#booktok made me read

The influence of BookTok videos on the reading behaviour of (young) adults

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Title page

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Abstract and keywords

Reading has become a more popular activity for Dutch young adults aged 18 to 30. The book market notices an increase in book sales and identifies BookTok, an online community for readers on the social network TikTok, as the source for this development. Within this community, BookTok creators, mostly readers themselves, express their opinions, interests and reading behaviour via short videos containing recommendations, reviews or discussions about book-related topics. This research aims to examine whether BookTok influences the reading behaviour of these young adults by asking the question: To what extent does the consumption of BookTok videos change the reading behaviour of (young) adults aged 18-30 in the Netherlands? Additional to the main research question, this research investigated how young adults consume BookTok, if BookTok influences their reading behaviour, whether they are influenced by book social media influencers or by non-commercial BookTok creators and if BookTok fuels diversity and niche products. Respondents were asked to complete an online quantitative survey about their BookTok video consumption, book consumption, and changes in their reading behaviour. Descriptive statistics, Linear Regression Analysis, and correlations helped to find relationships between BookTok video consumption and reading behaviour. Readers in the Netherlands are native Dutch, 24-year-old females who finished a post-secondary education and are full-time employed. They unsurprisingly consume BookTok videos on the platform TikTok. However, most of the (young) adults are also exposed to these videos via other social media platforms. On these platforms, (young) adults are daily exposed to videos posted by random or popular users multiple times a day. They watch about one to ten videos for inspiration, recommendations, and enjoyment. The consumption of BookTok videos is positively related to the number of read books and the reading frequency, meaning that when the consumption of BookTok videos increases or decreases, so does the number of books read or the reading frequency. BookTok video consumption does not affect the diversity in reading genres. However, diversity is noticeable in authors of books; the reading of books written by female authors increased because of consuming BookTok videos. The consumption of BookTok videos fuels the exposure and consumption of niche products; (young) adults consume and are exposed to more bestsellers.

KEYWORDS: *TikTok, social media, reading behaviour, BookTok, publishing sector*

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Abstract and keywords

1. Introduction

In the Netherlands, reading is still popular for women aged 35 and above (Klapwijk, 2022). For young adults, however, reading is less of a popular activity. Gubbels et al. (2019) researched the reading habits of Dutch young adults. Their findings explain that young adults in the Netherlands experience little enjoyment in reading. Approximately 60% of the respondents declare that they only read when they have to or to find information. Another reason named by half of the respondents is that they think reading is a waste of time. Dimitrova (2022) argues that the reading habits of young adults have changed because of the digital era. Various digital media platforms want the attention of young people, and therefore, they are easily distracted by digital media. The author argues that young adults experience a lack of time, prioritise online entertainment and lose interest in reading. The presented solution is to expose young adults to books and provide them with easy access to information to spark their interest. However, providing information about books to young adults is difficult. The supply of books in the Netherlands is enormous. In 2020, the supply of original Dutch books (including e-books) increased by 7.9% compared to 2019, with a total of 900 additional published books divided over the overarching genres of youth books, fiction, non-fiction leisure, and non-fiction informative (KVB Boekwerk, 2021). Informing oneself about books is time-consuming, and young adults rather spend their time on online activities (Dimitrova, 2022). Furthermore, signalling information is complex because books are what Nelson (1970) describes as experience goods, products that need to be experienced or used to determine their quality. A consumer must read the book to decide whether they appreciate the quality.

Gubbels et al. (2019) found that 20% of their respondents do read, a percentage that includes girls primarily. They read from their intrinsic motivation because of curiosity and escapism or because of emotion-based reasons such as decreasing sadness or preventing boredom. Moreover, KVB Boekwerk (2022a) noticed a new development in the Dutch book sector; the number of books sold increased by 4,6%, up to approximately 2 million books in 2021 compared to the year before. Booksellers and publishers notice that young adults aged 15 to 25 suddenly buy books (Bleeker. 2021). These developments are paired with a few noticeable trends. Firstly, English literature is popular. A recent study on reading habits in the Netherlands shows that almost 46% of readers under 35 read English literature (Klapwijk, 2022). Dutch-speaking young adults feel more confident reading the book in the original language because of their daily exposure to the English language on social media platforms (Lonbois, 2022). Because of this, readers do not wait for translations and read the book in the original language. Furthermore, young adults argue that reading in the original language adds more value to the reading experience because it gives a feeling of originality rather than reading a translation (Klapwijk, 2022). Secondly, recent books that appear on bestseller lists are earlier published books that have been on the market for several years (Wiederhold, 2022). An example is *It*

Ends With Us, a young adult romance novel by American author Colleen Hoover. The book was self-published in 2016 but gained popularity in 2022 and was included on several bestseller lists (Shaffi, 2022). Lastly, recent bestsellers also include newly published books by new, international authors. Author Casey McQuiston first published their young adult book, *Red, White & Royal Blue*, in 2019. The book was quickly included in the New York Bestseller List and won several awards in the same year (Shaffi, 2022). Booksellers and publishers see one evident medium that introduces these new trends to the Dutch publishing sector: TikTok.

1.1 TikTok and BookTok

TikTok was launched in 2017 and became a popular social media platform for Gen Z (people born between 1997 and 2013) to entertain themselves by creating, consuming, and sharing short, one-minute videos (Zeng et al., 2021). During the COVID-19 pandemic, the reliance on digital media increased as the lockdown restricted physical contact; these media quickly changed into a space to connect with friends and family and meet new people with similar interests (Wiederhold, 2022). The number of TikTok downloads increased rapidly, and the platform noticed a diversification in user groups; older generations also downloaded the app (Zeng et al., 2021). In 2021, most TikTok users were aged 18 to 34 (Iqbal, 2023). At the beginning of 2023, TikTok had 5.66 million Dutch users aged 18 and above. 81.3% of the Dutch population belong to this age group, a total of 14.30 million citizens, meaning that 39.6% of the Dutch citizens aged 18 and above use TikTok (Kemp, 2023).

TikTok is argued to be successful because of its technological and innovative features, such as filters and special effects. Furthermore, the platform created "one of the most addictive scrolling experiences on the internet" with its algorithmic recommendation system on its For You Page (Zeng et al., 2021, p. 3163). Jerasa and Boffone (2021) add that the promotion of "authenticity, idiosyncrasy, and self-deprecating humour" (p. 220) contributes to the success of TikTok. The authors argue that the content uploaded on TikTok is often unpolished, unfiltered, playful and absurd, depicting the true self. On platforms such as Instagram, the focus is mainly on polished, perfect, and filtered content, which is a modified depiction of the self. Therefore, TikTok serves as a digital space to find honest individuals with similar interests, experiences, beliefs, and opinions and offers the potential to build communities (Jerasa & Boffone, 2021).

In 2020, a new hashtag became trending on TikTok that, according to booksellers, transformed the book market; #booktok. In the last three years, this hashtag has become an online book community where book lovers create and share short videos about books and reading. The content of the videos varies from recommendations and reviews to discussions of book features and reading experiences (Wiederhold, 2022). BookTok creators use audio fragments, trends, and challenges to express their opinions and experiences, making literature "memeable, fun, engaging, and socio-culturally relevant" (Jerasa & Boffone, 2021, p. 221). Thus, BookTok became an approachable space for young people to meet people with similar interests and share opinions and experiences. However, TikTok is not the first

social networking platform that established a book community. Instagram created Bookstagram, YouTube introduced BookTube, and Facebook hosts different reading groups (Wiederhold, 2022). TikTok combines adjusted features from the platforms mentioned above; unpolished content in contrast to Instagram, short-length videos in contrast to YouTube, and community building (Facebook) to create a successful and approachable platform (Jerasa & Boffone, 2021). Nevertheless, BookTok content more often finds its way to other social media platforms, such as reading groups on Facebook and Reels on Instagram, spreading the videos among more potential readers.

1.2 Research question and design

As for my knowledge, research on TikTok from an economic perspective is limited. Most published studies on the book community on TikTok concentrate on reading practices and habits inside and outside educational environments. These studies have shown that BookTok can increase the popularity of reading and improve literacy among young adults (see Jerasa & Boffone, 2021; Merga, 2021). However, TikTok has the potential to be a powerful marketing technique for publishers and authors to reach consumers. Especially social media influencers and information provision via online reading communities seem to hold an important part of the decision-making process for books of these (young) adult readers. Therefore, this research focuses on the influence of BookTok videos on the reading behaviour of (young) adult readers in the Netherlands by asking the question: *To what extent does the consumption of BookTok videos change the reading behaviour of (young) adults aged 18-30 in the Netherlands?* Additional to this question, this thesis explores changes in reading behaviour by asking:

1. How do (young) adults consume BookTok?
2. Does BookTok influence the (young) adults their reading behaviour?
3. Are (young) adults influenced by book social media influencers or by non-commercial BookTok creators?
4. Does BookTok fuel diversity and niche products?

This research uses a quantitative online survey design to examine BookTok videos' effect on readers aged 18 to 30 in the Netherlands. A questionnaire was spread among members of various online reading communities on Facebook and other online reading platforms.

Section 2 of this paper includes a theoretical framework of theories on economic concepts related to taste formation, superstar effects, the long tail, and social media influencers. Section 3 explains the methodology used for this research. Section 4 presents the results and discussion of the statistical analysis. Section 5 concludes the thesis.

2. Theoretical Framework

This theoretical framework conceptualises the concepts related to the influence of online reading communities on consumer behaviour. The first subchapter provides a general overview of the demand for books by highlighting the characteristics of the book market. The second subchapter dives into the superstar effects of bestseller books and their effect on niche books. The third subchapter explores the idea of book social media influencers as intermediaries and the selection of information. The last subchapter discusses the effects of influencer marketing on consumer behaviour.

Books are categorised in three different ways. First, educational books are published to support educational institutions in their teaching up to higher vocational education. Second, scientific books are published for the same reason as educational books but aim for institutions from higher vocational education. Lastly, there is the category of general books, which includes all books that are not educational or scientific (Canoy et al., 2006). This last category is broad and includes many different sub-categories. This theoretical framework focuses on the last category of books from the specific perspective of fiction books.

2.1 Demand for books

"The book market seems to flourish in one dimension (production) but not in the other (reading)" (Canoy et al., p. 734). In 2021, the Dutch book market counted 4,600 original Dutch fiction authors, who together wrote 7,500 books (KVB Boekwerk, 2022b). However, only a small amount of these authors are registered to the Chamber of Commerce; most authors write and publish a book once besides a job, while a small number, 2,241 in 2020, write and publish as a job (KVK, 2020). Professional authors often use publishing houses to introduce their books to the market. In the second quarter of 2023, the Centraal Bureau voor de Statistiek (CBS) (2023) counted 1,785 book publishers in the Netherlands. This number is divided into a few major publishing houses that hold the majority of the market shares and many small publishers (Navarrete Hernández, 2020). In the Netherlands, 13 major publishers generate half of the revenue in the market (KVB Boekwerk, 2022c). The data used for this research is anonymous, meaning it is impossible to determine which 13 major publishing houses dominate the market in the Netherlands (KVB Boekwerk, 2022c).

While the costs of producing a book are high, the marginal costs for reproduction are low, making it relatively simple to distribute books in electronic forms via various (e-commerce) platforms (Canoy et al., 2006). Therefore, these digital innovations that contributed to the rise of self-publishing book services which facilitate easy technical entrance to the market (Wikström and Johansson, 2013). These services not only intensify competition between books, authors and publishers, they further increase the already enormous book supply. This infinite variety of books overwhelms the consumer in their decision-making process.

