

COMUNIZA



Tendencias en comercialización y distribución de contenidos digitales

javier velilla

¡Hola!

@javiervelilla

@comuniza

IV Jornadas-Taller de formación sobre libro electrónico

El nuevo ecosistema del libro electrónico universitario

01

PRECALENTANDO:
BUENOS DÍAS

Estamos viviendo la transición de un mundo de átomos a un mundo de bits

La mejor manera de apreciar los méritos y las consecuencias de ser digital es reflexionar sobre la diferencia que existe entre bits y átomos.

Nicholas Negroponte en su libro Ser digital (1995)

Internet no es Digital

Internet y Digital no son la misma cosa

Digital obliga a una visión más amplia

No se trata sólo de tecnología: es una cuestión cultural

Digital significa asumir que los negocios se transforman

Lo digital transforma los negocios, departamento a departamento, sector a sector

Digital no es un cambio incremental: es disruptivo

Digital no es buscar oportunidades para reducir costes o mejorar ventas

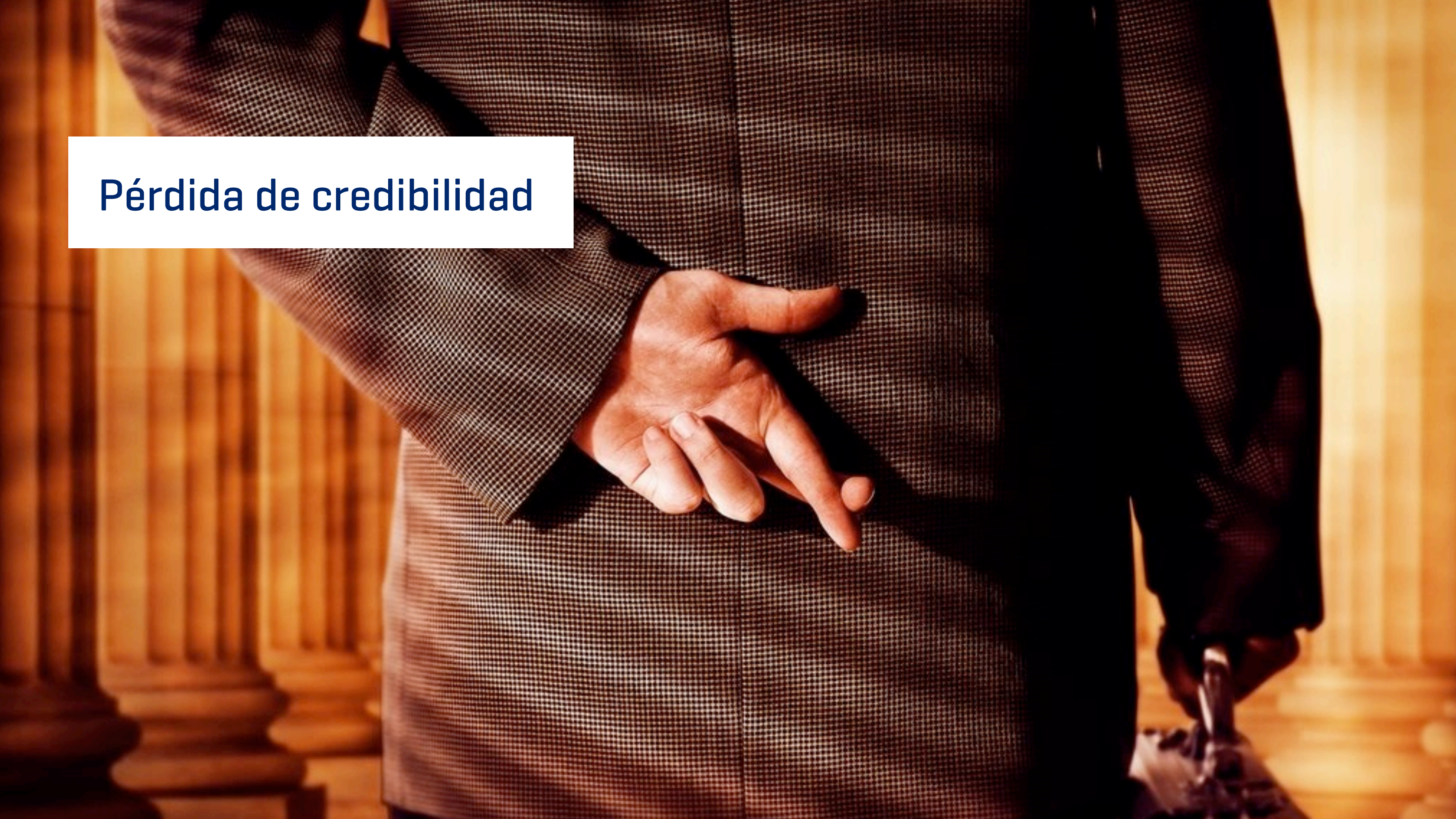
Digital es rediseño de procesos

Digital significa otra manera de hacer las cosas que depende más de las actitudes que de la tecnología

Economía de la atención

The background features a complex, abstract pattern of overlapping, wavy lines in shades of blue, purple, and pink. A prominent grid-like structure is visible, particularly in the lower right quadrant, where it appears to be a dense network of thin, intersecting lines. The overall effect is a sense of depth and movement, with the colors blending and shifting as the eye moves across the frame.

