

SPSS	Novel Consuming Behaviour in the last 12 months	More than 25 titles	16 – 25 titles	6 – 15 titles	1 – 5 titles	No Consuming
Buy 1	1. Approximately how many printed novels have you purchased within the last 12 months?					
Buy 2	2. Approximately how many e-book novels have you purchased within the last 12 months?					
Buy 3	3. Approximately how many web/application novels have you bought in the last 12 months?					
Buy 4	4. Approximately how many web/application novels have you read in the last 12 months?					

5. How has your purchasing rate of novels altered over the last years? (Trend)

☐ 1) Increased   ☐ 2) Decreased   ☐ 3) Same

Section 2 Obstacles

SPSS	If your purchasing of printed novels decreased over that period, why was that the case?	Level of Effectiveness				
		Very High (5)	High (4)	Medium (3)	Low (2)	Very Low (1)
O1	1. Have not got enough time to read					
O2	2. Books can be borrowed instead					
O3	3. Waste of money					
O4	4. Free electronic novel available online					
O5	5. The decrease in book sale volume					
O6	6. The book that is wanted is hard to find, not selling nearby the habitat.					
O7	7. No interesting book					
O8	8. Did not finish the previous book					
O9	9. Have a printed novel selling in e-book					
O10	10. Changing the habit from reading to watching a movie					

Section 3 The factors which enhance the buying behaviour

SPSS	Cost	Strongly Agree (5)	Agree (4)	Neutral (3)	Disagree (2)	Strongly Disagree (1)
C1	1. The opportunity to read free novel online enhance you to buy more titles from the author.					
C2	2. Discount and cash back enhance you to buy more novels.					
C3	3. Do you interested to join an activity or do a short answer to get the cash back after buying a book?					
C4	4. Book text deduction enhance you to buy more novel.					
C5	5. You would like to buy more books if the e-book is 50 – 90% cheaper than the printed book.					
C6	6. If buying e-book in a big group make the cost cheaper, would you interested to share or invited a friend to buy?					
C7	7. Would you like to rent an e-book from the publisher?					

SPSS	Experience	Strongly Agree (5)	Agree (4)	Neutral (3)	Disagree (2)	Strongly Disagree (1)
E1	1. You would like to participate in the initial process of wanted reading type suggestion.					
E2	2. You want to select or change the cover of the book.					
E3	3. Signature and special message from the writer enhance you to buy more printed book.					
E4	4. Speed of access to the novel effects the buying decision making					
E5	Having novels in e-book form entices you to buy more fiction books.					
E6	6. Be able to buy e-book at the bookstore with the cash, and also can look the sample from the printed book before buying.					
E7	7. If the movie or cartoon that you like adapted from the novel, would you tend to read that novel?					

SPSS	Platform	Strongly Agree (5)	Agree (4)	Neutral (3)	Disagree (2)	Strongly Disagree (1)
P1	1. Webpage or web board of novel enhances the relationship between you and the fiction story.					
P2	2. You read the novel review from the others before making a buying decision.					
P3	3. You would like to talk about and express your opinion with other readers.					
P4	4. You would like to follow the website of the writer or publisher that you like to receive the new or the special chapter of the book.					
P5	5. You would like to buy a novel from the intermediate like Amazon.					
P6	6. You would like to buy a novel directly from the writer at the writer website.					
P7	7. You would like to buy a novel directly from the publisher at the publishing website.					

Section 4 The Novel Supporting Satisfaction

1. Which choice would you like to do to support the free novel online without the distress feeling?

SPSS	Novel Support Satisfaction	Strongly Agree (5)	Agree (4)	Neutral (3)	Disagree (2)	Strongly Disagree (1)
R1	1. Donating the money.					
R2	2. Sponsor the pocket money for the drink and snack ex. a cup of coffee.					
R3	3. Buying a gift for a favourite author.					
R4	4. Sharing the novel on social media.					
R5	5. Spelling check.					
R6	6. Buying a novel souvenir.					
R7	7. Buying a printed book after finished.					
R8	8. Writing a review for the author.					