Books, like other cultural goods, are unique and highly differentiated, and quality is subjective for each individual (Lévy-Garboua & Montmarquette, 1996). Books are horizontally differentiated in a way that one consumer likes one book better than the other; no objective measurement of quality is possible to determine if one book is better than the other (Hjorth-Anderson, 2011). The value a consumer attaches to a book depends on, amongst others, the familiarity with the author's name, the look of the book cover, and the writing style. Each consumer has their own set of elements to determine the quality (Yucesoy et al., 2018). Therefore, books are considered experience goods; the consumer must read a book to evaluate its quality or value (Hjorth-Anderson, 2011). The enormous supply, demand uncertainty, and the experience good nature of books cause information problems for consumers and suppliers; suppliers are unaware of the demand, and consumers are uncertain about the quality of the product (Caves, 2000). In short, nobody knows the value and quality of the book, and consumers are not sure which book to buy. Moreover, searching for information is paired with high opportunity costs in time. Reading books is a time-consuming activity, and while the supply of books keeps increasing, consumers' attention spans and available time decreases due to digital spaces (Dimitrova, 2022; Caves, 2000). Therefore, marketing of books is an important process for publishing houses. Schmidt-Stölting et al. (2011) researched which marketing factors influence the success of hardcover and paperback fiction books. They found differences in factors influencing the sales positively for hardcovers and paperbacks: (1) Appearance. The cover of the book influences the buying behaviour of consumers of paperbacks. For hardcovers, there is no significant effect. The book's title has no significant effect on the success of both types of books; (2) Author. The author's popularity increases the sales of hardcover and paperback editions. That is, popular authors sell more books than less popular ones. Celebrities with no literary background generate more hardcover sales than paperback sales; (3) Sequel. The sales for sequels in a book series are higher for paperbacks than hardcovers. This research considered no popular series that might first publish their sequels in hardcover. Readers are willing to wait for the sequels included in the research; (4) Critics. Positive reviews by book critics positively affect the sales of hardcovers, especially if the hardcover is the first published edition. For a second edition in paperback, reviews seem less important. Whether there is a reverse effect is not researched; (5) Literature awards. These awards function as a promotion tool and only affect the sales of hardcover books. The awarded books function as a symbol of high quality, making the book more appealing as a hardcover; and (6) Word-of-mouth. The success of paperbacks and hardcovers is mostly due to word-of-mouth rather than advertising campaigns. The effect is stronger for paperbacks than hardcovers. This research shows that methods such as reviews by critics, word-of-mouth communication, and certifiers such as prizes, awards have proved sufficient to provide information to the consumer to guide their decisions. Canoy et al. (2006) add book clubs and bestsellers to list of successful marketing methods.

2.2 Bestsellers; superstars of the book market

Some books are successful, while most are not, and it is difficult to forecast their success (Canoy et al., 2006). Books have a short life cycle; most of the peak sales of a fiction book happen in the first 15 weeks, and a few exceptions have later peak sales towards the end of the first year of publication when the book gained new attention via award nominations, film or series adaptations or media attention (Yucesoy et al., 2018). A bad performance of a book quickly results in the removal of it by the retailer because of the scarcity of physical self-space. Newly published books with a high potential to succeed are prioritised for display, which leads to a structure in which bestseller books dominate the market (Conay et al., 2006). However, even successful books decline in popularity once consumers lose interest and are eventually replaced by newer popular books (Yucesoy et al., 2018). Still, a small minority of books generate the highest revenues while most generate lower revenues.

Popular books which generate high revenue are labelled as bestsellers. Whether a book is a bestseller or not is determined by the weekly sales; only the books with the most purchases appear on bestseller lists such as the New York Times Bestseller List (NYTBL) for English literature or the Bestseller 60 for Dutch literature (Yucesoy et al., 2018). The NYTBL lists the top 15 books per genre, while the Bestseller 60 has an all-genres list with the 60 bestselling fiction and non-fiction books and separately ranks the top 10 books within different genres. This number of books is a small fraction of the total number released during the year. However, bestsellers are an important source of income; the major publishing houses in the Netherlands generate 62% of their income from books in the top100 bestselling list (KVB Boekwerk, 2022c).

The chance that a book by a new author is included on the bestseller list is very small. Most books on the list are by authors who have written multiple books (Yucesoy et al., 2018). MacDonald (1988) argues that this is due to the probability of a good-quality book. A book by a well-established author who wrote multiple books has a higher chance of being of high quality than a book by a new author who wrote their first book. This is where the nobody knows principle plays a big part; the consumer is uncertain of the quality of the new book by the inexperienced author and, therefore, sticks to their trusted books (Caves, 2000). Books by experienced authors have more chances to be present on the bestseller list for multiple weeks in a row; however, only a small minority will remain on the list for more than ten weeks (Yucesoy et al., 2018).

The distinction between popular and niche books, in which popular books dominate the market, is explained as superstar effects. Adler (1985) argues that superstar effects are caused during the acquisition of knowledge. He uses Stigler and Becker's (1977) consumption capital theory as a starting point. In this theory, the authors assume that tastes are constant for all individuals; they do not change over time. The individual's appreciation for a good increases with the density of the exposure to the good. The authors explain this through the example of music, but this can also be applied to books. If an individual constantly reads a specific genre, their appreciation for it increases. When this same individual constantly reads another genre a year later, their appreciation for this genre increases.

Stigler & Becker (1977) argue that this is not a shift in the individual's taste but an investment in their consumption capital. Generally, the knowledge gathered by exposure to a cultural good increases the appreciation towards that good, expanding the individual's consumption capital rather than changing their taste. Lévy-Garboua and Montmarquette (1996) argue that the consumption of the good reveals preferences. In contrast to Stigler and Becker (1977), the authors assume that tastes among individuals are heterogeneous and unknown to the individual. Through the consumption of the good, the individual accumulates pleasant and unpleasant experiences that reflect their intrinsic, unknown tastes. A pleasant experience positively affects future consumption, while an unpleasant experience negatively affects future consumption, revealing the preferences of the individual (Lévy-Garboua and Montmarquette, 2011). In other words, the individual must read a book to determine if it aligns with their taste. However, searching for information (i.e., reading) is time-consuming; therefore, individuals use information that is cheaply provided to them to make decisions (Adler, 1985).

Sorensen (2007) found that bestseller lists have an informational function; the lists reflect consumers' purchases by using books' sales data, indicating the book's quality for other readers. Moreover, retailers contribute to the popularity of bestselling books by displaying them prominently in their stores on specially decorated tables or shelves (Sorensen, 2007). This way, they signal quality to the consumer and attract more sales by highlighting the popularity of books to potential consumers (Yucesoy et al., 2018). However, this attention to bestseller books decreases the product variety in the market for physical books; consumers buy the same high-ranked books, causing less available space for niche products (Sorensen, 2007). However, digital developments introduced online platforms such as Amazon.com and Bol.com, which arranged for authors and publishers to relocate their sales to an online environment, expanding the available shelf spaces (Anderson, 2004). This expansion fosters product differentiation which benefits the creation or exposure of niche markets (Canoy et al., 2006). Anderson (2004) argues that the shift to online sales and the infinite shelf space it creates will turn the superstar-driven market into a niche-driven market. As mentioned, retailers mainly focus on bestsellers as they believe they generate more sales than non-bestsellers (Canoy et al., 2006). However, Anderson (2004) believes this does not always reflect the consumer's demand. The author introduced a new economic model named the Long Tail, depicted in Figure 1. The head contains the few highly popular products that reached superstar status. The tail contains products that are considered niche and less popular. Anderson (2004) expects that the exposure to niche instead of mainstream products will change the consumer's demand and expand the market, resulting in more sales for the niche than superstars. The model will shift; the tail with niche products will become longer and thicker, while the head with the superstar products will become shorter and thinner. Therefore, organisations should not solely focus on superstars but also on niches, as they have the potential to become more predominant in the market than the hits.

Figure 1

The Long Tail model
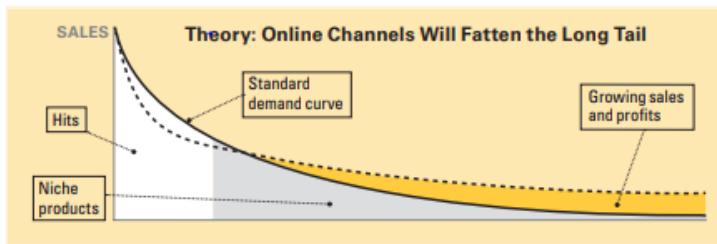
Note. From "Should You Invest in the Long Tail?," by Anita Elberse, 2008, *Harvard Business Review, 86*(7/8), p. 90. Copyright 2008 by Harvard Business Publishing.

Epstein (2017) agrees with Anderson that digitalisation increases the exposure to niche products, expanding the market and its reach. Consumers have access to more high-quality products that meet their demand. However, digitalising products means that the supply further increases, fostering the infinite variety of products (Caves, 2000). Epstein (2017) argues that the infinite supply that digital distribution offers does not simplify the decision-making of the consumer. Young adults are even more overwhelmed by the available products. Their restricted time and attention lead them to rely on recommendations from friends or word-of-mouth communication to quickly and cheaply receive book information (Adler, 2006). Young readers tend to read the same books as their friends to have the assurance of being able to join a conversation about a book rather than not knowing what the discussion is about and feeling excluded (Howard, 2008). Consumers are responsible for the book's popularity because they randomly choose a new book for consumption and recommend it to friends who consume the same book because the information is cheaply provided to them (Adler, 1985). Their desire for familiarity and belonging still causes the dominance of superstars in the market; the tail is long but not thick, meaning that niches will not generate the highest sales (Epstein, 2017).

The group behaviour discussed by Adler (1985; 2006) is explained in two ways: bandwagon effects (see Leibenstein, 1950) and herd behaviour (see Banerjee, 1992). Both theories agree that individuals tend to be influenced by peers in their decision-making process. Nevertheless, the concepts slightly differ from each other. Bandwagon effects refer to the enactment of an individual's behaviours, attitudes, and beliefs because multiple people in society have the same. Therefore, individuals strongly believe that the popularity of a trend indicates the appropriate decision to make (Schmitt-Beck, 2015). Herd behaviour occurs when individuals make decisions against their personal signals or information and join the herd. They might believe that their information is wrong and are pressured to believe that peers have the proper information (Banerjee, 1992). In social networks, likes, shares, and hashtags have proven to be features that stimulate group behaviour. Mattke et al. (2020) researched the effect of likes on search and click behaviour for sponsored content. They found that social media users adopt information (i.e. formed by likes) provided by users that they highly value and follow as the users believe that their preferences are aligned and they are better informed. Therefore, the users are more

willing to discard their personal information and click or search the sponsored content as they believe this is the right decision. Hashtags are words or short phrases to describe content posted on platforms such as TikTok and Instagram and have become an indication tool for popular topics shared on the internet (Medina Serrano et al., 2020). Social network users can search for hashtags to find content that suits their interests. Hashtags have the power to establish communities and provide information about the nature of the video (e.g. recommendation, review) and the discussed content (e.g. book, author) (Merga, 2021). The reading community on TikTok started with a creator who posted a video about reading with the hashtag #booktok. Multiple creators started to use this hashtag as it described their content, and users increasingly started to consume more content that reflected their interests, attitudes, and beliefs, generating direct network effects (Gaenssle & Budzinski, 2021). Other popular hashtags used on the platform are #yabooks and #ya to indicate the genre (i.e. Young Adult) of the books discussed in the video (Merga, 2021). Young Adult is a popular genre within BookTok because most community members are young adults. The plots of the books are a reflection of situations these readers deal with in daily life, and the readers recognise themselves (Jerasa & Boffone, 2021). Although the BookTok community is mainly focused on this genre, the BookTok creators value literature that is a reflection of current society. Therefore, recommended literature includes more marginalised voices underrepresented in the bestseller lists and traditional canon, for example, people of colour and LGBTQIA+ communities (Jerasa & Boffone, 2021).

2.3 BookTok creators, intermediaries and the pre-selection of information

In contrast to the readers who rely on recommendations from friends, there is a group of readers who are not influenced by these kinds of recommendations. These readers want to discover new books themselves and share their knowledge with readers who are not friends. Therefore, they develop or join book clubs or online reading communities to inspire other readers as opinion leaders (Howard, 2008). These reading communities often establish themselves on social media platforms, as BookTok arose on TikTok. Social network platforms distinguish between active and passive users (van Dijck, 2009). The active users share user-generated content (UGC), which is defined by Barbosa dos Santos (2022) as "any kind of text, data or action performed by online digital systems users, published and disseminated by the same user through independent channels, that incur an expressive or communicative effect either on an individual manner or combined with other contributions from the same or other sources" (p. 108). The content that active users on BookTok (i.e., BookTok creators) share contains their personal activities, opinions, interests or other information without monetary incentives, making their content a reliable and valuable word-of-mouth communication tool for information provision (Chatterjee, 2015). The bigger the community, the more beneficial participation is for readers as they have more potential conversation peers with similar interests (Gaenssle & Budzinski, 2021). However, most BookTok users are passive users who consume content rather than create it themselves (Wikström & Johansson, 2013).