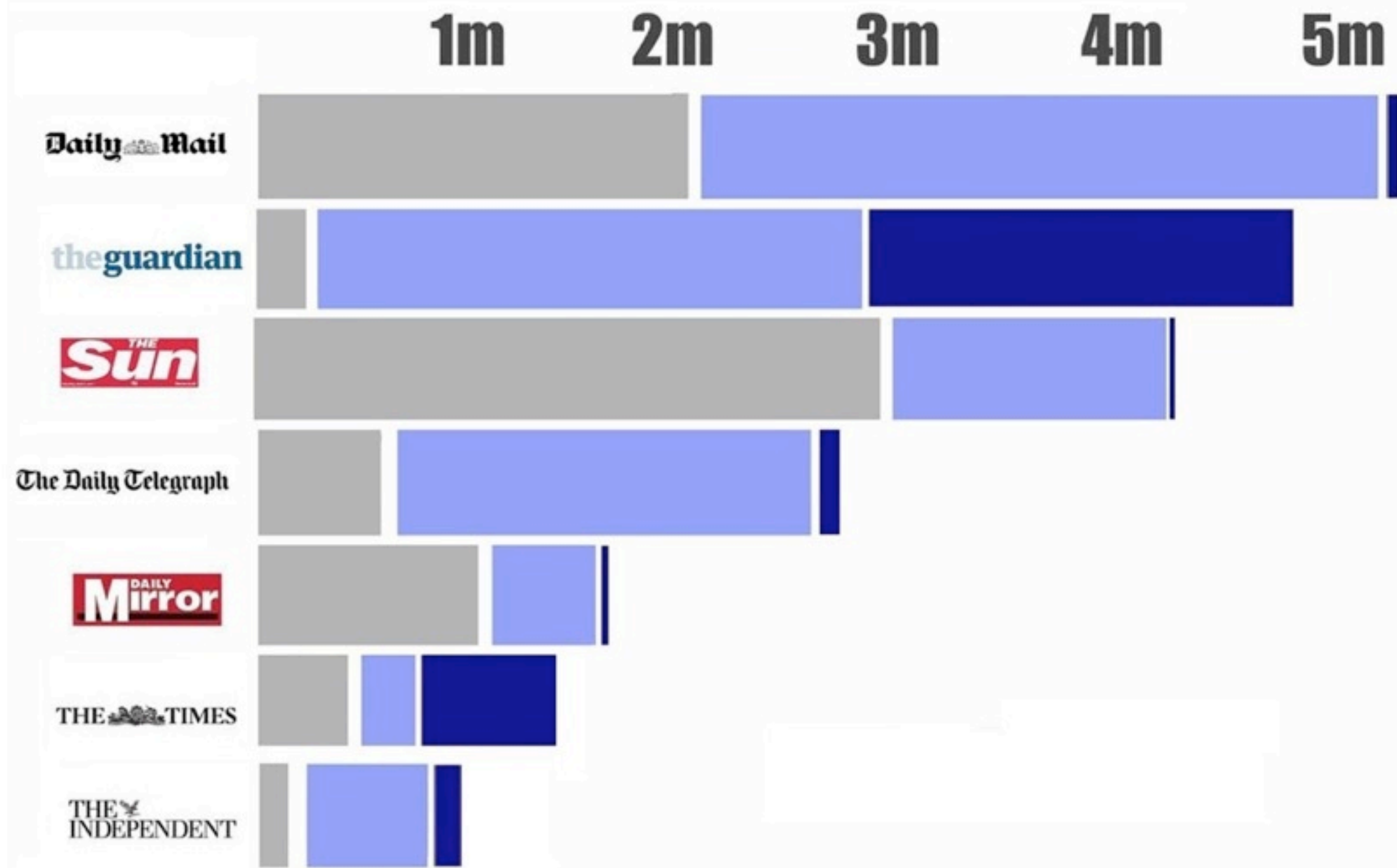
Pérdida de credibilidad





Nuevos contextos de mercado, sociedad y tecnología

AUDIENCE: PRINT+WEB+SOCIAL



Based on ABC figures

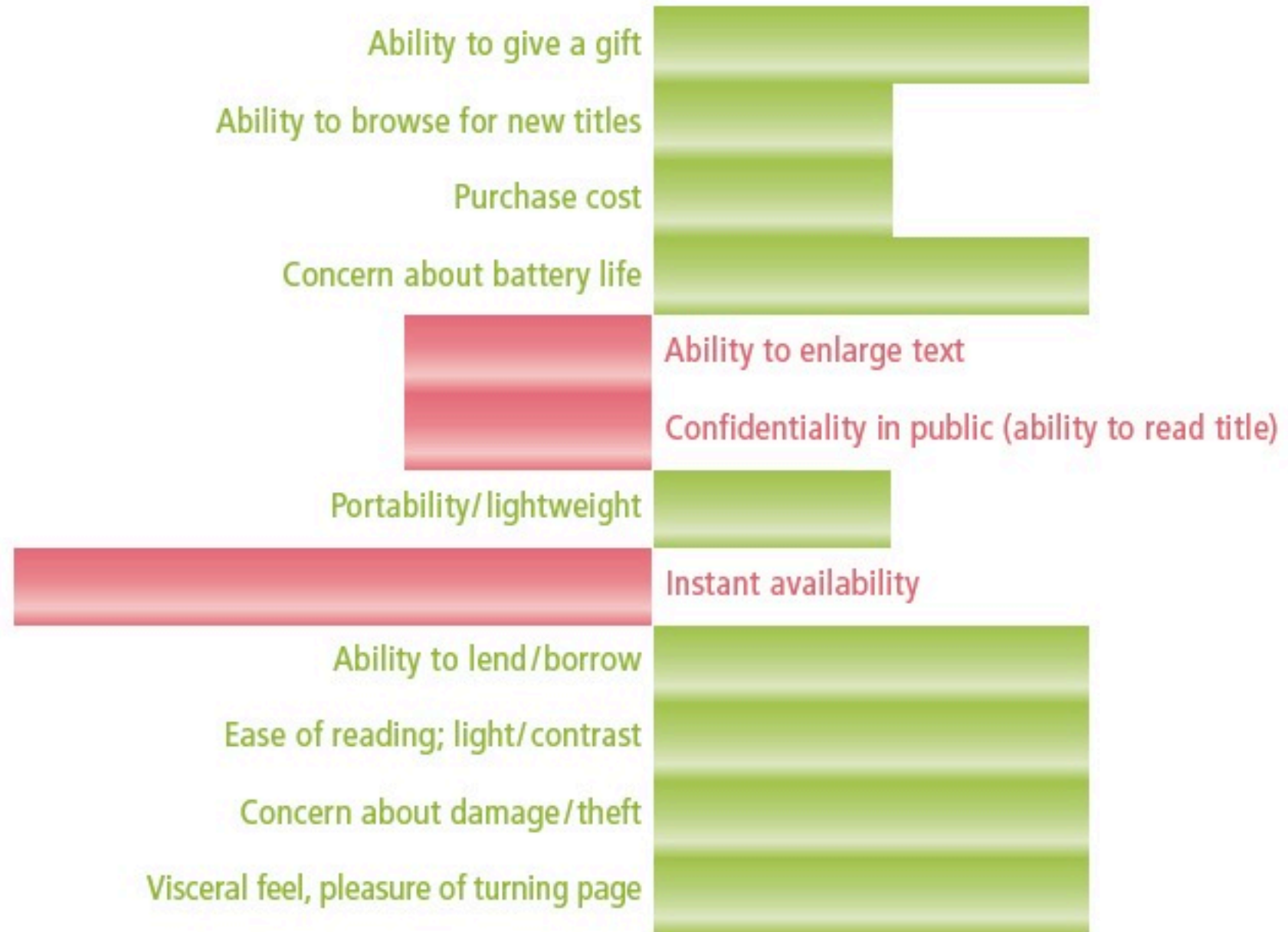
Star, Express & FT are not included due to lack of available data / Times figures based on paywall news reports

Social # includes Facebook fans & followers of all named publication Twitter feeds



Disadvantages
Advantages

DISADVANTAGES/ADVANTAGES OF PRINT



DISADVANTAGES/ADVANTAGES OF E-BOOKS



“Nunca hago predicciones, y nunca las haré”



02

¿POR QUÉ UNA
SESIÓN DE ESTE ESTILO?



Progress

Saving...