Section 5 Novel Reading Behaviour

SPSS	Novel Reading Behaviour	Strongly Agree (5)	Agree (4)	Neutral (3)	Disagree (2)	Strongly Disagree (1)
B1	1. If you like one of the novels, you would like to read other titles from the same author.					
B2	2. Would you read single-author box sets?					
B3	3. Would you read multiple-author box sets?					

SPSS	When reading online descriptions of novels	Often	Hardly ever	Only when I find an interesting book	Never
D1	1. How often do you only read the first line of description of a book on website/application?				
D2	2. How often do you read all the 3 to 4 lines of the descriptions?				
D3	3. Do you click the 'Read more' link after reading descriptions of the book online?				

Section 6 Demographic

1. **Gender**

   [ ] 1) Male   [ ] 2) Female   [ ] 3) Transgender

2. **Age** ....   year

3. **Education level**

   [ ] 1) Primary School   [ ] 2) Secondary School [ ] 3) Below Bachelor

   [ ] 4) Bachelor   [ ] 5) Master   [ ] 6) Doctorate

4. **Occupation**

   [ ] 1) Student   [ ] 2) Unemployed

   [ ] 3) Self-employed/Freelance   [ ] 4) Employee

   [ ] 5) Government Officer   [ ] 6) Private Officer

   [ ] 7) House-wife/House-husband   [ ] 8) Business owner

   [ ] 9) Other

5. **Revenue per month**

   [ ] 1) No income   [ ] 2) Below than 15,000 baht

   [ ] 3) 15,001 - 23,000 baht   [ ] 4) 30,001 - 45,000 baht

   [ ] 5) More than 45,000 baht

6. **Working place**

   [ ] 1) Bangkok Metropolitan Region   [ ] 2) Countryside   [ ] 3) Other

APPENDIX C

COMPARATIVE STATISTICS – OBSTACLES

		Not enough time	Can be borrowed instead	Waste of money	Free electronic novel	Sale volume decrease	Book is hard to find	No interesti ng book	Did not finish previous book	Printed selling in e-book	Changi ng the habit
Gender	Male	2.57	1.83	2.20	2.23	2.42	2.87	3.77	3.13	1.82	2.70
	Female	2.98	2.03	2.48	2.97	2.65	2.82	3.46	2.87	2.49	2.15
	Transgender	2.00	3.00	3.00	5.00	3.00	4.00	4.00	4.00	3.00	3.00
Age	13-17	3.25	2.17	2.00	3.17	3.38	4.46	3.23	3.08	2.33	2.00
	18-29	2.99	2.03	2.56	3.09	2.71	3.04	3.62	2.82	2.28	2.42
	30-44	2.96	1.90	2.49	2.73	2.56	2.60	3.40	3.01	2.61	2.03
	45-64	2.52	2.05	1.89	2.57	2.24	2.52	3.63	2.96	2.45	2.30
Job	Student	3.02	2.19	2.44	3.14	2.79	3.30	3.62	2.85	2.28	2.26
	Unemployed	2.86	1.71	2.00	2.57	2.14	2.71	3.88	3.14	2.00	3.57
	Freelance	3.22	1.77	2.54	2.69	2.62	2.80	3.62	3.35	2.52	1.88
	Employee	3.07	2.14	2.79	2.79	2.71	3.14	3.50	3.27	2.17	2.64
	Government Officer	3.03	1.94	2.31	2.71	2.54	2.46	3.54	2.66	2.16	2.06
	Private Officer	2.95	2.05	2.61	2.84	2.61	2.54	3.48	2.84	2.78	2.21
	Housewife	2.00	2.00	3.13	3.50	2.57	2.71	3.29	2.71	3.86	2.75