The rise of online reading communities has changed the promotion processes in the publishing sector. Traditionally, physical book clubs served as a tool to certify and market books to (potential) readers (Caves, 2000). However, the rising popularity of BookTok made publishers adjust their marketing strategies and employ BookTok creators more often to connect with these (potential) readers (Wiederhold, 2022). Publishers increasingly want to reach young people who are part of the reading community BookTok. Publishers frequently contact BookTok creators to review and promote the newest published book to their target audience. This way, the publisher has access to the target audience from within the reading community. It is possible to argue that the BookTok creator functions as an intermediary or gatekeeper between the publisher and (potential) readers (Gould & Fernandez, 1989).

Publishers mainly reach out to what Gaenssle and Budzinski (2021) describe as social media superstars, or in other words, influencers, "content providers on social media platforms, who become very popular with considerable reach and big audiences" (p. 79). In the case of TikTok, these influencers are users of the platform who create content (i.e. videos) for other users. However, not every creator can be labelled an influencer. Whether or not this is the case is determined by the number of followers the account has. Creators can be divided into four categories: (1) Everyday Content Providers. These content producers have less than 1,000 followers and mainly create content for friends and family with beginner relations to advertisers; (2) Micro Social Media Superstars. This category contains content providers with between 1,000-10,000 followers who create content on a more professional level for a broader social field with more established relations with advertisers; (3) Category Social Media Superstars. These creators have a following of 10,000 to 500,000 users who are well known within a specialised category and often receive monetary incentives for advertising; and (4) Social Media Superstars. The last category contains creators that gained over 500,000 followers. They are well known within their specialised category but also beyond this category and are qualified as professional entrepreneurs (Gaenssle & Budzinski, 2018). Within the BookTok community, these influencers are referred to as book social media influencers "who have a status and expertise in books, with a considerable number of followers on social media platforms, and who have a marketing value for publishers and other related brands, regularly producing and sharing valuable content about books on social networking sites" (Guiñez-Cabrera and Mansilla-Obando, 2022, p. 114). There is no record of the TikTok user that started the BookTok trend on the platform due to the quick emergence of the hashtag. Since the beginning of BookTok, the following creators quickly gained popularity and followers on the platform and reached the book social media influencer status; *@aymansbooks* (943,100 followers), *@ezeekat* (639,400 followers), *@thebooksiveloved* (553,600 followers), *@abbysbooks* (469,300 followers), *@amyjordanj* (402,500), *@jennajustreads* (366,900), *@munnyreads* (354,700 followers), *@caitsbooks* (311,800 followers), *@kateslibrary* (305,100

followers), and @*alifeofliterature* (287,700 followers)[1] (Flood, 2021; Macready, 2023). According to the categorisation by Gaenssle and Budzinski (2018), these BookTok creators can be labelled as (category) social media superstars due to audience reach.

Book social media influencers often receive a free copy of the book or monetary or sponsorship incentives to promote the book gifted by the publisher among their followers (Kolo & Haumer, 2018; Wiederhold, 2022). A free copy of a book is often sent as an Advanced Reader Copy (ARC), a physical or electronic copy of an unpublished book that is distributed to influential people and organisations in the book sector prior to the release of a book (Buono, 2023). ARCs are finished books distributed among book critics, other authors, book influencers, bookstores, bloggers, and podcasters to promote the book via reviews and to create awareness for the book's release. Any reader who shares book content online and offline (e.g. book videos on TikTok, blogs or reviews in magazines) is entitled to receive ARCs. Platforms such as NetGalley serve as an intermediary between ARC readers and large and small publishers to distribute ARCs (Ioanawrites, 2020). Other ways to receive ARCs are giveaways, social media or directly from the author or publisher. However, the last option is mainly reserved for professionals and influencers with a broad audience reach (Buono, 2023).

2.4 Influencer marketing and consumer behaviour

The use of influencers in marketing strategies can influence the decision-making process of young adults. Kolo & Haumer (2018) and Martínez-Lopéz et al. (2020) researched the effect of influencer marketing on the consumer behaviour of social media users. The content of the social media post is crucial for social media users. Most social media users are aware of the payment of influencers for sponsored content. The payment is not an issue; however, the information presented in the video has to be correct and professional (Kolo & Haumer, 2018). A post highly managed by the brand is perceived as less trustworthy, believable and interesting than one with a minimum level of brand management. The same results were found for sponsored content; posts with a commercial message are marked as less trustworthy, believable and interesting than those with less commercialised messages. In addition, influencers who post highly commercial-oriented posts are less trusted by users (Martínez-Lopéz et al., 2020). Kolo and Haumer (2018) found that 58.4% of social media users would unsubscribe from the account if the influencer's message is scripted by the brand.

The influencer's likability, personality and trustworthiness are other essential aspects of influencer marketing (Kolo & Haumer, 2018). Posts by influencers who reached celebrity status (i.e. also active in advertisements outside social media) are not perceived as more or less trustworthy or interesting than influencers with no celebrity status. However, the credibility of the post is higher

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[1] The amount of followers is based on the number stated on the TikTok account during the writing process. Changes can occur.

when the influencer is not a celebrity and has an affinity with the product. Moreover, if the influencer has a high affinity with the product, the post is received as more trustworthy, believable and interesting. The confidence in an influencer is greater when the influencer has an affinity with the product. Whether the influencer is a celebrity or not does not affect the trustworthiness of the influencer (Martínez-Lopéz et al., 2020).

The majority of social media users prefer no sponsored content in videos. Nevertheless, 41.8% were influenced by sponsored content to purchase the product promoted (Kolo & Haumer, 2018). A user only searches for more information about the product when the brand has no control over the post, the post is not commercially oriented, and the influencer has an affinity with the promoted product. Again, the celebrity level does not influence the search for information (Martínez-Lopéz et al., 2020). Lastly, the video's content should reflect current trends and consumption interests to be deemed interesting, trustworthy, and believable (Kolo & Haumer, 2018).

3. Method

The research question that this thesis aimed to answer was: *To what extent does the consumption of BookTok videos change the reading behaviour of (young) adults aged 18-30 in the Netherlands?* The change in reading habits was analysed using data collected via the quantitative research method survey. This research aimed to identify patterns in reading behaviour and find relations between social media, particularly TikTok, and changes in reading behaviour. Therefore, a cross-sectional design or, in other words, a survey research design was suited for this research (Bryman, 2012). A self-completion questionnaire with questions and statements was created and spread among respondents to examine attitudes toward the topic.

3.1 Operationalisation

The theoretical framework formed a conceptualisation of concepts related to the economic characteristics of books, the economics of superstars, social media superstars as intermediaries and their influence on decision-making, and the long tail hypothesis. The conceptualised theory formed the basis for the questions included in the questionnaire to deductively test the theory among the sample (Babbie, 2016). The operationalisation of the quantitative online survey in Appendix A provides an overview of the link between the theory and questions. The operationalisation of the theoretical framework increased this research's content and construct validity (Babbie, 2016; Bryman, 2012).

3.2 Data collection and sampling

The outline of the survey was divided into five different blocks: filter questions on the possession of TikTok and BookTok accounts or the exposure to book videos on other social media platforms, BookTok usage/the exposure to book videos, book consumption, changes in consumption, and demographic information. The questionnaire was constructed with the online platform Qualtrics. Each respondent filled in the same set of questions specified in the chosen answers for some of the questions, which contributed to the reliability of this research (Taherdoost, 2016). The survey was spread among the people living in the Netherlands, Dutch and English-speaking. The majority of the respondents were native Dutch speakers and might not feel comfortable with the English language. Therefore, the respondents were able to complete the survey in English and Dutch. Before spreading the questionnaire online, it was pre-tested by several people to expose ambiguities in the questions, disruptions in the flow of the survey, and spelling errors, which increased the validity and reliability of this research (Taherdoost, 2016). The final questionnaires (English and Dutch) are included in Appendix B.

The respondents were selected based on the criteria: readers aged 18-30 living in the Netherlands; a Dutch nationality was not required. The survey was distributed in three online reading communities on Facebook (Young adults boeken en series, Young Adult boeken, and Boeken Club),

communities on the platform Goodreads (Fanatieke Lezers Nederland, BookTok and YA addicts), and the Dutch reading platform Hebban to reach readers. The spreading of the survey among these groups increased the face validity of the research (Babbie, 2012). Moreover, the researcher's own network of readers was used, and other readers shared the questionnaire in their networks or reading communities. Therefore, the sample was created using convenience and snowball sampling (Bryman, 2012).

Qualtrics recorded 236 responses, of which 152 were completed and 84 uncompleted surveys. Cleaning the data showed that some respondents had difficulty with the format of the survey programme on their phones. It is highly possible that other respondents experienced the same difficulty and did not complete the questionnaire.

3.3 Data analysis

The data were analysed using the software IBM SPSS Statistics, an online programme for statistical analysis of quantitative data. The analysis used univariate analysis to describe the data set, bivariate analysis to explore relationships between two variables, and multivariate analysis to test the relationship between multiple variables (Bryman, 2012). The statistical tests that were performed included contingency tables, chi-square test, spearman's rho and regression models. The significance level for the statistical tests was set at 95%.

The data analysis helped to answer the sub-questions of this research: *How do (young) adults consume BookTok? Does BookTok influence the (young) adults their reading behaviour? Are (young) adults influenced by book social media influencers or by non-commercial BookTok creators? Does BookTok fuel diversity and niche products?* Furthermore, the analysis helped to draw general conclusions to answer the overall research question (Privitera, 2012). Testing two variables for correlations increased the construct validity (Babbie, 2006). If two variables indeed correlated, it increased the convergent validity (Bryman, 2012).

3.4 Research ethics

This research recorded and analysed the personal data of the respondents. Therefore, transparency and information about the study and procession of the data were provided to each respondent. Every participant was notified about the aims, nature and purpose of this study. No minors were involved in this study, meaning informed consent from parents or caretakers was unnecessary. Respondents were informed about their anonymous, voluntary participation and their right to withdraw at any moment during this study. The respondents agreed with the statements mentioned above and consented to their participation by agreeing with the introduction of the questionnaire.

4. Results and discussion

This fourth chapter provides the results and discussion of the statistical analysis results of 151 completed questionnaires. The first paragraph describes the consumption of BookTok videos. The second paragraph analyses whether the consumption of BookTok videos influences reading behaviour. The third paragraph explores the influence of commercial versus non-commercial accounts on book decisions. The fourth paragraph examines whether BookTok videos fuel diversity and niche products.

4.1 BookTok video consumption

The first block of the questionnaire served as a control block to filter the responses that qualify for further analysis. The first three questions were related to the familiarity and ownership of a TikTok account, and the fourth question asked for the exposure to BookTok videos on other social media platforms. The majority of the respondents, 57%, use TikTok. Interestingly, 74.2% of the respondents are familiar with BookTok, while 40.4% are BookTok users. However, BookTok videos do not go unnoticed, as 80.1% indicate they come across them on other social media platforms. 90.7% of the TikTok users are familiar with the BookTok community, while 67.4% indicate being a part of the community.

4.1.1 Demographic information

95.9% of the respondents are female, and 1.7% are male. Another 1.7% identify as non-binary, and 0.8% prefer not to say their gender. Klapwijk (2022) and Gubbels et al. (2019) indicated that most of the readers in the Netherlands are female, and the findings of this research underline that statement. The average age of the respondents is 24 years old, confirming that BookTok is consumed by young adults or, in other words, Gen Z (60.3%) (Jerasa & Boffone, 2021; Shaffi, 2022; and Wiederhold, 2022). However, the age indications also show that BookTok is popular among readers aged 26 to 30 (38%), as Zeng et al. (2021) indicated in their paper. A few respondents did not indicate their age. 81.8% of the respondents have a Dutch nationality, and 18.2% have another nationality. Unsurprisingly, most respondents speak Dutch as a first language. Only one respondent speaks English as a native language, and 9.1% have another first language. Figure 2 provides an overview of the respondents' situation; the readers are either full-time employed or a student and employed.