Stop

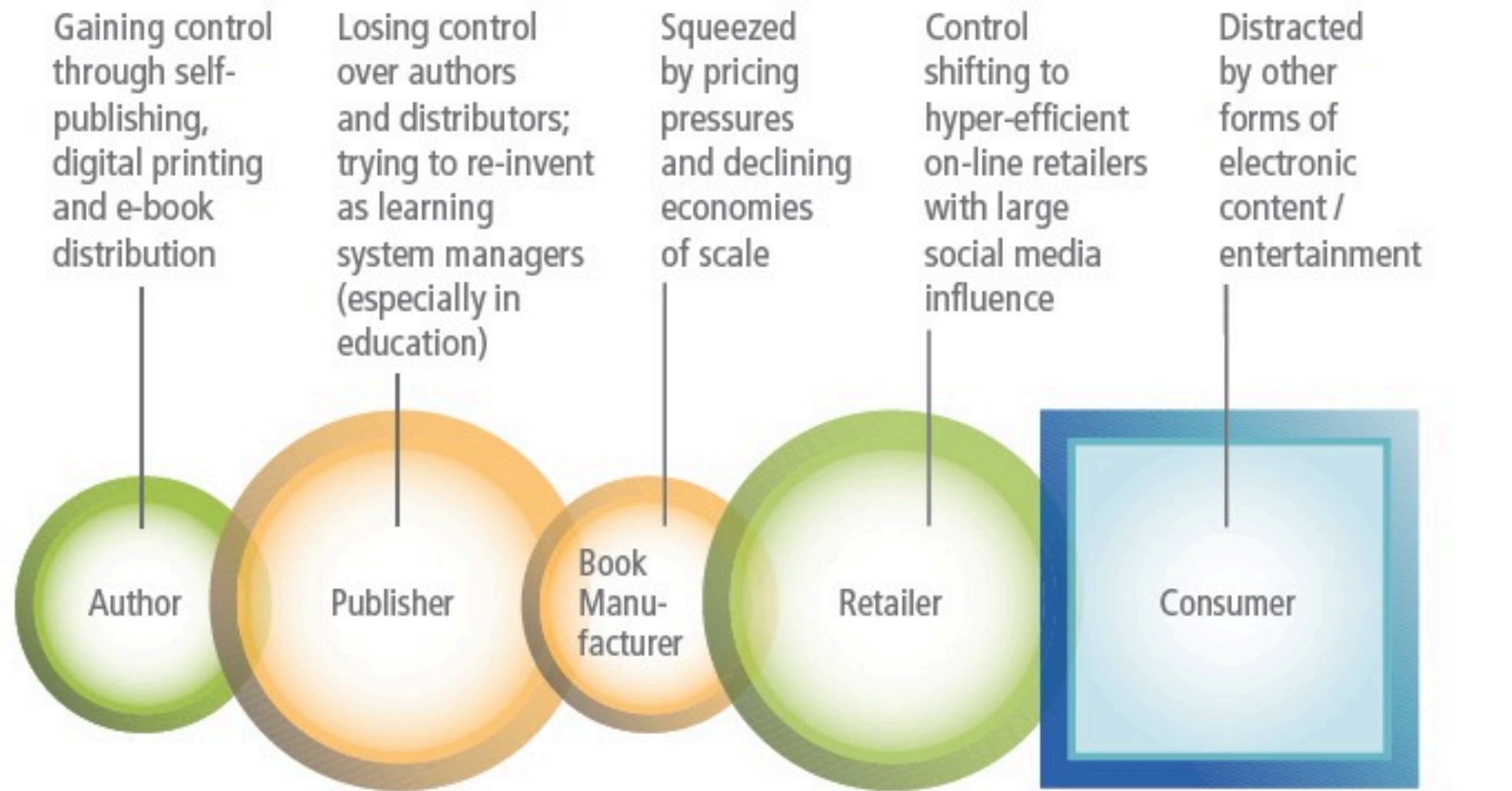


Las fronteras caen

U.S.
GOVERNMENT
PROPERTY
NO
TRESPASSING



THE BOOK PUBLISHING ECOSYSTEM



1700s

Publishers dictate types of books sold

1980s

Big box retailers dictate types of books they want to sell

1995

2000

On-line retailers dictate types of books they want to sell

2005

Digital printing and self-publishing shifts control of publishing power

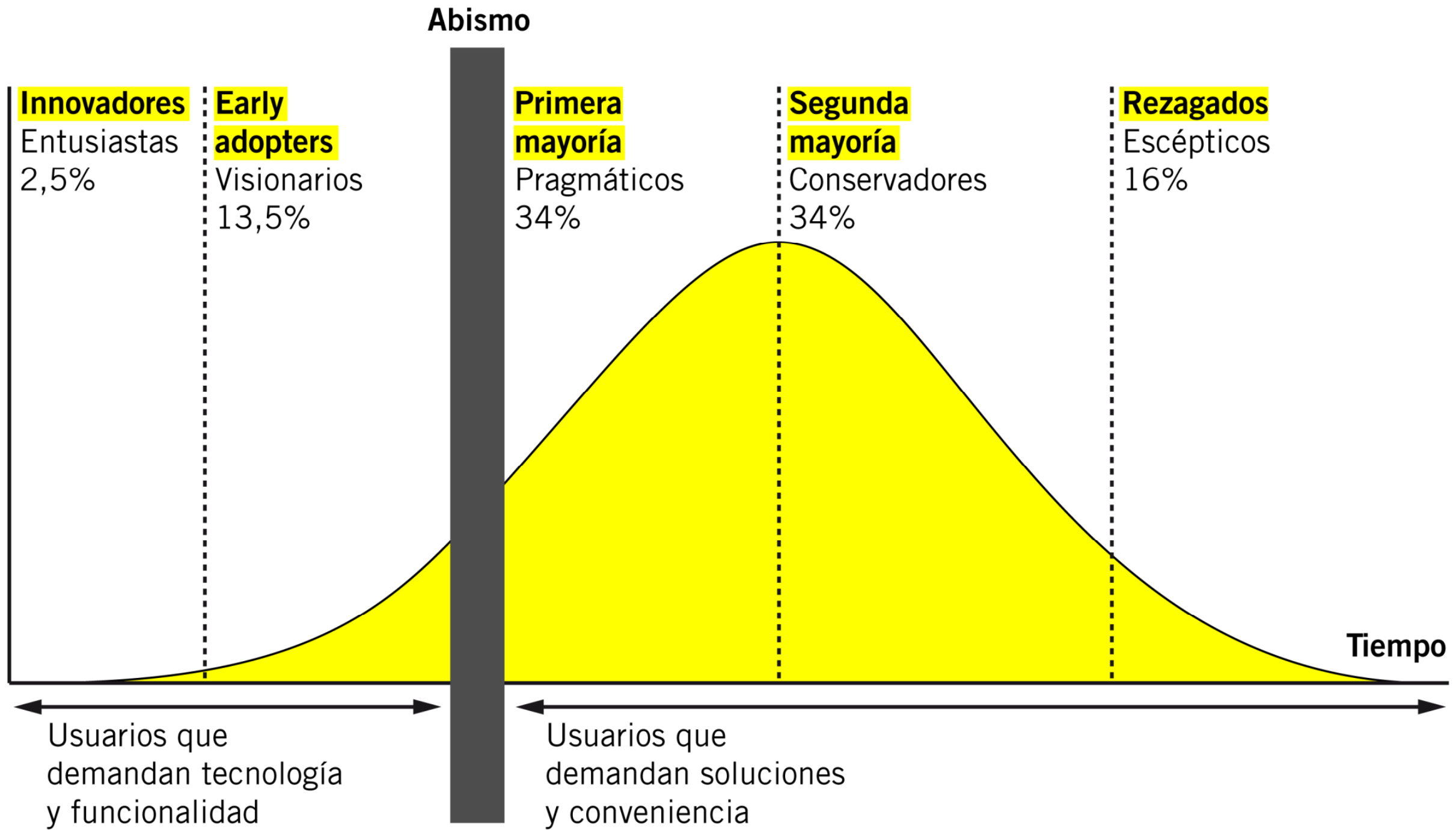
2010

E-readers shift control of big box storefront retail channel

2015

Personas





Moore 1999; Jasinski 2006

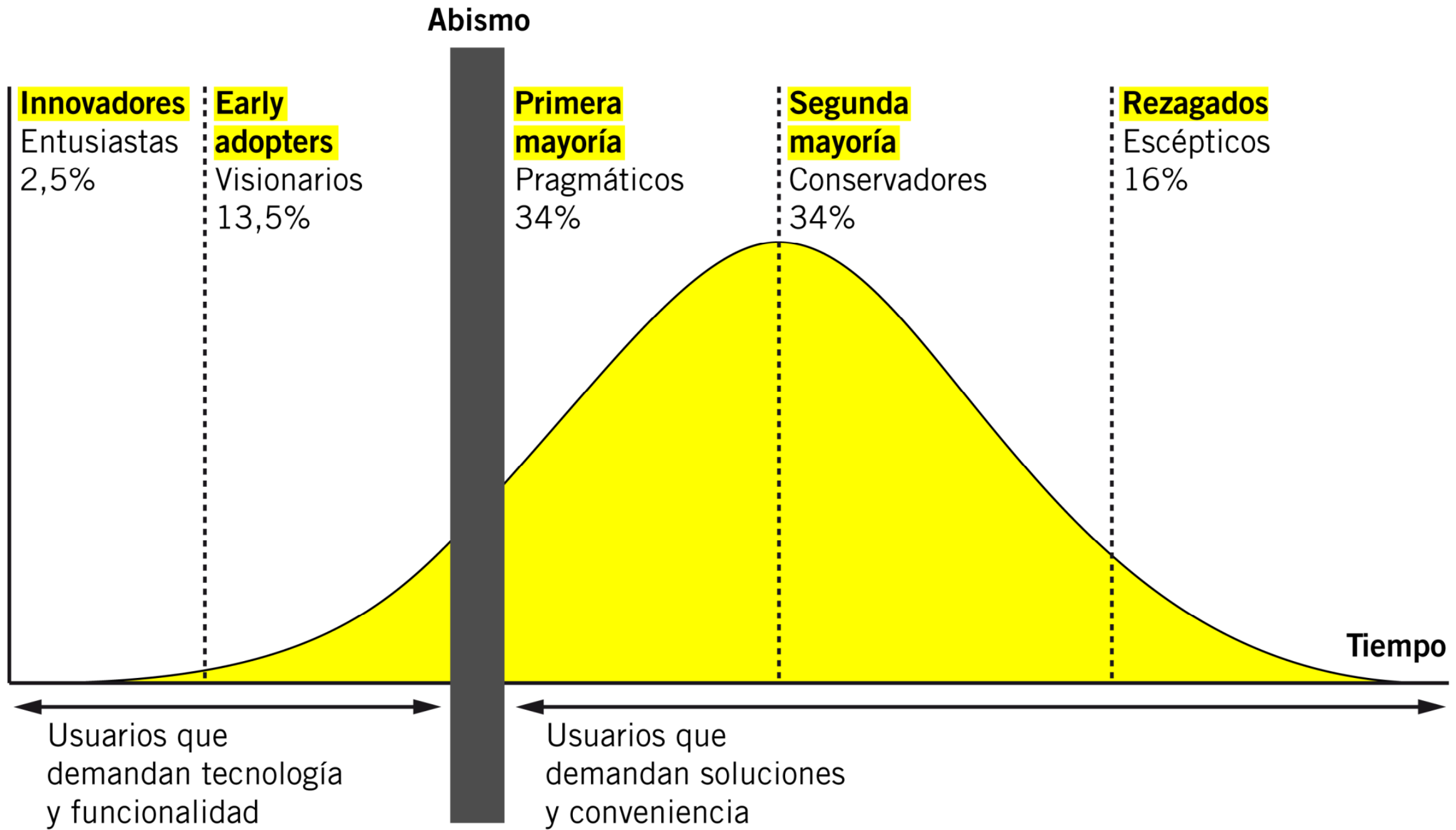


Os presento el 'Índice de Frikabilidad'

Es un término de RocaSalvatella: sucede cuando uno de los dos interlocutores aún no está preparado para cierto tipo de propuestas, pero también aparece cuando uno de los dos interlocutores va demasiado acelerado, demasiado deprisa.

Os presento el 'Índice de Frikabilidad'

Lo importante es llegar en el momento adecuado. Si lo hace demasiado pronto, o demasiado tarde, normalmente dejará de ser una buena idea. Debemos ajustar la propuesta al Índice de Digitalización del interlocutor. La velocidad de comunicación entre dos nodos es la del más lento.



Moore 1999; Jasinski 2006

A group of four people are gathered around a computer screen, looking intently at the display. In the foreground, a man in a dark grey polo shirt is pointing at the screen. To his right, a woman with long brown hair is looking at the screen with a slight smile. In the background, another man in a red polo shirt is also looking at the screen. A woman with dark curly hair and glasses is visible in the lower-left background, also looking towards the screen. The scene is brightly lit, suggesting an office or classroom environment.

¿Quién es la persona / lectora?

El “universitario tipo” es algo escaso (muy escaso)

Las personas entre 35 y 39 años son el doble que las personas entre 15 y 19 años. Sólo a partir de los 74 años encontramos cifras poblacionales absolutas similares a los bloques de edad más cercanos a la universidad.

Población residente en España por grupos de edad

Grupos de edad	1 de enero de 2013	1 de enero de 2023	Crecimiento absoluto	Crecimiento relativo (%)
