



INTERNATIONAL MODELS OF PUBLISHING REGULATION

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ABSTRACT

In the context of globalization and digital transformation, the regulation of the publishing industry is becoming increasingly relevant, as only balanced state, institutional, and professional approaches can ensure the sustainable development of the book sector. The Ukrainian model of publishing regulation is still in the process of formation, and studying international experiences is a necessary step toward adapting effective practices to the national context.

This article aims to analyze publishing regulation models in countries such as Germany, France, the United Kingdom, Canada, Poland, and Australia, with a focus on institutional mechanisms, legal frameworks, forms of financial support, and the role of professional associations. It demonstrates that several typical models exist-interventionist, corporatist, liberal-regulated, federal, and transitional-which differ in the degree of state involvement, the level of autonomy of the professional community, and the motivation systems for preserving cultural diversity in publishing.

The purpose of the research is to systematize global regulatory models of the publishing industry and identify elements that may be relevant for implementation in Ukraine. The article examines contemporary theoretical and methodological approaches to regulation in the creative industries, with a particular emphasis on publishing. It outlines key models of state intervention and self-regulation based on the examples of France, Germany, the UK, Canada, Poland, and Australia. Legal, economic, and institutional tools used to support the publishing sector are analyzed, and practices relevant to the Ukrainian context are highlighted to strengthen cultural policy effectiveness in the book sector.

The methodological framework is based on comparative analysis using general scientific methods of systematization, generalization, and content analysis of legal acts, reports, and analytical materials from professional organizations.

The scientific novelty lies in the attempt to typologize publishing regulation models in the global context and outline ways to integrate best practices into the Ukrainian book market system. The study concludes that successful models are characterized not only by stable legal frameworks but also by ongoing cross-sectoral co-



operation-between the state, professional associations, educational institutions, and international donors. Adapting elements of these models to Ukraine may enhance the efficiency of the publishing industry, ensure its sustainable development, and strengthen its cultural mission.

Keywords

Global models, publishing, regulation, publishing policy, state support, international experience.

Classification JEL: L82, Z11, H11, O57

INTRODUCTION

In today's globalized world, book publishing is not only a sector of the creative economy but also an important tool for shaping cultural identity, disseminating knowledge, and supporting democratic values. In recent years, Ukraine has witnessed dynamic growth in its book industry. According to the Ukrainian Book Institute, over 14.7 million copies of books were published in the first half of 2025 – an increase of 37% compared to the same period of the previous year, indicating a significant rise in production volumes (The number of book titles..., 2025). Additionally, a 2020 study by the British Council in Ukraine, conducted in partnership with the Ukrainian Book Institute, highlighted positive developments in the sector, including an increased focus on quantitative analysis of the publishing market and reading practices, which contributes to more strategic planning in the field (British Council Ukraine & Ukrainian Book Institute, 2020).

However, the overall state of the publishing sector in Ukraine remains unstable. The full-scale invasion has caused severe damage to the industry: many publishing houses, printing facilities, and bookstores, particularly in front-line regions, have been destroyed or forced to cease operations. Some publishers have lost their offices, equipment, and warehouse assets and are now operating under challenging logistical conditions.

A separate and pressing issue is the lack of effective and stable state policy for supporting book publishing. Funding programs are either not implemented at all or are carried out sporadically and with delays, which deprives publishers of the ability to plan their activities and bring competitive products to market (Afonin, 2020, p. 3; Arts Council England, n.d.).

That is why the study of global models for regulating book publishing is particularly relevant. Analyzing the institutional, legal, and economic approaches applied in other countries not only allows us to assess the effectiveness of various instruments but also helps identify best practices that can be adapted to the Ukrainian context. The experience of these countries demonstrates that well-designed government intervention can serve as an effective mechanism for preserving cultural diversity, supporting national book publishing, and encouraging reading among the population.

It is important to note that in different countries around the world, the state plays varying roles in regulating the publishing sector: ranging from complete non-intervention to active involvement in legislative, financial, and institutional support. These differences have led to the development of diverse regulatory models shaped by the historical, political, economic, and cultural characteristics of each country.

Over the past decades, scholarly debates have increasingly focused on the necessity and effectiveness of state intervention in the publishing sector. These discussions span a wide range of issues: from the justification of subsidizing publishing projects to setting fixed book prices, offering tax incentives, supporting libraries, and regulating copyright.