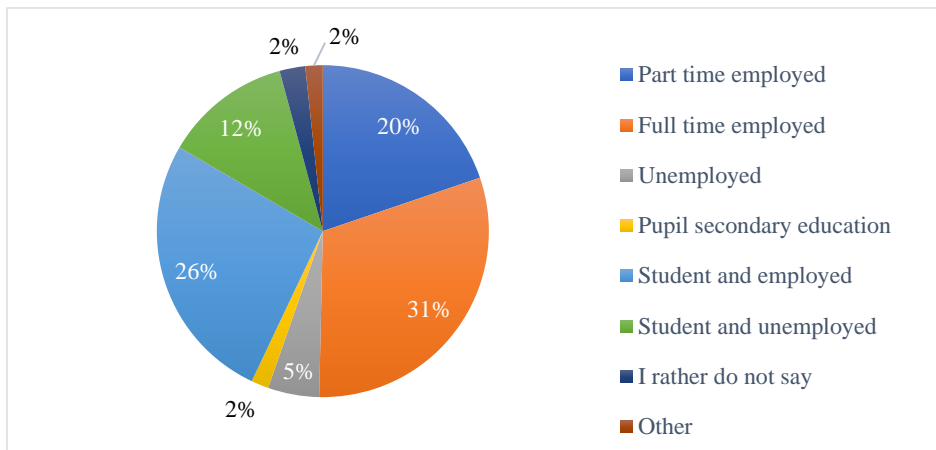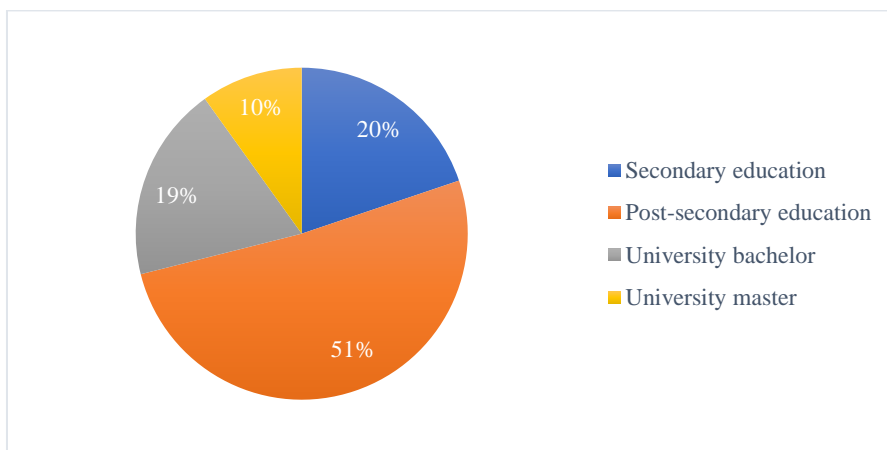**Figure 2**

Respondents' situation

Figure 3 depicts the respondents' education degree, showing that 51.2% have finished a post-secondary degree.

**Figure 3**

Respondents' degree of education

4.1.2 BookTok video usage

Most respondents (N=121) are exposed to BookTok videos on other social media platforms. Half of these respondents use BookTok, and 86.9% of these users that use BookTok follow BookTok accounts. Figure 4 depicts the division of the number of accounts that users follow. Most BookTok users follow between one and fifteen accounts, while between 16 to 25 accounts are less common. The 41% that indicate that they do not follow any BookTok accounts are the respondents who are exposed to BookTok videos on other social media platforms but do not use BookTok themselves.
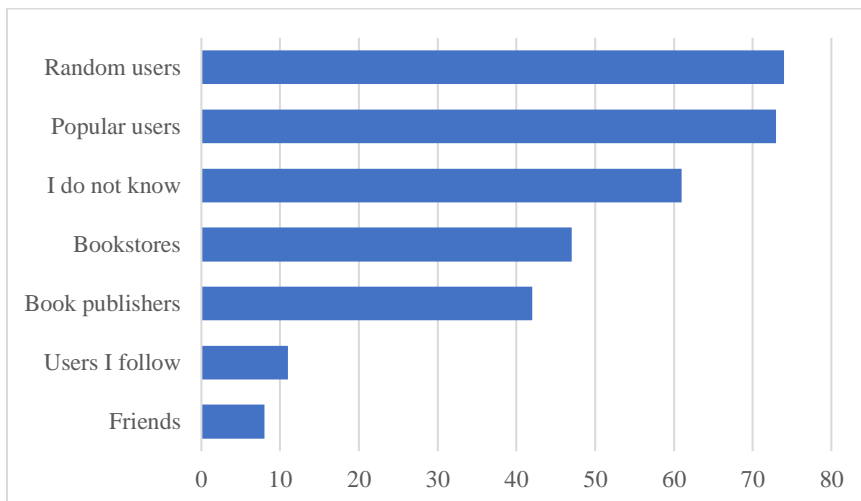
Figure 4

Followed BookTok accounts
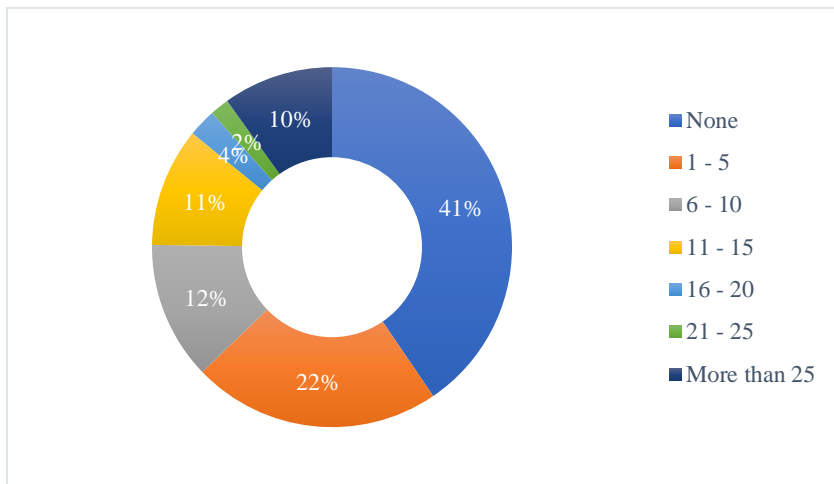
Most respondents are exposed to BookTok videos posted by random (i.e. users they do not know or follow) and popular users. For a platform such as TikTok, this is an expected outcome. Its algorithm-based For You Page provides infinite videos based on consumption behaviour and what is popular and does not necessarily display followed accounts (Zeng et al., 2021). Thus, when a reader consumes or likes book videos that appear on their For You Page, TikTok's algorithm registers this as a video preference, providing more similar videos by multiple random and popular creators. Figure 5 is an overview of the BookTok creators that post the videos.

Figure 5

BookTok video creators

Most respondents are exposed to BookTok videos multiple times a day (32.2%) or on a daily basis (22.3%). Figure 6 provides a complete overview of the frequency of exposure to BookTok videos. 71.9% of the respondents watch one to ten videos per social media session, while a small minority (4.1%) watch more than 21 videos per session.

17

Figure 6

Frequency exposure to BookTok videos
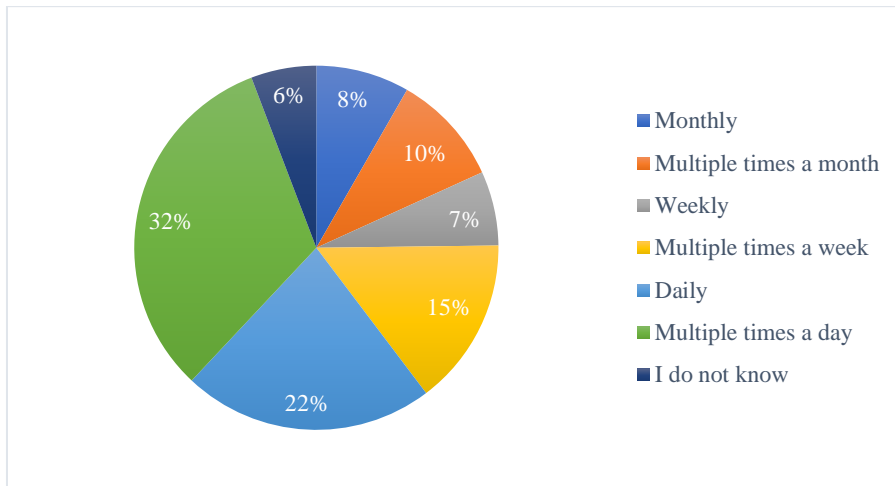
The reasons for consuming BookTok videos were measured using 6-point Likert scale statements consisting of strongly disagree, somewhat disagree, neither agree nor disagree, somewhat agree, strongly agree, and I do not know. The top reasons for consuming BookTok videos (i.e. the statements with most answers strongly agree) are inspiration, recommendations, and enjoyment. The statements the respondents somewhat agree with are reviews and honest opinions of books. These findings align with Kolo and Haumer (2018), who found enjoyment, information and relaxation to be the most important reasons. Information in this research is divided into recommendations, reviews, and honest opinions about books. The less popular reasons to use BookTok are honest reactions to books and interaction with other readers. Figure 7 provides an overview of the findings.

Figure 7

Reasons to consume BookTok videos
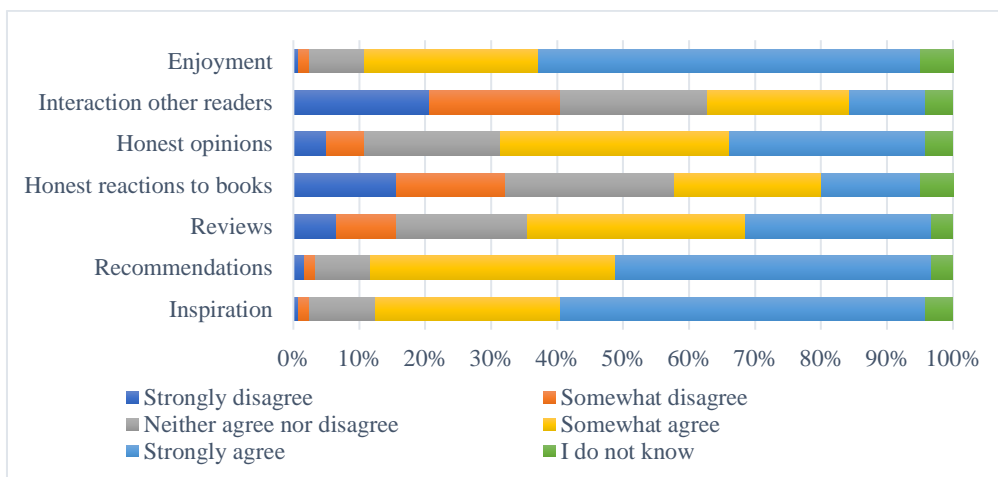
4.1.3 BookTok video creators

The majority of respondents who consume BookTok videos do not post videos themselves, 89.3%, which means that 10.7% do post videos themselves (N=13). This finding confirms that most social media users prefer to make content rather than produce it, as Wikström and Johansson (2013) stated. 23.1% of the BookTok creators post videos commercially, while 76.9% post them without any commercial purposes. Most BookTok creators do not consider themselves as book social media influencers (N=7), followed by creators who do not know (N=4) and a minority that names themselves book social media influencers (N=2). The number of followers these creators have varies from 50 to 809, and their uploads from 3 to 485. According to the categorisation by Gaenssle and Budzinski (2018), these BookTok creators are Everyday Content Providers and are at the start of their influencer careers. The non-commercial nature of the BookTok creators is also reflected in the goals for posting videos. Most creators post videos to inspire others to read, interact with other readers, give recommendations, and show other users their reading habits. The commercial reasons for promoting books and gaining revenue are less popular and are answered by the respondents who indicated that they post videos for commercial purposes. Other reasons to post videos are to keep track of the creators' reading or to promote their own work.