TOTAL	46.704.314	44.082.671	-2.621.643	-5,61
0 a 4 años	2.420.210	1.793.860	-626.350	-25,88
5 a 9 años	2.439.842	2.075.471	-364.371	-14,93
10 a 14 años	2.226.367	2.319.023	92.656	4,16
15 a 19 años	2.165.262	2.359.206	193.943	8,96
20 a 24 años	2.441.495	2.182.609	-258.886	-10,60
25 a 29 años	2.896.322	2.083.180	-813.142	-28,07
30 a 34 años	3.678.896	2.223.411	-1.455.485	-39,56
35 a 39 años	4.072.841	2.560.063	-1.512.778	-37,14
40 a 44 años	3.851.385	3.242.148	-609.238	-15,82
45 a 49 años	3.666.909	3.645.242	-21.667	-0,59
50 a 54 años	3.284.743	3.506.756	222.013	6,76
55 a 59 años	2.795.078	3.358.690	563.612	20,16
60 a 64 años	2.502.569	3.014.860	512.292	20,47
65 a 69 años	2.269.534	2.560.596	291.062	12,82
70 a 74 años	1.714.063	2.239.304	525.240	30,64
75 a 79 años	1.726.300	1.919.420	193.119	11,19
80 a 84 años	1.369.131	1.296.798	-72.333	-5,28
85 a 89 años	791.521	1.018.345	226.824	28,66
90 a 94 años	308.604	514.958	206.354	66,87
95 a 99 años	71.207	145.302	74.095	104,05
100 y más años	12.033	23.428	11.395	94,69

El “universitario tipo” es algo escaso (muy escaso)

Aspiran a vivir la etapa más llena de sus vidas antes de entrar al mundo adulto. Son carpe diem: total importancia del presente y hedonistas.

Hiperconectados (la tecnología forma parte de su estilo de vida), por lo que prefieren el acceso a la propiedad. Digital significa servicio.



Reto

Debemos dejar claro y hacer llegar de una manera sencilla qué es lo que ofrecemos, qué le solucionamos al cliente con nuestra propuesta, cómo vamos a lograr esas soluciones y cuáles son los beneficios de lo que ofrecemos.

**Que los clientes perciban e identifiquen
claramente cuál es nuestra propuesta de valor**
**Lo que aportamos: los beneficios
de escogernos a nosotros y no a la competencia**

[especialmente...
si el mercado es más pequeño y fragmentado]

03

VENDER
OBLIGA A MEJORAR
LA PROPUESTA DE VALOR

“El marketing no es una
batalla de productos, es una
batalla de percepciones”

Al Ries y Jack Trout

[Olvidad las 4p]

Robert Lauterborn | 1990

Este profesor de Publicidad de la Universidad de Carolina del Norte planteó el concepto de las 4C.