LITERATURE REVIEW

Among the key approaches to analyzing models of publishing industry regulation, special attention should be given to the economic concept of the creative industries proposed by American scholar Caves R. E. (Caves, 2000). The author views book publishing as a form of the creative economy that combines artistic production with the commercial distribution and

consumption of cultural products. Given these characteristics, Caves emphasizes the need for external regulation of creative sectors, particularly publishing, through the involvement of the state or independent institutions. Such involvement should ensure not only market stability but also cultural diversity and access to works that may not be commercially attractive but are socially significant.

This view is supported by researchers De Prato G. and Simon J.-P., who in their works analyze a range of public policies implemented in European Union countries to support the publishing sector. They stress that such intervention is justified not only by economic considerations but also by socio-cultural objectives: protecting cultural diversity, supporting independent publishers and bookstores, preserving local book production, and ensuring broad access to knowledge. In today's environment, where the market is increasingly dominated by global platforms, public policy, in their view, must adapt to new realities while maintaining a balance between regulation and creative freedom (De Prato & Simon, 2022).

Levi-Faur D. argues that even in liberal and globalized market conditions, the state does not abandon its intervention tools but rather transforms them in response to the challenges of the new economy. In his view, regulation becomes not only a means of restraining the market but also a way to uphold the public interest by creating rules, institutions, and policies that establish a level playing field, protect national industries, and preserve cultural diversity (Levi-Faur, 2013).

When studying models of publishing industry regulation, it is important to consider not only cultural or institutional aspects, but also economic and legal approaches that explain the rationale behind state interven-

tion in market processes. One of the most influential theorists in this field is the British scholar Ogus A., who in his works justifies the necessity of regulation through a range of economic instruments (Ogus, 2004; Ogus, 1994).

Furthermore, in the context of digital transformation, traditional forms of publishing regulation are increasingly being complemented by more flexible approaches, such as co-regulation and self-regulation. Belgian scholar Verhulst S. emphasizes in his research that effective governance of the media and communication sector is no longer limited to state instruments alone. Instead, he proposes a multistakeholder governance model in which functions of control, norm-setting, and monitoring are shared among the state, professional associations, civil society organizations, and digital platforms (Verhulst, 2010).

Australian scholar Drahos P. highlights that regulatory policy in the field of culture and publishing must be built on the principles of equal access, transparency, and the protection of cultural sovereignty. In this context, he supports the idea of active state involvement in counteracting the monopolization of the knowledge market and in developing legal mechanisms that ensure the proper functioning of the publishing industry as a component of cultural policy (Drahos, 2004).

OBJECTIVE

The aim of this research is to systematize and analyze global models of publishing industry regulation in order to identify effective legal, institutional, and economic mechanisms that could be adapted to the Ukrainian context for improving national publishing policy.

To achieve the stated objective, the following research tasks were identified:

- To define theoretical and methodological approaches to the concept of regulation in the field of creative industries, particularly in book publishing;
- To describe key regulatory models of the publishing industry using the examples of selected countries (France, Germany, the United Kingdom, Canada, Poland, and Australia);
- To analyze the legal, economic, and institutional tools applied within various regulatory models;
- To identify relevant practices and formulate recommendations that could be adapted to the Ukrainian legislative and governance framework to support the development of the national publishing sector.

METHODOLOGY

The methodological framework of the study is based on a comprehensive interdisciplinary approach, combining tools from legal studies, cultural economics, political science, and communication theory. General scientific methods of analysis, synthesis, induction, deduction, and comparison were employed. The primary focus is placed on a comparative analysis of regulatory models in selected countries (France, Germany, the United Kingdom, Canada, Poland, and Australia), taking into account their legal, economic, and institutional specificities.

The study also utilized content analysis of legal acts, strategic documents, and official reports from relevant institutions (e.g., Centre National du Livre, Börsenverein, Arts Council England, Instytut Książki), as well as academic works by leading scholars such as Caves R., Ogus A., Drahos P., Verhulst S., Weber M., Dain A., and others. A case study approach was applied to examine in more detail the unique na-

tional strategies and practices for regulating the publishing sector.

To understand the current transformations in cultural policy and the book publishing market, theoretical concepts of creative industries, models of co-regulation and self-regulation, as well as critical approaches to the analysis of the global knowledge and intellectual property market were applied. This enabled the identification of both commonalities and differences between regulatory models, and provided an analytical foundation for determining relevant practices that could be adapted to improve the regulatory system of the publishing sector in Ukraine.