Figure 8

Reasons to post BookTok videos
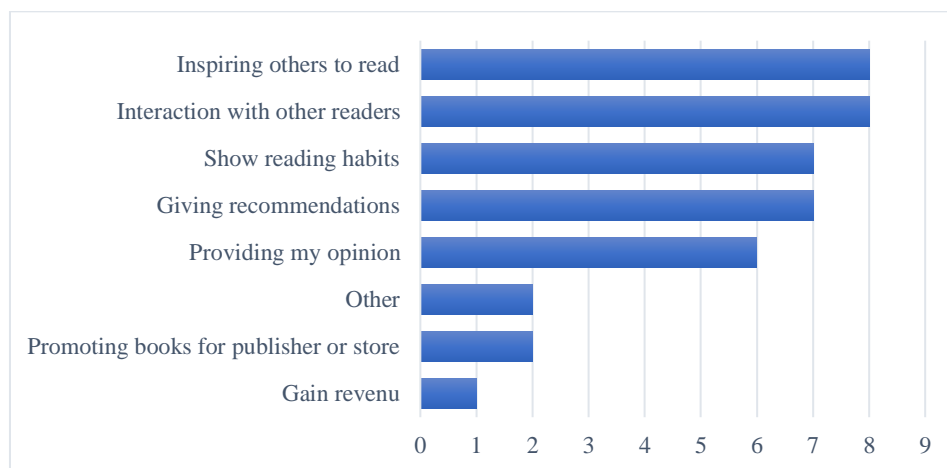
4.2 BookTok videos and reading behaviour

The respondents were first asked to state their current reading behaviour; these results are discussed in the first subchapter. Second, they were asked to state whether different elements of their reading behaviour changed because of BookTok; these results are explained in the second subchapter. The last subchapter shows the results of statistical tests of changed reading habits.

4.2.1 Book consumption

The questioned readers read an average of 43 books a year, counting to three books a month. These books vary in genre, with Young Adult being the most popular. This finding is in line with Jerasa & Boffone (2021), Shaffi (2022) and Wiederhold (2022), who all state that the primary genre recommended on BookTok is Young Adult because most BookTok creators are young adults themselves. Figure 9 provides an overview of the genres. Besides these given genres, some respondents indicated that they also read other genres such as poetry, feelgood, philosophy or youth books.

Figure 9

Book genres respondents read
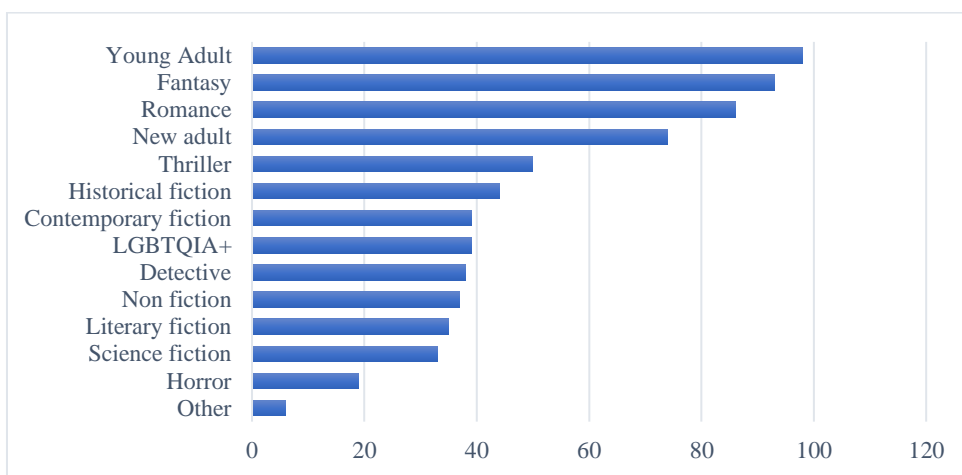
Reading is a frequent activity; 41.3% read a few times a week, while 43% read on a daily basis. Figure 10 depicts the reading frequencies of the respondents. Most of the readers, 72.7%, read in their native language. The other 27.3% do not read in their first language. 97.7% read books in another language besides their first language, and 2.3% only read books in their native tongue. Among the other read languages, English is the most common one, followed by Dutch. German and French are also read languages but are less common.

Figure 10

Reading frequency
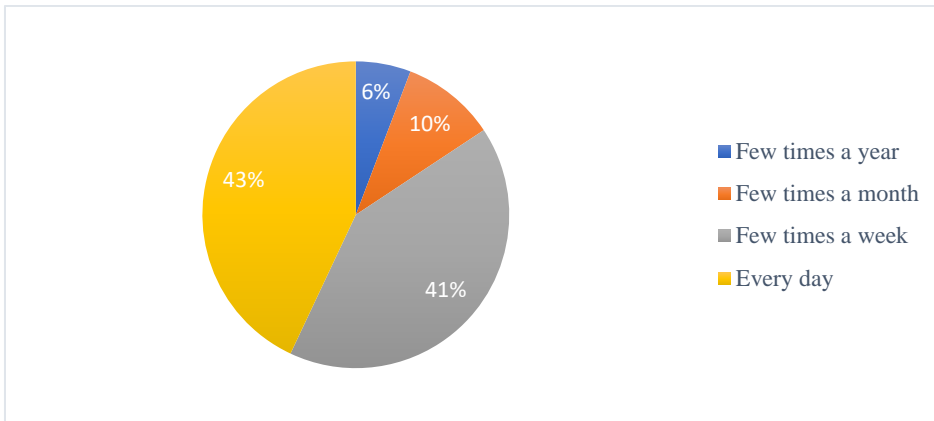
4.2.2 Changes in reading behaviour

Of the respondents, 41.3% indicate that their reading behaviour changed because of BookTok videos, 47.9% state that their behaviour did not change, and 10.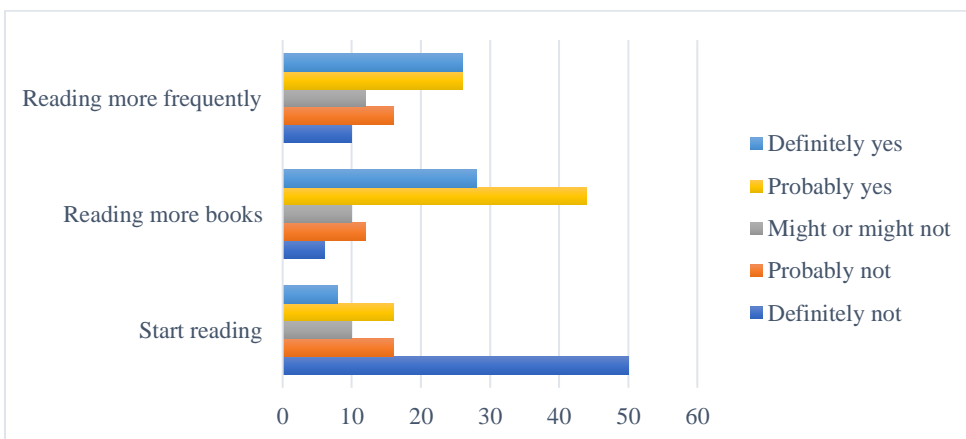7% do not know. Figure 11 gives an overview of the changes in reading behaviour among respondents who stated that their behaviour changed. More than half, 66%, of the respondents did not start reading because of BookTok videos. However, 72% say they read more books than before using BookTok.

Figure 11

Changes in reading behaviour

Note. The chart explains the changes in percentages among the respondents who answered 'Yes' to the question: Have BookTok videos changed your reading behaviour? Respondents who answered 'No' were not taken into account.

Figure 12 depicts the changes in books and shows that most of the readers, 70%, did not start reading in another language because of BookTok. However, the change in genres is more equally distributed, with 48% stating that they read other languages because of BookTok and 52% stating that they did not.
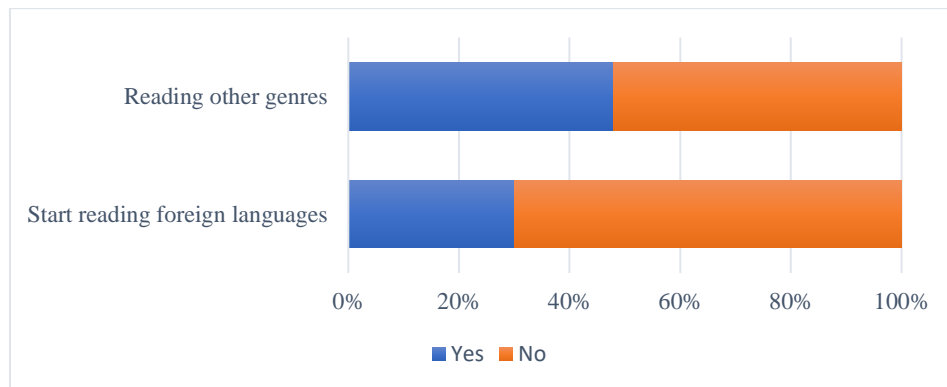
Figure 12

Changes in books

Note. The chart explains the changes in percentages among the respondents who answered 'Yes' to the question: Have BookTok videos changed your reading behaviour? Respondents who answered 'No' were not taken into account.

4.2.3 Influence BookTok on reading behaviour

Four Ordinary Least Square regression models were performed to assess the influence of BookTok video usage on reading behaviour. Table 1 shows the results of the OLS regression models of the number of books read.

Model one used the number of read books as the dependent variable and the number of watched BookTok videos per social media session as the independent variable. The regression model is significant, $F(1, 119) = 5.095$, $p = .26$. Thus, the regression model is useful for predicting the number of books read. However, $R^2 = .041$, which means that 4.1% of the variance in the number of books read can be predicted by the number of watched BookTok videos per social media session. The number of watched BookTok videos per social media session has a significant, weak positive correlation with the number of read books ($b* = 0.203$, $t = 2.257$, $p = 0.26$). When the number of watched BookTok videos per social media session increases or decreases, the number of books read increases or decreases. The respondents state that watching BookTok videos increased their number of read books, and this regression model proves the likelihood of this statement. However, the coefficient ($b* = 0.203$) indicates that this relationship between the two variables is weak. The unstandardised coefficient ($B = 6.198$) indicates that the number of books read for each additional watched BookTok video increases by 6.198.

Model two used the number of books read as the dependent variable and the number of watched BookTok videos per social media session, age, gender, and degree of education as the independent variable. The regression model is insignificant, $F(4, 114) = 2.205$, $p = .073$. Thus, the regression model is not useful for predicting the number of books read.

Model three used the number of read books as the dependent variable and the number of followed BookTok accounts as the independent variable. The regression model is significant, $F(1, 119)$

= 4.398, p = .038. Thus, the model is useful for predicting the number of books read. However, R^2 = .036, which means that 3.6% of the variance in the number of books read can be predicted by the number of followed BookTok accounts. The number of followed BookTok accounts has a significant, positive weak correlation with the number of read books ($b*$ = .189, t = 2.097, p = .038). When the number of followed BookTok accounts increases or decreases, the number of books read increases or decreases. However, the coefficient ($b*$ = .189) indicates that this relationship between the two variables is weak. The unstandardised coefficient (B = 3.994) indicates that the number of books read for each additional watched BookTok video increases by 3.994.

Model four used the number of books read as the dependent variable and the number of followed BookTok accounts, age, gender, and degree of education as the independent variable. The regression model is insignificant, $F(4, 114)$ = 2.403, p = .054. Thus, the regression model is not useful for predicting the number of books read.

Table 1

OLS regression models of the number of books read

	Number of books read			
	Model 1	Model 2	Model 3	Model 4
Constant				
Watched BookTok videos	.203**			
Followed BookTok account			.189**	
Age				
Gender				
Educational degree				
$R2$	0.41	0.72	.036	0.78
F	5.095*	2.205	4.398*	2.403
N	120	120	118	118

* The model is significant at the 0.05 level.

** Correlation is significant at the 0.05 level.

Furthermore, two Spearman's rho tests were computed. The first test assessed the relationship between the number of watched BookTok videos per social media session and the readers' reading frequency. There is a positive weak correlation between the two variables, $r(119)$ = .205, p .024. When the number of watched BookTok videos per social media session increases or decreases, the frequency of reading moves in the same direction, thus also increases or decreases. The respondents stated that their reading frequency increased because of the consumption of BookTok videos, and this Spearman's rho test proves the likelihood of this statement. However, the relationship between the two variables is weak. The second test assessed the relationship between the number of watched BookTok videos per

social media session and the genres the respondents read. No correlation was found between the two variables, $r(119) = -.003$, p .971. In other words, this sample does not indicate that there is a relationship between the number of genres the respondents read and the number of watched BookTok videos per social media session. Although most respondents stated that they started to read other genres because of BookTok, this Spearman's rho test states that this is not the case. However, this is not a surprising outcome as Figure 12 showed that the changes in reading genres is minimal.