Eminencias como Philip Kotler lo han respaldado

4 transformaciones

Producto en "solución del cliente"

Precio en "coste al cliente"

Plaza en "conveniencia"

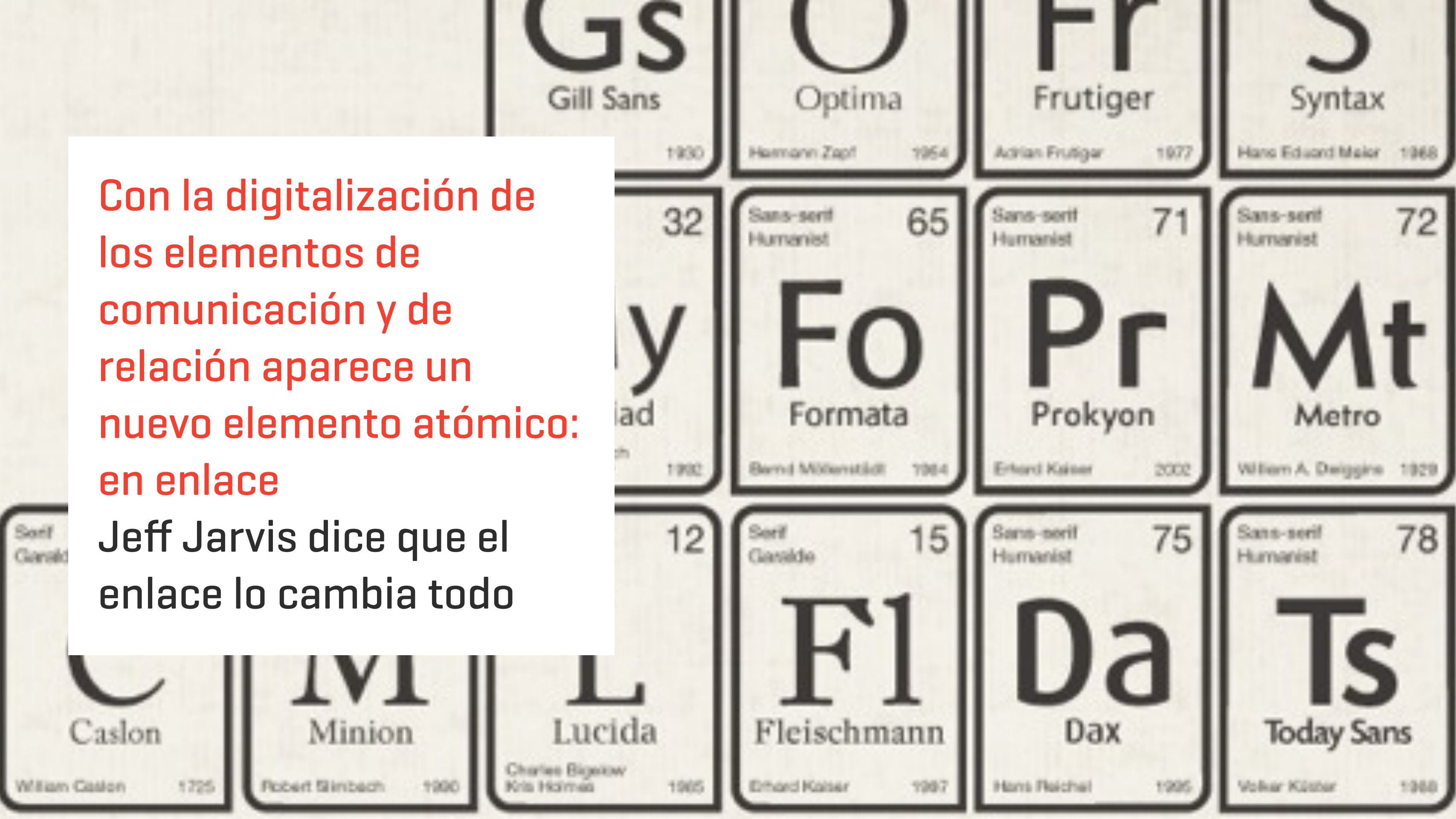
Promoción en "comunicación"

¿En qué negocio estás?



Con la digitalización de los elementos de comunicación y de relación aparece un nuevo elemento atómico: [en enlace](#)

Jeff Jarvis dice que el enlace lo cambia todo

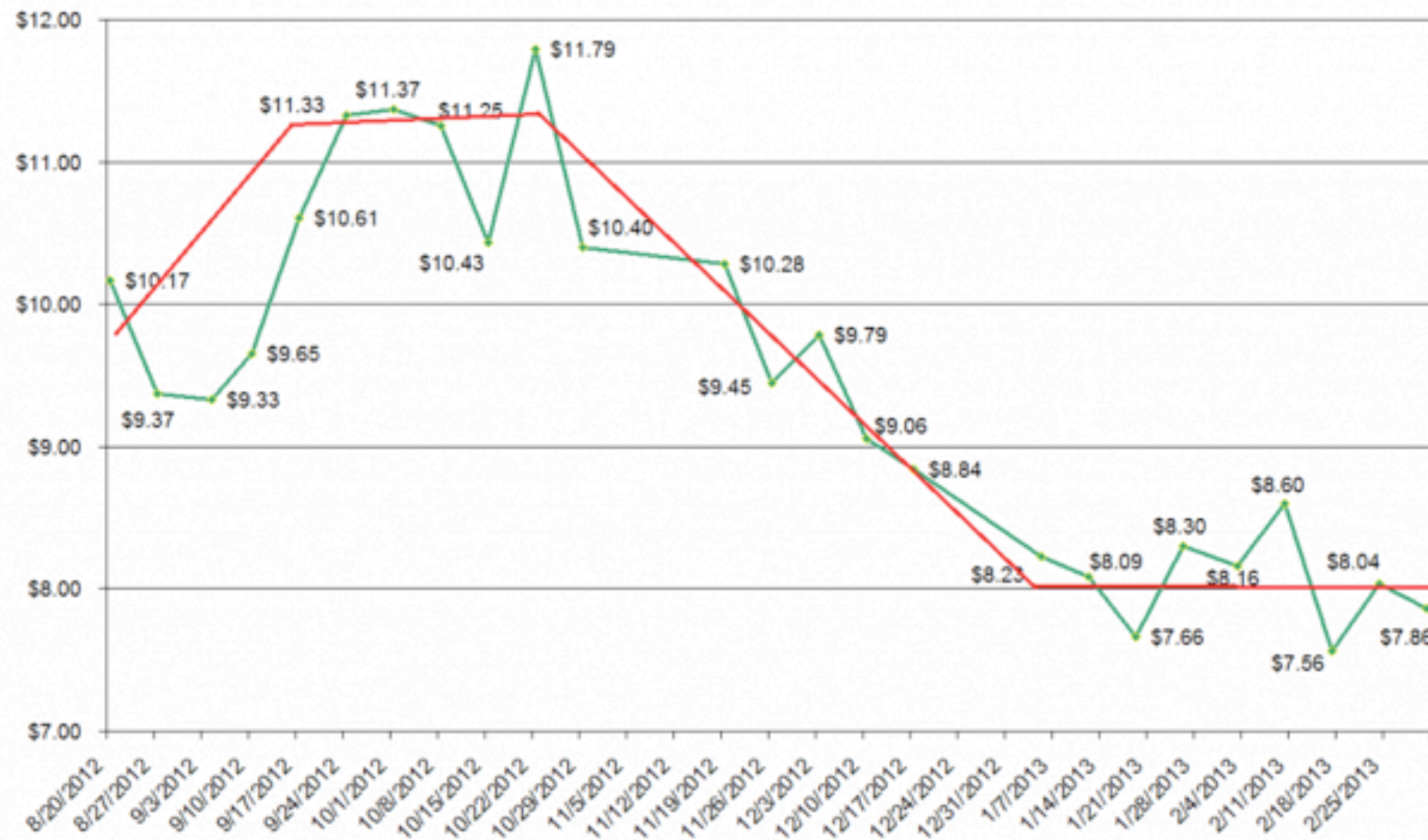


7 ELEMENTOS COMBINABLES

Precio

Ofrecer el mismo valor por un precio menor para alcanzar clientes sensibles al precio.