		Not enough time	Can be borrowed instead	Waste of money	Free electronic novel	Sale volume decrease	Book is hard to find	No interesti ng book	Did not finish previous book	Printed selling in e-book	Changi ng the habit
	Business owner	2.67	1.52	1.93	2.59	2.27	2.56	2.70	2.85	2.11	1.89
Revenu e	No income	3.05	2.37	2.59	3.24	2.64	3.22	3.64	2.92	2.33	2.43
	Below than 15,000 ฿	3.06	1.91	2.28	2.89	2.78	3.28	3.84	3.09	2.06	2.26
	15,001 – 30,000 ฿	2.86	2.01	2.61	2.92	2.80	2.58	3.46	3.05	2.49	2.26
	30,001 – 45,000 ฿	2.81	1.75	2.42	2.94	2.42	2.81	3.11	2.67	2.64	1.92
	More than 45,000 ฿	2.86	1.87	2.28	2.47	2.36	2.34	3.29	2.73	2.71	2.06
Place	Bangkok Metropolitan	2.85	1.91	2.46	2.81	2.51	2.71	3.51	2.90	2.43	2.01
	Countryside	2.99	2.15	2.44	2.95	2.68	2.99	3.42	2.91	2.35	2.36

APPENDIX D

COMPARATIVE STATISTICS – COST VALUE

		Free novel enhances to buy more.	Discount and cash back	Do answer to get the cash back	Book text deduction	Buy e-book, 50-90% cheaper.	Invited a friend to buy e-book?	Rent the e-book from publisher
Gender	Male	3.09	3.39	2.91	2.68	2.97	2.72	2.84
	Female	3.68	3.88	3.38	3.24	3.60	2.93	3.17
	Transgender	4.50	4.50	4.00	2.50	4.00	4.00	4.00
Age	13-17	4.23	3.92	3.67	3.33	3.58	3.08	2.67
	18-29	3.70	3.86	3.37	3.03	3.37	2.63	3.08
	30-44	3.56	3.85	3.34	3.26	3.74	3.07	3.14
	45-64	3.24	3.93	3.39	3.32	3.54	3.39	3.46
Occupation	Student	3.76	3.83	3.51	3.05	3.31	2.75	3.12
	Unemployed	3.63	4.14	3.50	4.00	2.88	2.38	3.00
	Freelance	3.57	3.73	3.00	2.57	3.63	2.80	2.77
	Employee	3.40	3.87	3.60	3.14	2.93	2.67	2.87
	Government Officer	3.43	3.73	3.43	3.23	3.30	2.58	2.70

		Free novel enhances to buy more.	Discount and cash back	Do answer to get the cash back	Book text deduction	Buy e-book, 50-90% cheaper.	Invited a friend to buy e-book?	Rent the e-book from publisher
	Private Officer	3.68	3.85	3.47	3.55	4.25	3.34	3.43
	Housewife	3.63	3.87	3.25	3.63	4.25	3.63	4.13
	Business owner	3.63	3.73	2.96	2.74	3.37	3.04	3.26
Revenue	No income	3.76	3.83	3.50	3.18	3.34	2.77	3.05
	Below than 15,000 ฿	3.57	3.83	3.17	2.83	3.15	2.63	2.95
	15,001 – 30,000 ฿	3.72	3.95	3.37	3.29	3.62	3.05	3.29
	30,001 – 45,000 ฿	3.58	3.92	3.41	3.05	3.51	2.83	3.27
	More than 45,000 ฿	3.38	3.61	3.18	3.41	4.00	3.11	3.11
Place	Bangkok Metropolitan	3.60	3.77	3.38	3.22	3.56	2.87	2.97
	Countryside	3.67	3.91	3.32	3.12	3.50	2.94	3.32