RESULTS AND DISCUSSION

Modern international organizations provide clear definitions of the concept of "creative industries," emphasizing their cultural and economic significance. According to UNESCO, creative or cultural industries are sectors that encompass the creation, production, and commercialization of intangible cultural products, which are typically protected by copyright and can exist as goods or services (UNESCO, n.d.-a). This understanding allows publishing to be recognized not only as part of the educational or informational sector but also as a full-fledged component of the creative economy.

The definition proposed by the United Kingdom's Department for Culture, Media and Sport describes creative industries as fields based on individual creativity, skill, and talent, which have the potential to generate wealth through the exploitation of intellectual property (Department for Culture, Media and Sport, 2001). The Department for Culture, Media and Sport includes in this category such subsectors as advertising and marketing, ar-



chitecture, crafts, design, fashion, film, television, radio, photography, museums, galleries, libraries, music, performing and visual arts, publishing, information technology, software, and computer services.

Including publishing within this industry is significant because it highlights the dual nature of the publishing sector. On the one hand, it is cultural, fulfilling the function of preserving, transmitting, and shaping national identity. On the other hand, it is economic, with the capacity to create jobs, support exports, and drive innovation. Therefore, the theoretical understanding of publishing as part of the creative industries serves as a foundation for developing an effective regulatory model for this sector at both national and international levels.

Given the dual nature of publishing (both cultural and economic), its development requires a regulatory approach that takes into account its societal mission as well as the market conditions under which it operates. The publishing sector not only generates employment, supports national production, and exports intellectual products, but also plays a strategic role in the dissemination of knowledge, the shaping of worldviews, and the preservation of linguistic and cultural diversity. For this reason, in most countries with a well-developed cultural policy system, publishing is supported through specialized programs, legislative instruments, institutions, and tax incentives. This positioning of the publishing sector as part of the creative economy ensures its inclusion in national strategies for cultural development and digital transformation.

France is a vivid example of a model characterized by active state intervention in publishing regulation, built upon a deliberate state policy aimed at preserving cultural plural-

ism and ensuring equal access to books. The cornerstone of this policy is the Lang Law of 1981, which introduced a fixed book price regime. Under this system, retailers are required to sell books at the price set by the publisher, with a permitted discount of no more than 5% (Sénat, 1981). This regulation is intended to protect small and independent bookstores from market monopolization by large chains and online retailers.

At the same time, a key role in shaping and implementing cultural policy in the field of publishing is played by the state institution Centre National du Livre, which operates under the auspices of the French Ministry of Culture. The Centre National du Livre provides financial support to authors, translators, publishers, and booksellers, and also implements programs to promote reading, particularly among youth and socially vulnerable groups (Centre National du Livre, n.d.). Overall, the French system of publishing support includes direct subsidies, tax incentives, infrastructure support, and legal guarantees that ensure the stable functioning of the book market as an integral part of national cultural policy (Simon, 2018).

Unlike France, where the system of support for book publishing is cohesive, consistent, and implemented through the institutionalized structure of the Centre National du Livre, the mechanisms of state intervention in Ukraine remain fragmented. It is worth noting that the Ukrainian Book Institute, established in 2016, plays an important role in shaping publishing policy. It serves as the central institution for implementing programs that promote reading, popularize Ukrainian books, supply libraries, support translators, and promote Ukrainian authors abroad (Verkhovna Rada of Ukraine, 2016). However, unlike the Centre National du Livre, the Ukrainian Book

Institute lacks sufficient financial independence, stable multi-year funding, or regulatory tools to influence pricing policies and market regulation.

Its activities are limited to executing state programs (notably, “Ukrainian Book” and “eBook”), which are often subject to fluctuations in budget allocations, shifting government priorities, and political context. Furthermore, Ukraine has yet to implement legislative mechanisms for fixed retail book prices, as is the case in France. This creates unequal conditions for independent bookstores and local publishers.

To move toward a European-style model of active state involvement, Ukraine needs not only to strengthen the role of the Ukrainian Book Institute but also to adopt a stable, long-term cultural policy strategy for publishing, with predictable funding and legislative guarantees.

Germany implements a corporatist model of publishing sector regulation, where professional associations play a central role. The key actor in this system is the *Börsenverein des Deutschen Buchhandels*, the German Publishers and Booksellers Association, which functions not only as a lobbying organization but also as a primary market regulator. It coordinates interaction between publishers, booksellers, libraries, and state institutions (*Börsenverein des Deutschen Buchhandels*, n.d.).

Although the state provides indirect support to the sector through tax incentives (such as the reduced 7% VAT rate on books) and certain cultural funding programs (Avalara, n.d.; Oldiges, 2019), the primary regulatory functions are delegated to the professional community itself. This allows for greater flexibility in responding to market changes and helps preserve cultural self-regulation.