Average Price of an Ebook Best-Seller | Aug 2012 - March 2013



KAYAK
HOTELS
FLIGHTS
CARS
DEALS
VACATIONS

Brussels (BRU)
New York (NYC)
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Price alert [Fare charts](#)

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Price Trend

Advice: **Buy** Confidence: **56%**
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Details
Fares

Sourcebooks CEO Dominique Raccah: 'Data Works Better Than Your Gut'

Categories: DBW Insights, Interview, People | Tags: agile publishing, dominique raccah, sourcebooks

April 23, 2012 | Jeremy Greenfield | 0



By Jeremy Greenfield, Editorial Director, Digital Book World, @JDGsaid

Dominique Raccah is a data-driven publisher.

As CEO of Sourcebooks, a Naperville, IL-based publishing company with nearly 100 employees, Raccah oversees a team that makes decisions about everything from what books to acquire to cover art to marketing messages. An increasing number of those decisions are being made using data, much of it gathered by Sourcebooks from its readers.

At the Digital Book World Conference in January, Raccah **announced on stage that Sourcebooks would be engaging in agile publishing** for its new book, *Entering the Shift Age*, by futurist David Houle. This method of publishing – modeled on agile software development where software is built incrementally using collaboration and self-organizing teams – seeks real-time reader feedback before the book is actually published; i.e., data.

Raccah's **experimental** and data-driven approach to publishing may be paying off. Sourcebooks revenue was up 19% in 2011 on the back of 795% growth in e-book revenue, which now comprises 28% of all Sourcebook revenue.

After receiving her bachelor's of science degree in psychology in 1978 from University of Illinois Chicago, Raccah went on to achieve her master's degree in psychology from the University of Illinois at Champaign Urbana. In 1980, when she graduated, she began her career at Leo Burnett, a global advertising agency, where she worked on quantitative research. As associate research director, she helped clients like Kellogg's and McDonald's use data to make business decisions. In 1987, after seven years at Burnett, Raccah launched Sourcebooks and has focused on building it ever since.

We spoke with Raccah about using data in book publishing, her company's approach to e-book pricing and why it's important to sell books directly to readers.



Pagaremos por el acceso, no por la propiedad

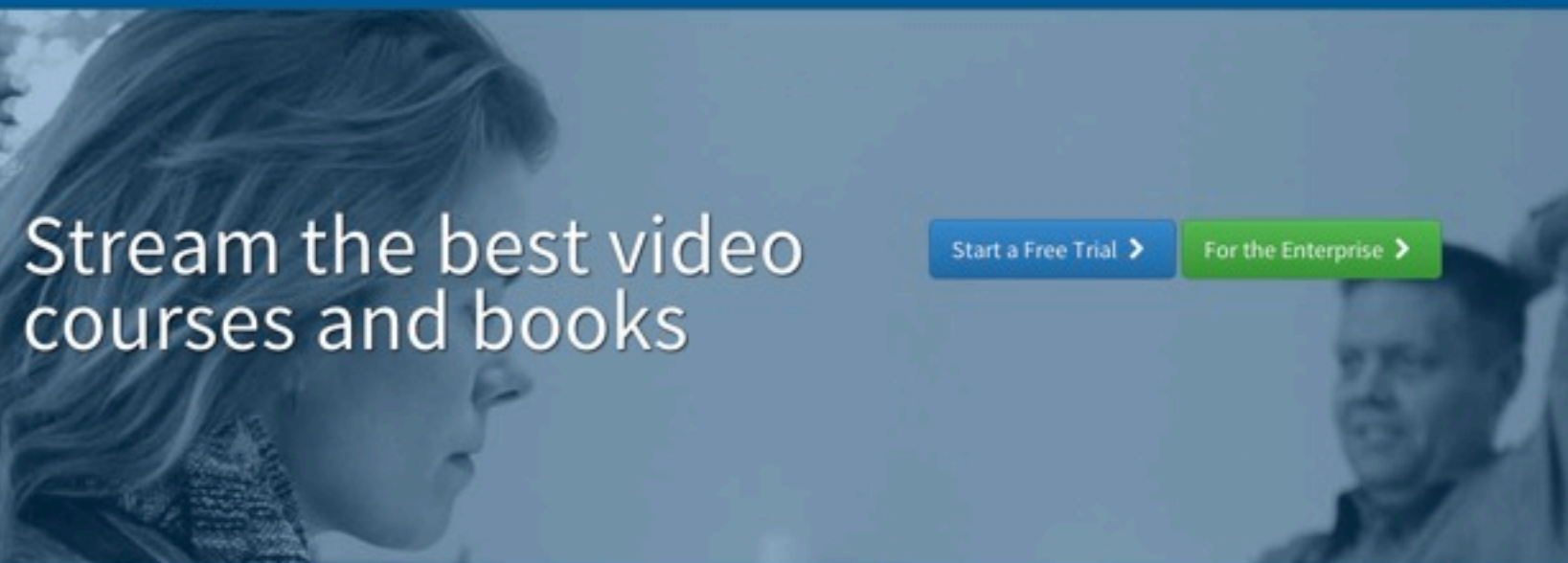
Pagaremos por lo que leemos, igual que otros suministros

Pagaremos por los servicios vinculados

The Spotify logo is centered in the upper half of the image. It features the word "Spotify" in a white, rounded, sans-serif font with a green outline. Above the letter "o" are three curved lines representing sound waves. The entire logo is set against a soft, glowing green circular background.

¿Producto?

¿Servicio?



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PRAISE FOR OYSTER

"The Netflix for books is here, it's mobile and it makes Amazon look old."



Novedad

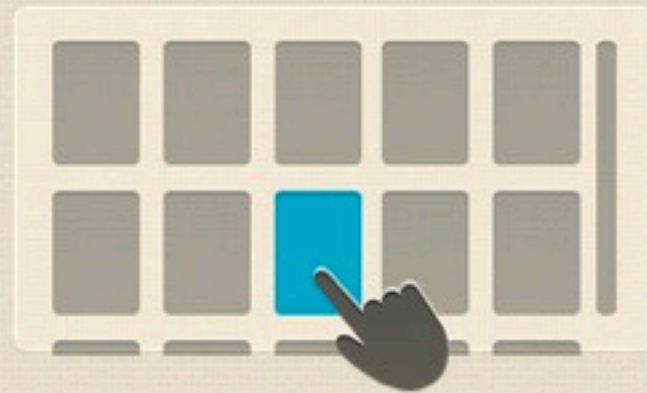
Nuevos mercados al satisfacer necesidades que los clientes no tenían identificadas.