APPENDIX E

COMPARATIVE STATISTICS – EXPERIENCE VALUE

		Join in the book type suggestion.	Select the cover of the book.	Signature enhance you to buy more	Speed to access	The novel in the e-book	Buy e-book at the bookstore	Novel to Movie
Gender	Male	3.47	3.09	3.28	3.85	2.81	3.13	3.67
	Female	3.48	3.47	3.11	4.04	3.01	3.19	3.92
	Transgender	2.50	3.50	3.00	4.50	3.00	3.50	3.50
Age	13-17	3.38	3.92	3.83	4.31	3.08	3.09	4.75
	18-29	3.60	3.56	3.15	4.03	2.86	3.13	4.07
	30-44	3.44	3.39	3.01	4.01	3.10	3.18	3.68
	45-64	3.18	3.21	3.07	4.11	3.15	3.46	3.69
Job	Student	3.47	3.53	3.39	4.12	2.88	3.16	4.14
	Unemployed	3.63	3.38	3.38	4.43	2.29	3.25	3.75
	Freelance	3.30	3.07	2.80	3.70	2.97	3.00	4.00
	Employee	3.53	3.47	3.67	4.00	3.00	3.00	4.20
	Government Officer	3.26	3.32	2.93	3.83	2.82	3.18	3.47
	Private Officer	3.58	3.55	3.02	4.20	3.09	3.23	3.62

		Join in the book type suggestion.	Select the cover of the book.	Signature enhance you to buy more	Speed to access	The novel in the e-book	Buy e-book at the bookstore	Novel to Movie
	Housewife	3.75	3.50	2.75	3.87	4.13	3.50	4.00
	Business owner	3.52	3.42	2.85	4.04	3.30	3.48	3.96
Revenue	No income	3.52	3.53	3.40	4.05	2.82	3.22	4.08
	Below than 15,000 ฿	3.67	3.49	3.27	4.07	2.81	3.02	4.07
	15,001 – 30,000 ฿	3.45	3.38	3.18	3.99	3.11	3.35	3.86
	30,001 – 45,000 ฿	3.39	3.39	2.84	3.92	3.00	2.95	3.68
	More than 45,000 ฿	3.31	3.38	2.77	4.05	3.13	3.23	3.68
Working Place	Bangkok Metropolitan	3.42	3.33	2.96	3.99	2.87	3.09	3.83
	Countryside	3.51	3.59	3.35	4.02	3.13	3.25	3.96

APPENDIX F

COMPARATIVE STATISTICS – PLATFORM VALUE

		Webpage enhances relationship	Read review before	Talk with other readers.	Follow the website to receive news	Buy a novel from the intermediate	Buy a novel directly from the writer	Buy a novel from the publisher
Gender	Male	3.85	3.84	3.58	3.70	3.06	3.34	3.53
	Female	3.83	4.06	3.42	4.06	2.76	3.22	3.83
	Transgender	3.50	5.00	4.50	5.00	3.00	3.50	3.50
Age	13-17	4.46	3.85	3.75	4.54	3.00	3.42	3.33
	18-29	3.91	4.10	3.54	4.20	2.81	3.24	3.92
	30-44	3.72	4.07	3.30	3.89	2.72	3.20	3.80
	45-64	3.79	3.78	3.46	3.71	2.96	3.39	3.59
Job	Student	3.96	4.19	3.65	4.21	2.90	3.30	3.78
	Unemployed	4.00	3.50	2.86	3.25	2.00	3.00	4.38
	Freelance	3.70	3.97	3.63	4.17	2.80	3.17	3.83
	Employee	4.00	3.87	3.67	3.87	2.80	3.20	3.73
	Government Officer	3.56	4.03	3.20	3.85	2.95	3.25	3.78
	Private Officer	3.80	4.09	3.33	4.03	2.69	3.31	3.81