A key element of this model is the fixed book price law, which stipulates that all retailers must sell new book releases at the same price set by the publisher. This mechanism ensures fair competition between large retail chains and small independent bookstores, while also contributing to the preservation of book infrastructure in smaller towns and communities (*Bundesministerium der Justiz*, n.d.).

Compared to Germany’s corporatist model, Ukraine has the Ukrainian Publishers and Booksellers Association, which acts as an industry representative, participates in legislative processes, initiates advocacy campaigns, and collaborates with government bodies and international partners (Shyrokova, 2025). However, unlike in Germany, the Ukrainian Publishers and Booksellers Association does not have a formalized status as a market self-regulator and lacks the authority to enforce control or coordinate the sector at the national level.

Moreover, Ukraine does not currently have a fixed book price mechanism or a systematic tax policy aimed at the long-term support of the publishing industry. For example, while the reduction of VAT on books to 7% (as in Germany) has been the subject of separate campaigns in Ukraine, this rate has not yet been firmly established and remains the topic of political debate.

In the United Kingdom, the publishing sector operates largely as a liberally regulated industry. State involvement is limited to the creation of a regulatory framework and supporting structures, while the main regulatory functions are performed by professional organizations.

Library policy in the United Kingdom also operates within a self-regulatory framework, supported by the state through indirect mech-

anisms. Arts Council England funds public libraries, literary programs, and reading development initiatives through a system of grants (Arts Council England, n.d.). At the same time, the Department for Culture, Media and Sport is obligated, under the Public Libraries and Museums Act of 1964, to report annually to Parliament on the state of the library network, its effectiveness, and its engagement with local communities (Department for Culture, Media and Sport, 2023).

Within the liberal regulatory approach to publishing in the United Kingdom, professional organizations have traditionally played the leading role rather than direct government intervention. In particular, the Publishers Association, founded in 1896, serves as the main professional body of the sector, representing publishers' interests before the government, coordinating regulatory efforts through professional dialogue, and shaping market strategies (Publishers Association, n.d.).

The British model is characterized by a predominantly liberal approach to regulation, where the key functions of development and representation of the publishing sector are performed by the professional community, while the state limits itself to providing a regulatory environment and cultural infrastructure, particularly through the library system. Unlike France and Germany, where fixed book pricing and stable public funding serve as essential instruments for protecting national publishing, institutional support in the United Kingdom is provided indirectly through Arts Council England and the programmatic reporting of the Department for Culture, Media and Sport.

In this context, the Ukrainian model shares certain features with the British one, particularly in its attempts to delegate some sectoral development functions to special-

ized institutions such as the Ukrainian Book Institute and in its efforts to expand library infrastructure. However, unlike the United Kingdom, Ukraine lacks a stable mechanism for cooperation between the state and professional associations like the Ukrainian Publishers and Booksellers Association, and it has not yet developed a robust self-regulation system for the industry. Moreover, despite the formal existence of support programs, their practical effectiveness is limited due to fragmented implementation, political instability, and dependence on changing government priorities.

The Canadian model of publishing regulation is characterized by a high level of government involvement, primarily aimed at supporting cultural diversity, developing the domestic market, and promoting national content abroad. The central tool of public support is the Canada Book Fund, a program administered by the Department of Canadian Heritage, which provides funding for both publishing houses and professional organizations. The Publishing Support sub-component offers assistance to independent publishers for the production, marketing, and distribution of books by Canadian authors, as well as for the export of their titles to international markets (Department of Canadian Heritage, 2023a). Another sub-component, Support for Organizations, provides funding to non-profit entities, industry associations, and professional bodies to implement projects focused on sector development (Department of Canadian Heritage, 2023b).

Alongside the Canada Book Fund operates the Canada Council for the Arts – a national cultural institution that manages a range of grant programs, including the Public Lending Right, which compensates authors for the

availability of their works in public libraries (Canada Council for the Arts, n.d.). Through these instruments, Canada not only supports publishers but also creates conditions for the economic stability of authors, enhances the prestige of national literature, and ensures its accessibility to the public. Overall, publishing policy is coordinated at the level of the Department of Canadian Heritage, which integrates support for publishing into the broader cultural context of national identity (Department of Canadian Heritage, n.d.).