1 Discover new books



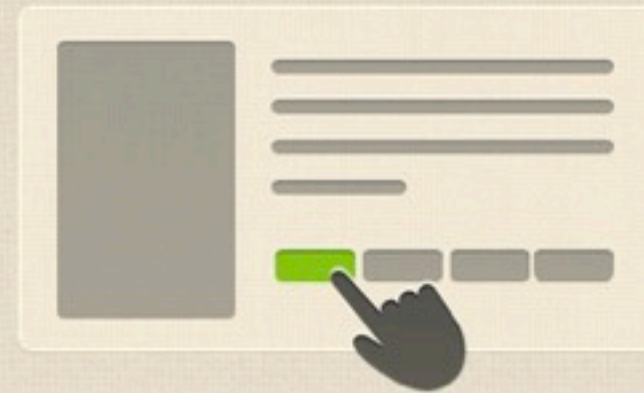
Discover new books and uncover gems by scrolling through our covers.

2 Explore them further



Click a cover to flip it over for more details + free ebook sample.

3 Sample 10% for free



Download sample of first 10% and share with friends, too!

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[Authors >](#)

Tools for Agents and Publishers

Find out about our great discoverability tools from hosting book samples in the cloud to advance reader copy distribution, ebook analytics and much more

[Publishers >](#)

Q: What is AcademicPub?

A: AcademicPub, a product of SharedBook Inc., is a service for higher education that allows faculty and administrators to create custom course materials from a variety of sources and present the assembled content in print or digital formats.

Q: How are custom books created?

A: An educator logs on to AcademicPub and selects content that they would like to use, either from our library, which includes millions of titles from hundreds of publishers, or from their own collection, with AcademicPub helping to provide the necessary clearance. AcademicPub creates the custom book in real-time, allowing faculty to view their assembled course materials (and the pricing to their students) immediately.

Q: Does AcademicPub have the content that I'm looking for?

A: Chances are we do, our library contains millions of pieces of copyright cleared materials that are discoverable in numerous ways from an ever-expanding group of publishing partners. To see the latest list of content providers, [click here](#).



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Calidad

Orientado a entregar un nivel de calidad superior a de los competidores.

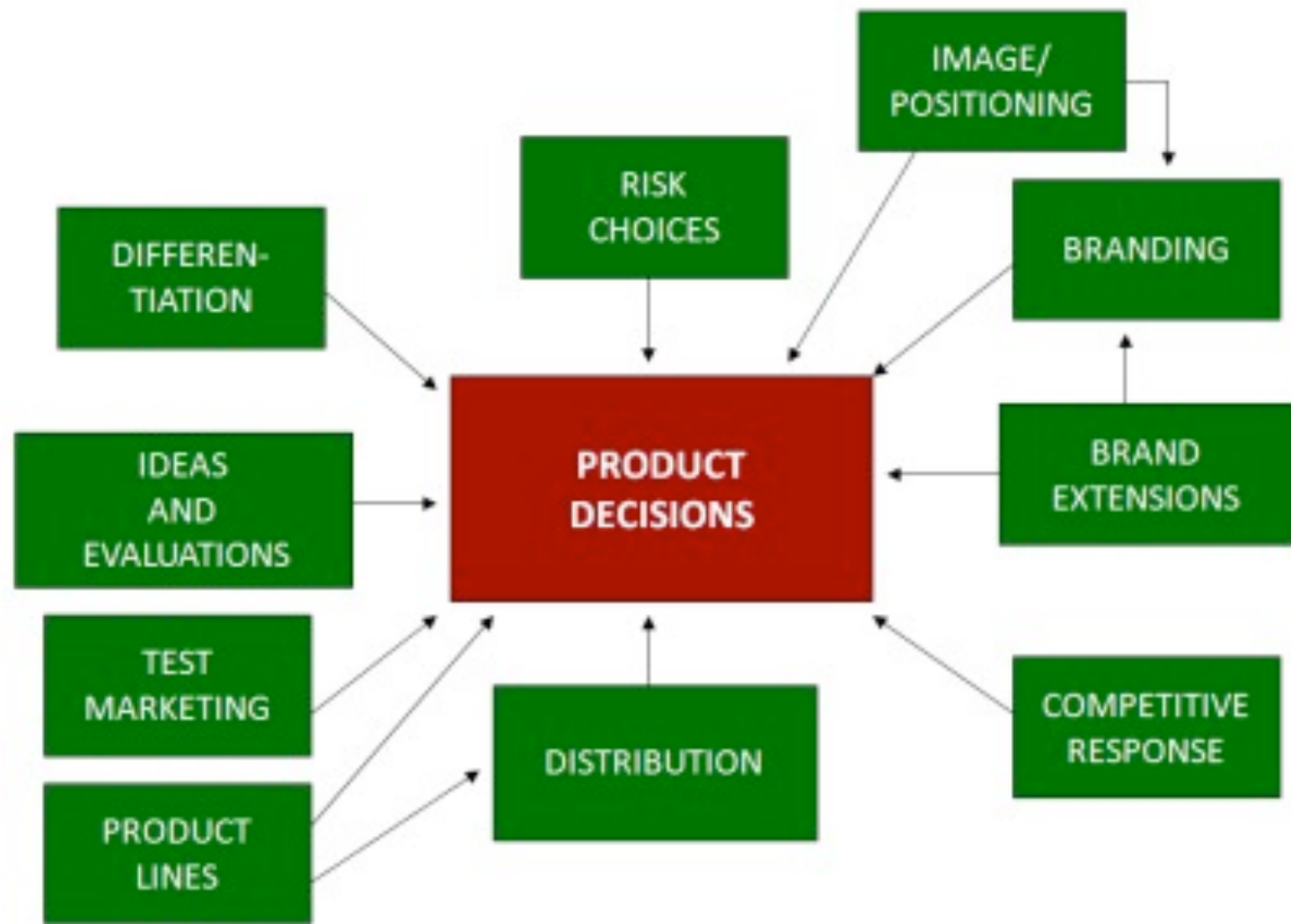
Garantizar desempeño superior a los productos de los competidores.