		Webpage enhances relationship	Read review before	Talk with other readers.	Follow the website to receive news	Buy a novel from the intermediate	Buy a novel directly from the writer	Buy a novel from the publisher
	Housewife	4.00	4.25	3.38	4.00	3.13	3.25	3.50
	Business owner	3.93	3.78	3.44	3.81	2.89	3.15	3.67
Revenue	No income	3.94	4.18	3.64	4.10	2.89	3.29	3.90
	Below than 15,000฿	3.78	3.84	3.48	4.11	2.75	3.33	3.78
	15,001 – 30,000 ฿	3.93	4.13	3.47	4.12	2.85	3.31	3.87
	30,001 – 45,000 ฿	3.82	4.16	3.32	3.97	2.79	3.08	3.63
	More than 45,000 ฿	3.59	3.93	3.19	3.73	2.63	3.11	3.70
Working Place	Bangkok	3.77	4.05	3.33	4.01	2.64	3.13	3.76
	Countryside	3.92	4.05	3.61	4.13	3.06	3.43	3.85

APPENDIX G

SUPPORTING NOVELS THROUGH EXPRESSING SATISFACTION

		Donating the money.	Sponsor money for snack	Buying a gift	Sharing the novel on Social	Checking the vocabulary	Buying a novel souvenir.	Buying a printed book	Writing a review for the author.
Gender	Male	3.52	3.61	3.00	3.55	3.32	3.25	3.45	3.36
	Female	3.53	3.41	3.12	3.79	3.79	3.54	4.14	3.89
	Transgender	4.50	4.00	3.00	4.00	4.00	4.00	5.00	5.00
Age	13-17	4.08	4.15	3.85	4.54	4.25	4.25	4.77	4.31
	18-29	3.54	3.42	3.28	3.91	3.99	3.69	4.29	3.99
	30-44	3.59	3.48	2.91	3.66	3.63	3.42	4.01	3.83
	45-64	3.32	3.25	2.93	3.50	3.37	3.14	3.48	3.29
Job	Student	3.55	3.54	3.37	3.96	3.93	3.70	4.35	4.13
	Unemployed	3.13	3.25	3.00	4.25	3.83	3.75	3.88	3.13
	Freelance	3.60	3.40	3.00	3.80	3.90	3.50	3.97	3.83
	Employee	3.33	3.07	2.93	3.80	3.47	3.47	3.87	3.60
	Government Officer	3.53	3.47	2.95	3.57	3.62	3.32	3.82	3.47
	Private Officer	3.55	3.61	3.20	3.77	3.81	3.55	4.16	3.91

		Donating the money.	Sponsor money for snack	Buying a gift	Sharing the novel on Social	Checking the vocabulary	Buying a novel souvenir.	Buying a printed book	Writing a review for the author.
	Housewife	3.25	3.25	3.25	3.75	3.50	3.00	3.63	3.50
	Business owner	3.81	3.35	2.85	3.56	3.59	3.33	4.00	3.81
Revenue	No income	3.48	3.39	3.26	3.97	3.95	3.74	4.32	3.92
	Below than 15,000฿	3.62	3.65	3.35	4.13	3.93	3.63	4.23	4.11
	15,001 – 30,000 ฿	3.72	3.56	3.08	3.81	3.78	3.52	4.01	3.74
	30,001 – 45,000 ฿	3.45	3.28	2.84	3.30	3.38	3.31	3.86	3.86
	More than 45,000 ฿	3.25	3.16	2.93	3.43	3.54	3.25	3.88	3.61
Place	Bangkok Metropolitan	3.42	3.42	3.04	3.73	3.75	3.44	4.10	3.90
	Countryside	3.74	3.53	3.23	3.85	3.74	3.59	4.04	3.76

BIOGRAPHY

Name	Miss Supalux Sumpatapakdee
Date of Birth	February 1, 1996
Educational Attainment	Academic Year 2017: Bachelor of Science (Design, Business, and Technology Management), Thammasat University, Thailand

Publication

Supalux Sumpatapakdee (2019). *The Adaptation of the Book Publishing Industry in Thailand to Address Digital Disruption*. Built Environment Research Associates Conference, 10th, 25th June 2019, Bangkok Art & Culture Centre.