Compared to Canada, the Ukrainian model remains at the stage of institutional development. The Canadian approach represents an example of institutionally stable government intervention, where the publishing industry is treated as a key tool of cultural policy and national identity. Through programs such as the Canada Book Fund and Public Lending Right, support is extended to both content producers (publishers) and creators (authors), as well as to industry associations, fostering the balanced development of the entire publishing ecosystem. Additionally, coordination by the Department of Canadian Heritage ensures long-term political and financial sustainability.

Poland represents a transitional model of publishing regulation that combines market-based mechanisms with active government support through specialized institutions. A key player in the sector is the Instytut Książki, a national cultural center established by the Ministry of Culture. The Instytut Książki promotes reading, supports authors, translators, publishers, libraries, and book distributors, and is also responsible for the international promotion of Polish literature. Notably, it manages the ©POLAND Translation Programme, which provides funding for translations of Polish authors

into various languages (Polish Book Institute, n.d.-a; UNESCO, n.d.-b).

In addition, the Polish publishing community has been discussing the introduction of fixed book pricing similar to France's "Lang Law" as a means of protecting local booksellers, supporting cultural diversity, and adapting to declining sales. In 2013, the Polish Chamber of Books developed a draft law proposing that fixed prices be maintained for 18 months after publication, allowing for limited discounts by booksellers (Adamowski, 2013).

Poland's regulatory model in publishing serves as an example of institutionally framed cultural policy that merges public support with market mechanisms. The Instytut Książki functions as a stable coordinator of national programs related to reading promotion, translation, and international outreach. Meanwhile, discussions on the implementation of fixed book prices are ongoing, but no legislative decision has yet been adopted. Against this backdrop, Ukraine demonstrates similar ambitions, though with a lower level of implementation.

The Australian model of publishing regulation is characterized by a hybrid approach that combines culturally oriented state intervention with the market autonomy of industry participants. Creative Australia acts as the key institutional player, providing funding for literary initiatives, including grants for text creation, publication, market development, and audience support (Creative Australia, n.d.).

In 2025, within the framework of the Revive cultural policy, a new coordinating body Writing Australia was established with funding of over 26 million USD for a three-year period. Its mandate includes supporting authors and publishers, building literary institutions, launching national programs, and appointing

a National Poet Laureate to promote poetry and literature at both national and international levels (Cain, 2025; Australian Government, 2025).

This approach enables Australia to maintain a healthy book ecosystem: market freedom is preserved, while expert governance, systematic support, and strategic planning in the cultural sector are ensured. By comparison, the Ukrainian model is currently less structured. Although the Ukrainian Book Institute performs regulatory and support functions, it is limited by the lack of stable funding, the absence of a legislatively defined strategy, and insufficient institutional autonomy. Ukraine also lacks a dedicated organization comparable to Writing Australia – one with a specific budget and strategic responsibility for the development of the literary sector.

CONCLUSIONS

1. As a result of the conducted research, the approaches to regulating the publishing sector within the context of its inclusion in the creative industries were systematized, and the key cultural policy models of France, Germany, the United Kingdom, Canada, Poland, and Australia were analyzed. It was found that effective models of publishing sector functioning are based on a clearly defined state strategy, stable funding, an active role of dedicated institutions, as well as mechanisms such as fixed book pricing and preferential taxation.
2. It was revealed that in countries with well-developed cultural policies (France, Germany, Canada), the state plays a central role in supporting publishing, acting as a guarantor of cultural diversity, fair competition, and accessibility of books.

In contrast, the United Kingdom and Australia demonstrate models with a higher degree of self-regulation and institutional autonomy of the sector, which is compensated by strong professional associations and cultural agencies. Poland represents a transitional approach that combines active state involvement with elements of market flexibility.

3. The Ukrainian model is currently in a formative stage. While it includes institutional efforts for support through the Ukrainian Book Institute, it is characterized by fragmented implementation, a lack of long-term strategies, absence of fixed book pricing mechanisms, stable funding, and consistent tax policy. Professional associations, including the Ukrainian Publishers and Booksellers Association, do not have formal regulatory status and have limited influence on policymaking.
4. Successful international examples show that an effective regulatory model requires not only a stable legal framework but also well-established cross-sectoral cooperation between the state, professional community, educational institutions, cultural organizations, and international donors. Such cooperation enables the balanced development of the book ecosystem.
5. Therefore, the adaptation of selected elements from leading global models to the Ukrainian context, including the introduction of a stable state support program, implementation of fixed book pricing, tax incentives, and the expansion of powers of dedicated institutions, represents a promising direction for improving national cultural policy in the field of publishing and enhancing its overall effectiveness.

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