4.3 Commercial and non-commercial BookTok creators

Paragraph 4.1.2 BookTok video usage describes the number of accounts that BookTok users follow, which is between one to fifteen accounts. Interestingly, these accounts are not considered influencers by half of the respondents; 36.4% do consider them influencers, while 13.6% do not know. Figure 13 shows these results in a chart.

Figure 13

BookTok creators as influencers
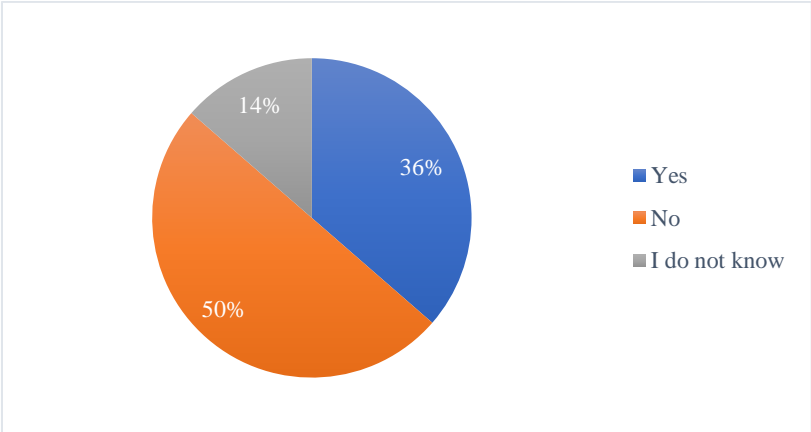
Taking a closer look at the aspects that influence the users reading decisions, it is noticeable that non-commercial videos are indeed the videos that influence the decision-making of readers. Martínez-Lopéz et al. (2020) found that videos with a high commercial character are labelled as less trustworthy, believable, and interesting, and this result is indeed reflected in the respondents' answers. Most respondents also stated that other aspects not listed within the multiple-choice answers influence their reading decisions. Having the same tastes as the BookTok creator is an often-named influence. When a BookTok creator has the same interests in books as the respondent, the creator is more likely to influence decisions, confirming what Kolo and Haumer (2018) stated in their research. A creator with the same interests as the user indicates that the creator has an affinity with the book, which Martínez-Lopéz et al. (2020) label as beneficial for the creator's trustworthiness. The recognisability of the creator is another aspect that influences the respondents' decision-making. The exposure of users to videos posted by popular creators benefits the recognisability of the creator and most likely influences

the respondents' decisions. While the content of the video does not seem to be the most important aspect of a video, respondents are clear about the look of the video; it has to be authentic and professional. The editing and aesthetics of the video are labelled as influential for the reader's decision. Kolo and Haumer (2018) already stated that the information presented must be correct and professional. Mattke et al. (2020) found that the number of likes has an informational function that indicates the message's credibility and positively influences the users' decisions. Contrary to their findings, this research shows that likes are not a highly influential aspect of videos. Moreover, the number of shares and comments indicates little influence. Figure 14 shows the aspects that influence reading decisions.

Figure 14

Video aspects that influence reading decisions
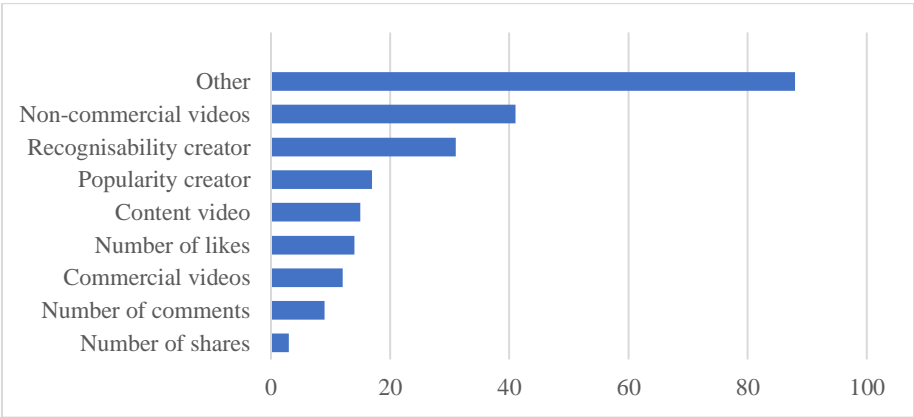
4.4 Diversity and niche on BookTok

Whether BookTok videos fuel niche products was measured using a 5-point Likert scale for four statements regarding the reading and discovery of bestselling and non-bestselling books. The respondents state that BookTok contributes to reading more bestselling (47.8%) and non-bestselling (52.6%) books. This result could indicate a slight shift from a superstar-driven market towards a niche-driven market. However, the difference between the reading of bestsellers and non-bestsellers is still minimal. It shows that books in the niche get more attention, but superstar effects are still evident in the reading behaviour of young adults (Adler, 1985, Adler, 2006). The expectation by Anderson (2004) that the superstar-driven market completely shifts to a niche-driven market seems not to hold in this data set. However, the discovery of bestsellers and non-bestsellers is more evident; 57.9% indicate that they discover more bestselling books and 67.6% state that they discover more non-bestselling books. These results align with Epstein (2017), who stated that consumers do not consume more niche but are exposed to more niche products because of digital developments. The respondents of this research are more exposed to niche books instead of reading more of these books.

The diversity in reading behaviour was measured using a 5-point Likert scale for four statements regarding reading books by authors who are female, disabled, people of colour, and identify as LGBTQIA+. In contrast to niche products, respondents are less certain about the diversity in their reading behaviour. Respondents agree that they read more books written by female authors and disagree that they read more books written by authors with a disability because of BookTok. The distinction between the combination of strongly agree and somewhat agree compared to neither agree nor disagree is minimal for the statements: *because of BookTok, I read more books written by authors of colour*, and *because of BookTok, I read more books written by authors that identify as LGBTQIA+*. It is possible to assume that readers are less aware of the diversity within the authors they read but have diversity awareness within their books. Thus, diversity could be more present in the content of the books, such as characters or plots. However, this was not tested among the respondents. Nevertheless, this result shows that more marginalised voices in the form of authors are included in the reading materials of the respondents, confirming Jerasa & Boffone (2021) their representation statement. Figure 15 depicts the diversity and niche in reading behaviour.

Figure 15

Diversity and niche in reading behaviour
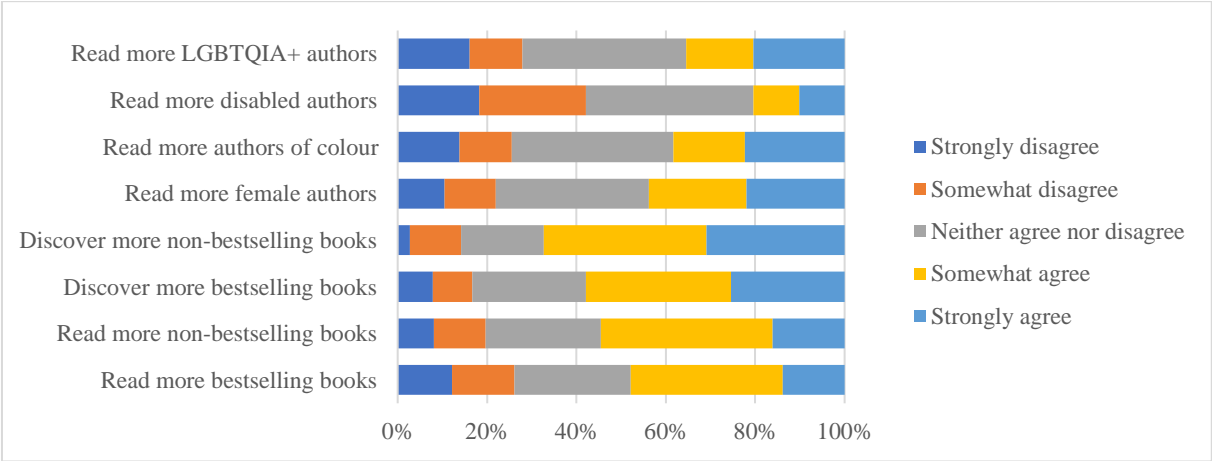
5. Conclusion and implications

The aim of this research was to answer the main research question: To what extent does the consumption of BookTok videos change the reading behaviour of (young) adults aged 18-30 in the Netherlands? The analysis of the data collected via online self-completion questionnaires provided valuable insights to answer the research questions.

The (young) adults notice changes in their reading behaviour themselves. They state that because of the consumption of BookTok videos, the number of books read and their reading frequency increased. The analysis found evidence that consuming BookTok videos indeed increases the number of books read and the reading frequency. A reverse effect was possible as the relationship between the variables was tested. Furthermore, (young) adults state that they read other genres because of their BookTok video consumption. The analysis found no evidence to prove that this statement is true. The consumption of BookTok videos influences the consumption and exposure of niche products. (Young) Adults state that they are consuming a tiny bit more non-bestsellers than bestsellers. The exposure to non-bestsellers is higher compared to bestsellers. However, BookTok still fuels superstar effects; therefore, bestsellers are still evident in (young) adults' reading habits. (Young) Adults are less aware of the diversity in their reading materials. They read more books written by female authors and less by disabled authors but are undecided about authors of colour or who identify as LGBTQIA+. Based on these results, it is possible to conclude that watching BookTok videos affects the reading behaviour of (young) adults aged 18 to 30 in the Netherlands.

The outcomes of this research are useful for parties concerned with marketing strategies to promote published books, such as book publishers, self-publishing authors and book retailers. BookTok positively affects the reading behaviour of (young) adults, providing opportunities to use BookTok as a marketing tool to reach this audience. An interesting and often used strategy is to hire book social media influencers to promote the newly published book. However, it is also possible to create videos within the organisation itself. In both cases, it is important to consider some aspects that influence the (young) adults' decision-making process. They are guided by non-commercial videos in their decision-making process. Therefore, the video should not have a commercialised message. Furthermore, the book social media influencer should be recognisable to the (young) adult and have an affinity with the book. (Young) Adults value videos and book social media influencers with the same taste.

This research knows a few limitations that present opportunities for further research. This research has a non-completion rate of 35.6%. It is assumed that the readability of the questionnaire on mobile phones was unpleasant, which might have affected the completion rate. It is suggested to consider this for further research to increase the completion rate. The quantitative nature of this study was well-suited for assessing statements in the existing literature. However, it does not allow for exposing underlying reasons for specific behaviour. Qualitative research through interviews could be

conducted to make statements about the reasons behind specific consumer behaviour or decisions. The question: does BookTok fuel diversity and niche products? measured the diversity among authors that respondents read. The results made it possible to assume that readers are unaware of the diversity within their author range. However, diversity could be fuelled by the book's contents; for example, main characters of colour, with a disability or who identify as LGBTQIA+. This branch of diversity was not measured but leaves room for further research. Lastly, a small fraction of this thesis was dedicated to the influence of book social media influencers compared to non-commercial BookTok creators. This analysis briefly discussed the topic using descriptive statistics. However, this topic lends itself to further quantitative research on the function of book social media influencers on consumer behaviour.

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Appendices

Appendix A: Operationalisation

Variable	Question	Measurement	References
Filter questions	Do you use TikTok?	Nominal	
	Are you familiar with BookTok?	Nominal	
	Are you a BookTok user?	Nominal	
	When scrolling through social media, do you come across videos that talk about books?	Nominal	
	Do you follow any BookTok accounts?	Nominal	
BookTok usage	How many BookTok accounts are you following on average?	Nominal	
	The majority of accounts that you follow, do you consider them influencers?	Nominal	Gaenssle & Budzinski, 2018; Gaenssle & Budzinski, 2021; Guiñez-Cabrera and Mansilla-Obando, 2022
	How frequent do you come across Book(To) videos on average?	Ordinal	
	How many Book(Tok) videos do you watch per	Ordinal	

	social media session on average?		
	The Book(Tok) videos you come across, who are they posted by?	Nominal, Multiple choice	Howard, 2008; Schmidt-Stölting et al., 2011; Wiederhold, 2022; Wikström & Johansson, 2013;
	I use Book(Tok) videos for…Inspiration for new books	Ordinal, 6-point Likert scale	Howard, 2008; Kolo & Haumer, 2018
	I use Book(Tok) videos for… book recommendations	Ordinal, 6-point Likert scale	Howard, 2008; Kolo & Haumer, 2018
	I use Book(Tok) videos for… book reviews	Ordinal, 6-point Likert scale	Howard, 2008; Kolo & Haumer, 2018
	I use Book(Tok) videos for… honest reactions to reading books	Ordinal, 6-point Likert scale	Howard, 2008; Kolo & Haumer, 2018
	I use Book(Tok) videos for… Honest opinions about books	Ordinal, 6-point Likert scale	Howard, 2008; Kolo & Haumer, 2018
	I use Book(Tok) videos for… Interaction other readers	Ordinal, 6-point Likert scale	Adler, 1985; Adler, 2006; Howard, 2008
	I use Book(Tok) videos for… Enjoyment	Ordinal, 6-point Likert scale	Kolo & Haumer, 2018

BookTok creators	Do you post videos on BookTok yourself?	Nominal	Van Dijck, 2009; Wikström & Johansson, 2013
	Do you consider yourself a BookTokker?	Nominal	
	How many followers does your account have?	Ratio, Open question	Gaenssle & Budzinski, 2018;
	How many video upload has your account in total?	Ratio, Open question	
	What are your main goals for posting BookTok videos?	Nominal, Multiple choice	
Book consumption	How many books did you read the last year on average?	Ratio, Slider	
	How frequent do you read?	Ordinal	
	What genres do you read?	Nominal, Multiple choice	
	Do you read books in your first language?	Nominal	
	What other languages do you read?	Nominal, Multiple choice	Klapwijk, 2022
Changes in consumption	Have Book(Tok) videos changed your reading behaviour?	Nominal	

	Did you start reading because of Book(Tok) videos?	Ordinal, 6-point Likert scale	
	Do you read more books than before watching Book(Tok) videos?	Ordinal, 6-point Likert scale	
	Do you read more frequently than before watching Book(Tok) videos?	Ordinal, 6-point Likert scale	
	Did you start reading books that are not your native language because of Book(Tok) videos?	Nominal	Klapwijk, 2022; Lonbois, 2022
	Do you read other genres because of BookTok?	Nominal	
	What aspects of Book(Tok) videos do you think influence your book decisions?	Nominal, Multiple choice	Adler, 1985; Kolo & Haumer, 2018; Martínez-Lopèz et al, 2020; Mattke et al., 2020; Medina Serrano et al., 2020
	Because of Book(Tok) videos I… read more books by bestselling authors	Ordinal, 6-point Likert scale	Anderson, 2004; Epstein, 2018
	Because of Book(Tok) videos I… read more books by non-bestselling authors	Ordinal, 6-point Likert scale	Anderson, 2004; Epstein, 2018

	Because of Book(Tok) videos I… discover more books by bestselling authors	Ordinal, 6-point Likert scale	Anderson, 2004; Epstein, 2018
	Because of Book(Tok) videos I… discover more books by non-bestselling authors	Ordinal, 6-point Likert scale	Anderson, 2004; Epstein, 2018
	Because of Book(Tok) videos I… read more books written by female authors	Ordinal, 6-point Likert scale	Jerasa & Boffone, 2021
	Because of Book(Tok) videos I… read more books written by authors of colour	Ordinal, 6-point Likert scale	Jerasa & Boffone, 2021
	Because of Book(Tok) videos I… read more books written by authors with a disability	Ordinal, 6-point Likert scale	Jerasa & Boffone, 2021
	Because of Book(Tok) videos I… read more books written by authors that identify as LGBTQIA+	Ordinal, 6-point Likert scale	Jerasa & Boffone, 2021

Appendix B: Questionnaires (English and Dutch)

Introduction

Thank you for participating in this survey.

I am a master's student in Cultural Economics and Entrepreneurship at Erasmus University Rotterdam. For my thesis, I am researching the changes in reading habits due to Book(Tok) videos on social media among people aged 18-30. In this survey, I ask you about your reading habits and if (and if so, how) these habits have changed.

The survey's first part asks about your familiarity with TikTok and BookTok. The second part dives into the usage of Book(Tok) videos. The third part asks questions about your reading habits. The fourth part asks about changes in your reading habits. The last part asks for background information.

At the end of this survey, you can leave suggestions or remarks if you want to; this is not mandatory.

If you have any questions about the survey/research or if you, at any time, want to withdraw from this research, contact me at 619921kb@student.eur.nl.

DUTCH TRANSLATION

Q0 Dank dat je mee wil doen aan deze enquête!

Ik ben een master student Cultural Economics and Entrepreneurship aan de Erasmus Universiteit Rotterdam. Voor mijn scriptie onderzoek in veranderingen in het leesgedrag door BookTok/video's over boeken op social media. In deze enquête vraag ik naar jouw leesgewoontes en of (en zo ja, hoe) deze zijn veranderd.

Het eerste deel van de vragenlijst vraagt naar je bekendheid met TikTok en BookTok. Het tweede deel gaat dieper in op het bekijken van video's over boeken of het gebruik van BookTok. Het derde deel stelt vragen over jouw leesgedrag. Het vierde deel vraagt naar de veranderingen in jouw leesgedrag. Het laatste deel vraagt naar achtergrond informatie.

Aan het einde van de vragenlijst heb je de mogelijkheid om opmerkingen of suggesties te delen, dit is echter niet verplicht.

Heb je vragen over de vragenlijst of mijn onderzoek? Of wil je, op welk moment dan ook, jezelf terugtrekken uit het onderzoek? Neem dan contact met mij op via 619921kb@student.eur.nl

Start of Block: Filter questions

Q1 Do you use TikTok?

o   Yes (1)

o   No (2)

DUTCH TRANSLATION

Q1 Gebruik je TikTok?

o   Ja (1)

o   Nee (2)

Q2 Are you familiar with BookTok?

o   Yes (1)

o   No (2)

DUTCH TRANSLATION

Q2 Ben je bekend met BookTok?

o   Ja (1)

o   Nee (2)

Q3 Are you a BookTok user?

o   Yes (1)

o   No (2)

DUTCH TRANSLATION

Q3 Ben jij een gebruiker van BookTok?

o   Ja (1)

o   Nee (2)

Skip To: Q5 If Are you a BookTok user? = No

Q4 Do you follow any BookTok accounts?

o   Yes (1)

o   No (2)

DUTCH TRANSLATION

Q4 Volg jij BookTok accounts?

o   Ja (1)

o   Nee (2)

Skip To: Q5 If Do you follow any BookTok accounts? = No

Skip To: End of Block If Do you follow any BookTok accounts? = Yes

Q5 When scrolling through social media, do you come across videos that talk about books?

o   Yes (1)

o   No (2)

DUTCH TRANSLATION

Q5 Als je door sociale media kanalen aan het scrollen bent, kom je dan video's tegen die gaan over boeken?

o   Ja (1)

o   Nee (2)

Skip To: End of Block If When scrolling through social media, do you come across videos that talk about books? = No

End of Block: Filter questions

Start of Block: BookTok usage

Q6 How many BookTok accounts are you following on average? A rough estimation is fine. If you do not follow any BookTok accounts or do not use BookTok please select none.

o   None (1)

o   1 - 5 (2)

o   6 - 10 (3)

o   11 - 15 (4)

o   16 - 20 (5)

o   21 - 25 (6)

o   More than 25 (7)

DUTCH TRANSLATION

Q6 Hoe veel BookTok accounts volg jij gemiddeld? Een schatting is prima. Als je geen BookTok accounts volgt of je maakt geen gebruik van BookTok, selecteer dan geen.

o   Geen (1)

o   1 - 5 (2)

o   6 - 10 (3)

o   11 - 15 (4)

o   16 - 20 (5)

o   21 - 25 (6)

o   Meer dan 25 (7)

Skip To: Q8 If How many BookTok accounts are you following on average? A rough estimation is fine. If you do not... = None

Q7 The majority of the accounts that you follow, do you consider them to be influencers?

o   Yes (1)

o   No (2)

o   I do not know (3)

DUTCH TRANSLATION

Q7 Beschouw jij het grootste deel van de accounts die jij volgt als influencers?

o   Ja (1)

o   Nee (2)

o   Ik weet het niet (3)

Q8 How frequent do you come across Book(Tok) videos on average?

o   Monthly (1)

o   Multiple times a month (2)

o   Weekly (3)

o   Multiple times a week (4)

o   Daily (5)

o   Multiple times a day (6)

o   I do not know (7)

DUTCH TRANSLATION

Q8 Hoe vaak kom jij gemiddeld video's op BookTok/over boeken tegen?

o   Maandelijks (1)

o   Meerdere keren per maand (2)

o   Wekelijks (3)

o   Meerdere keren per week (4)

o   Dagelijks (5)

o   Meerdere keren per dag (6)

o   Ik weet het niet (7)

Q9 How many Book(Tok) videos do you watch per social media session on average? A rough estimation is fine.

o   None (1)

o   1 - 5 (2)

o   6 - 10 (3)

o   11 - 15 (4)

o   16 - 20 (5)

o   21 - 25 (6)

o   More than 25 (7)

DUTCH TRANSLATION

Q9 Hoeveel BookTok video's of video's over boeken kijk jij gemiddeld per sociale media sessie? Een schatting is prima.

o   Geen (1)

o   1 - 5 (2)

o   6 - 10 (3)

o   11 - 15 (4)

o   16 - 20 (5)

o   21 - 25 (6)

o   Meer dan 25 (7)

Q10 The Book(Tok) videos you come across, who are they posted by? Multiple answers possible.

☐   Friends (1)

☐   Bookstores (2)

☐   Book publishers (3)

☐   Populair users (4)

☐   Random users (5)

☐   Users I follow (7)

☐   I do not know (6)

DUTCH TRANSLATION

Q10 De BookTok video's/video's over boeken die je voorbij ziet komen, door wie zijn deze geplaatst?

☐   Vrienden (1)

☐   Boekwinkels (2)

☐   Uitgeverijen (3)

☐   Populaire gebruikers (4)

☐   Willekeurige gebruikers (5)

☐ Gebruikers die ik volg (7)

☐ Ik weet het niet (6)

Q11 I use Book(Tok) videos for...

Strongly disagree (1) Somewhat disagree (2) Neither agree nor disagree (3) Somewhat agree (4) Strongly agree (5) I do not know (6)

	Strongly disagree (1)	Somewhat disagree (2)	Neither agree nor disagree (3)	Somewhat agree (4)	Strongly agree (5)	I do not know (6)
Inspiration for new books (1)	o	o	o	o	o	o
Book recommendations (2)	o	o	o	o	o	o
Book reviews (3)	o	o	o	o	o	o
Honest reactions to books during reading (4)	o	o	o	o	o	o
Honest opinions about books (5)	o	o	o	o	o	o
Interaction with other readers (6)	o	o	o	o	o	o
Enjoyment (7)	o	o	o	o	o	o

DUTCH TRANSLATION

Q11 Ik gebruik BookTok/video's over boeken voor...

Volledig oneens (1) Enigzins oneens (2) Niet mee eens, niet mee oneens (3) Enigzins eens (4) Volledig eens (5) Ik weet het niet (6)

	Volledig oneens (1)	Enigzins oneens (2)	Niet mee eens, niet mee oneens (3)	Enigzins eens (4)	Volledig eens (5)	Ik weet het niet (6)
Inspiratie voor nieuwe boeken (1)	o	o	o	o	o	o
Aanbevelingen (2)	o	o	o	o	o	o
Reviews (3)	o	o	o	o	o	o
Eerlijke reacties tijdens het lezen (4)	o	o	o	o	o	o
Eerlijke meningen over boeken (5)	o	o	o	o	o	o
Contact met andere lezers (6)	o	o	o	o	o	o

Plezier (7)   o   o   o   o   o   o

End of Block: BookTok usage

Start of Block: BookTokkers

Q12 Do you post videos on BookTok yourself?

o   Yes, commercially (posting branded or promoted content) (1)

o   Yes, privately (2)

o   No (3)

DUTCH TRANSLATION

Q12 Post jij zelf video's op BookTok?

o   Ja, commercieel (plaatsing van branded of promotie content) (1)

o   Ja, privé (2)

o   Nee (3)

Skip To: End of Block If Do you post videos on BookTok yourself? = No

Q13 Do you consider yourself a BookTokker?

o   Yes (1)

o   No (2)

o   I do not know (3)

DUTCH TRANSLATION

Q13 Beschouw jij jezelf als een BookTokker?

o   Ja (1)

o   Nee (2)

o   Ik weet het niet (3)

Q14 How many followers does you account have? An estimation is fine.

_____

DUTCH TRANSLATION

Q14 Hoeveel volgers heeft jouw account? Een schatting is prima.

_____

Q15 How many video uploads has your account in total?

_____

DUTCH TRANSLATION

Q15 Hoeveel uploads heeft jouw account in totaal?

_____

Q16 What are your main goals for posting BookTok videos? Multiple answers are possible.

☐ Inspiring others to read (1)

☐ Giving recommendations to other readers (2)

☐ Interacting with other readers (3)

☐ Providing other readers with my opinions (4)

☐ Promoting books for publishers or bookshops (5)

☐ Showing other readers my reading habits (6)

☐ Using my knowledge to generate revenue (7)

☐ Other (8) _____

DUTCH TRANSLATION

Q16 Wat zijn jouw doelen met het plaatsen van BookTok video's? Meerdere antwoorden mogelijk.

☐ Andere inspireren om te lezen (1)

☐ Andere lezers aanbevelingen geven (2)

☐ Contact hebben met andere lezers (3)

☐ Andere lezers mijn mening geven (4)

☐ Promoten van boeken voor uitgeverijen of boekwinkels (5)

☐ Andere lezers mijn leesgedrag laten zien (6)

☐ Mijn kennis over boeken gebruiken om inkomsten te genereren (7)

☐ Anders (8) _____

End of Block: BookTokkers

Start of Block: Book consumption

Q17 How many books did you read the last year on average? An estimation is fine.

I do not know

0   20   40   60   80   100   120   140   160   180   200

Number of books (slider)

Q17 Hoeveel boeken heb jij afgelopen jaar gemiddeld gelezen? Een schatting is prima.

Ik weet het niet

| 0 | 20 | 40 | 60 | 80 | 100 | 120 | 140 | 160 | 180 | 200 |

Aantal boeken (SLIDER)

Q18 How frequent do you read?

o   Few times a year (1)

o   Few times a month (2)

o   Few times a week (3)

o   Every day (4)

o   I do not know (5)

Q18 Hoe vaak lees je?

o   Een paar keer per jaar (1)

o   Een paar keer per maand (2)

o   Een paar keer per week (3)

o   Elke dag (4)

o   Ik weet het niet (5)

Q19 What genres do you read? Multiple answers are possible.

☐   Fantasy (1)

☐   Science fiction (2)

☐   Detective (3)

☐   Horror (4)

☐   Thriller (5)

☐   Historical fiction (6)

☐   Romance (7)

☐   LGBTQIA+ (8)

☐   Contemporary fiction (9)

☐   Literary fiction (10)

☐   Young adult (11)

☐   (New) adult (12)

☐   Non-fiction (13)

☐   Other (14) _____

DUTCH TRANSLATION

Q19 Welke genres lees je? Meerdere antwoorden mogelijk.

☐   Fantasy (1)

☐   Science fiction (2)

☐   Detective (3)

☐   Horror (4)

☐   Thriller (5)

☐   Historische fictie (6)

☐   Romantiek (7)

☐   LGBTQIA+ (8)

☐   Contemporary fictie (9)

☐   Literatuur (10)

☐   Young adult (11)

☐   (New) adult (12)

☐   Non-fictie (13)

☐   Anders (14) _____

Q20 Do you read books in your first language?

o   Yes (1)

o   No (2)

DUTCH TRANSLATION

Q20 Lees jij boeken in je moedertaal?

o   Ja (1)

o   Nee (2)

Q21 What other languages do you read? Multiple answers possible.

☐   None (1)

☐   Dutch (2)

☐   English (3)

☐   German (4)

☐   French (5)

☐   Other (6) _____

DUTCH TRANSLATION

Q21 In welke andere talen lees je? Meerdere antwoorden mogelijk.

☐   Geen (1)

☐   Nederlands (2)

☐   Engels (3)

☐   Duits (4)

☐   Frans (5)

☐   Anders (6) _____

End of Block: Book consumption

Start of Block: Changes in consumption

Q22 Have Book(Tok) videos changed your reading behaviour?

o   Yes (1)

o   No (2)

o   I do not know (3)

DUTCH TRANSLATION

Q22 Heeft BookTok/video's over boeken jouw leesgedrag veranderd?

o   Ja (1)

o   Nee (2)

o   Ik weet het niet (3)

Q23 Did you start reading because of Book(Tok) videos?

o   Definitely not (1)

o   Probably not (2)

o   Might or might not (3)

o   Probably yes (4)

o   Definitely yes (5)

o   I do not know (6)

DUTCH TRANSLATION

Q23 Ben je begonnen met lezen door BookTok/video's over boeken?

o   Zeker niet (1)

o   Waarschijnlijk niet (2)

o   Misschien wel, misschien niet (3)

o   Waarschijnlijk wel (4)

o   Zeker wel (5)

o   Ik weet het niet (6)

Q24 Do you read more books than before watching Book(Tok) videos?

o   Definitely not (1)

o   Probably not (2)

o   Might or might not (3)

o   Probably yes (4)

o   Definitely yes (5)

DUTCH TRANSLATION

Q24 Lees je meer boeken dan voordat je BookTok video's/video's over boeken bekeek?

o   Zeker niet (1)

o   Waarschijnlijk niet (2)

o   Misschien wel, misschien niet (3)

o   Waarschijnlijk wel (4)

o   Zeker wel (5)

Q25 Do you read more frequently than before watching Book(Tok) videos?

o   Definitely not (1)

o   Probably not (2)

o   Might or might not (3)

o   Probably yes (4)

o   Definitely yes (5)

DUTCH TRANSLATION

Q25 Lees je vaker dan voordat je BookTok video's/video's over boeken bekeek?

o   Zeker niet (1)

o   Waarschijnlijk niet (2)

o   Misschien wel, misschien niet (3)

o   Waarschijnlijk wel (4)

o   Zeker wel (5)

Q26 Did you start reading books that are not your native language because of Book(Tok) videos?

o   Yes (1)

o   No (2)

o   I do not know (3)

DUTCH TRANSLATION

Q26 Ben je door BookTok/video's over boeken begonnen met het lezen van boeken in een andere taal dan je moedertaal?

o   Ja (1)

o   Nee (2)

o   Ik weet het niet (3)

Q27 Do you read other genres because of BookTok?

o   Yes (1)

o   No (2)

o   I do not know (3)

DUTCH TRANSLATION

Q27 Lees meer genres door BookTok?

o   Ja (1)

o   Nee (2)

o   Ik weet het niet (3)

Q28 What aspects of Book(Tok) videos do you think influence your book decisions? Multiple answers are possible

☐   Commercial videos (branded or promoted content by top influencers) (1)

☐   Non-commercial videos (2)

☐   Number of likes (3)

☐   Number of shares (4)

☐   Number of comments (5)

☐   Recognisability of user (6)

☐   Popularity of user (7)

☐   Content of the video (9)

☐   Other (8) _____

DUTCH TRANSLATION

Q28 Welke aspecten van BookTok video's/video's over boeken beïnvloeden jouw keuze voor boeken? Meer antwoorden mogelijk.

☐ Commerciële video's (branded of promotie content door top influencers) (1)

☐ Niet-commerciële video's (2)

☐ Aantal likes (3)

☐ Aantal keren gedeeld (4)

☐ Aantal comments (5)

☐ Herkenbaarheid van gebruiker (6)

☐ Populariteit van de gebruiker (7)

☐ De inhoud van de video (9)

☐ Anders (8) _____

Q29 Because of Book(Tok) videos I...

Strongly disagree (1) Somewhat disagree (2) Neither agree nor disagree (3) Somewhat agree (4)

Strongly agree (5) I do not know (6)

	Strongly disagree (1)	Somewhat disagree (2)	Neither agree nor disagree (3)	Somewhat agree (4)	Strongly agree (5)	I do not know (6)
read more books by bestselling authors (1)	o	o	o	o	o	o
read more books by non-bestselling authors (2)	o	o	o	o	o	o
discover more books by bestselling authors (3)	o	o	o	o	o	o
discover more books by non-bestselling authors (4)	o	o	o	o	o	o
read more books written by female authors (5)	o	o	o	o	o	o
read more books by written authors of colour (6)	o	o	o	o	o	o
read more books written by authors with a disability (7)	o	o	o	o	o	o
read more books written by authors that identify as LGBTQIA+ (8)	o	o	o	o	o	o

DUTCH TRANSLATION

Q29 Door Booktok/video's over boeken...

Volledig oneens (1) Enigzins oneens (2) Niet eens, niet oneens (3) Enigzins mee eens (4)Volledig mee eens (5) Ik weet het niet (6)

lees ik meer boeken van auteurs die op bestseller lijsten staan (1)　　　o　　　o

　　　o　　　o　　　o　　　o

lees ik meer boeken van auteurs die niet op bestseller lijsten staan (2)　　o　　　o

　　　o　　　o　　　o　　　o

ontdek ik meer boeken van auteurs die op bestseller lijsten staan (3)　　o　　　o

　　　o　　　o　　　o　　　o

ontdek ik meer boeken van auteurs die niet op bestseller lijsten staan (4)　　　o　　　　o

　　　　o　　　o　　　o　　　o

lees ik meer boeken geschreven door vrouwelijke auteurs (5)　　o　　　o　　　o

　　　　o　　　o　　　o

lees ik meer boeken geschreven door auteurs van kleur (6)　　o　　　o　　　o

　　　　o　　　o　　　o

lees ik meer boeken geschreven door auteurs met een beperking (7)　　o　　　o

　　　o　　　o　　　o　　　o

lees ik meer boeken geschreven door auteurs die zich identificeren als LHBTI+ (8)　　o

　　　o　　　o　　　o　　　o　　　o

End of Block: Changes in consumption

Start of Block: Demographic information

Q30 What is your age?

_____

DUTCH TRANSLATION

Q30 Wat is jouw leeftijd?

_____

Q31 What gender do you identify yourself with?

o　　　Female (1)

o　　　Male (2)

o　　　Non-binary (3)

o　　　Prefer not to say (4)

DUTCH TRANSLATION

Q31 Met welk gender identificeer jij jezelf?

o　　　Vrouw (1)

o   Man (2)

o   Non-binair (3)

o   Zeg ik liever niet (4)

Q32 Do you have a Dutch nationality?

o   Yes (1)

o   No (2)

o   Prefer not to say (3)

DUTCH TRANSLATION

Q32 Heb jij een Nederlandse nationaliteit?

o   Ja (1)

o   Nee (2)

o   Zeg ik liever niet (3)

Q33 What is your first language?

o   Dutch (1)

o   English (2)

o   Other (3)

DUTCH TRANSLATION

Q33 Wat is jouw moedertaal?

o   Nederlands (1)

o   Engels (2)

o   Anders (3)

Q34 What situation describes you?

o   Parttime employed (1)

o   Fulltime employed (2)

o   Unemployed (3)

o   Pupil secondary education (4)

o   Student and employed (5)

o   Student and not employed (6)

o   I rather do not say (7)

o   Other (8) _____

DUTCH TRANSLATION

Q34 Welke situatie beschrijft jou?

o   Werkend, parttime (1)

o   Werkend, fulltime (2)

o   Niet werkend (3)

o   Leerling op middelbare school (4)

o   Student en werkend (5)

o   Student en niet werkend (6)

o   Zeg ik liever niet (7)

o   Anders (8) _____

Q35 What is your highest obtained degree of education?

o   Secondary education (mavo, havo, vwo) (1)

o   Post-secondary education (mbo, hbo) (2)

o   University bachelor (3)

o   University master (4)

o   PhD (5)

DUTCH TRANSLATION

Q35 Wat is jouw hoogst afgeronde opleiding?

o   Mavo, havo, vwo (1)

o   Mbo, hbo (2)

o   Universitaire bachelor (3)

o   Universitaire master (4)

o   PhD (doctoraat) (5)

End of Block: Demographic information

Start of Block: Block 7

Q36 If you have any other thoughts, remarks or suggestions you want to share. Please do so below.

_____

DUTCH TRANSLATION

Q36 Als je nog andere gedachten, opmerkingen of suggesties wil delen, mag dat hier.

_____

End of Block: Block 7