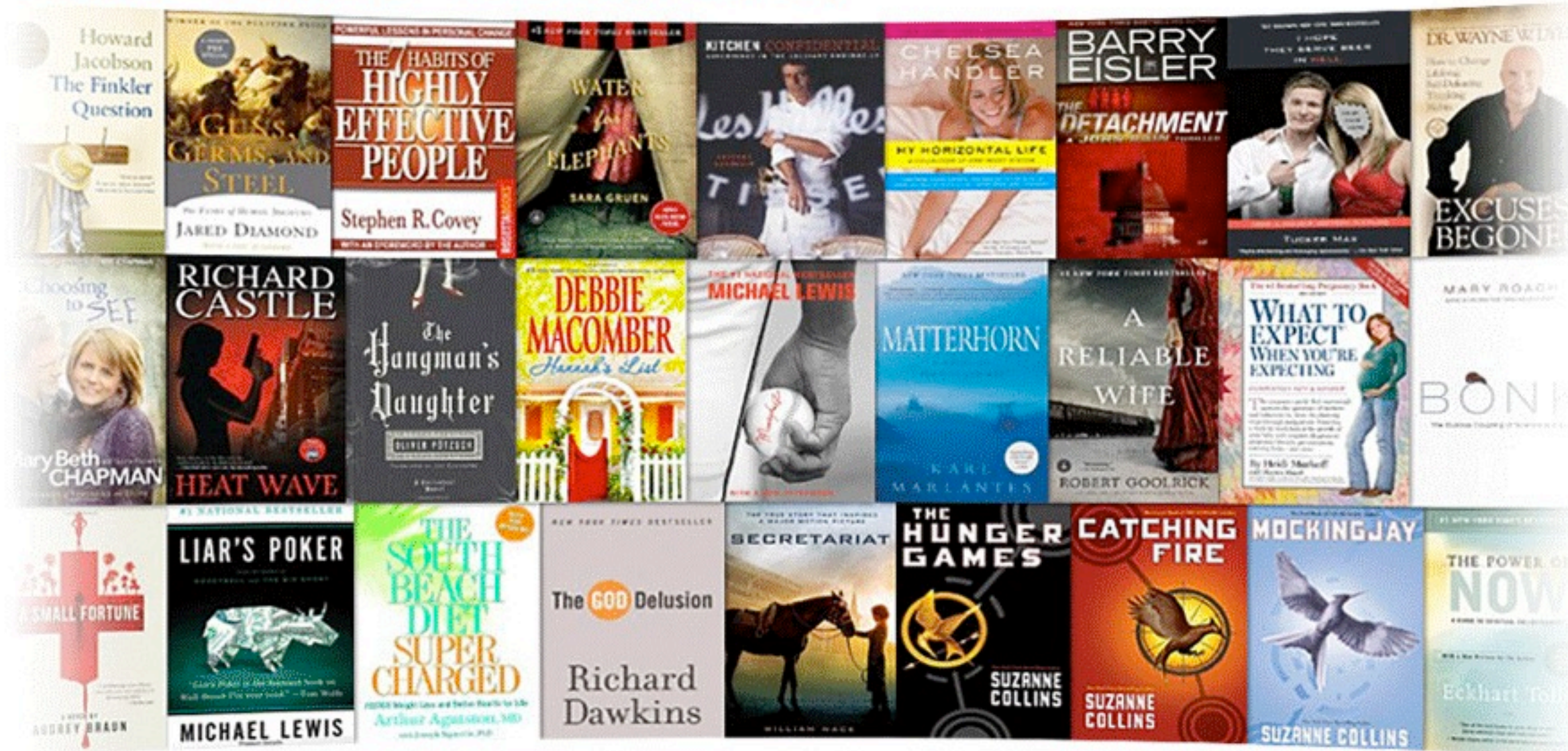
Conveniencia

Enfoque en “facilitar la vida” al cliente, optimizando su tiempo y esfuerzo.

Enfoque en minimizar el riesgo/coste que el cliente incurre al comprar el producto o servicio.



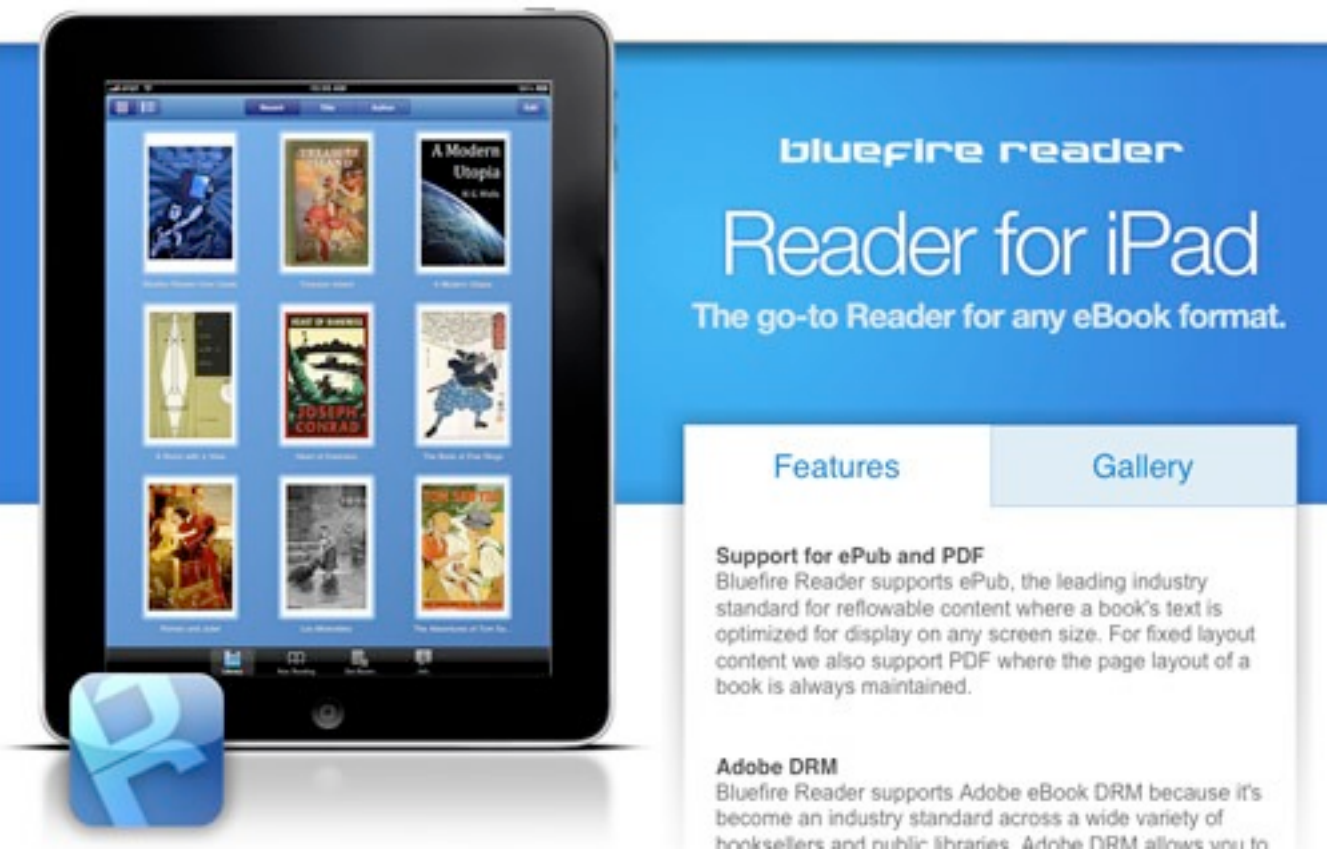
Kindle Owners' Lending Library



Introducing the Kindle Owners' Lending Library

With Prime, Kindle owners can now choose from thousands of books to borrow for free including over 100 current and former *New York Times* Bestsellers – as frequently as a book a month, with no due dates.

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iPad 5:57 94%

Star Wars® : Legacy of the Force: Exile

on leave, others, riding repulsorlift-based medical gurneys, being guided to hospitals.

From a much smaller platform fifty meters from the *Beetle Nebula's* starboard bow, Jedi Master Kyp Durron watched the event unfold. At this distance, he could barely see facial features of the new arrivals, but could distinguish enough to see faces light up with happiness as they recognized loved ones in the crowd below.

And through the Force he could feel the emotion of the day. It swelled from the *Beetle Nebula* and her surroundings. Pain radiated from shattered bones and seared stumps that had once been connected to organic limbs. Pain flowed from remembrances of how those injuries were sustained and of how friends had been lost forever to battle.

But more than that, there were sentiments of relief and happiness. People were returning home from battle, here to rest and recover. They were veterans of the extraordinary space battle that had shaken the galaxy's political system. Some of the veterans knew pride and honor, but all were glad it was over.

And for a few quiet moments, Kyp Durron's thoughts were washed over him like a cool breeze. The muted nature of the sounds of welcoming traffic not too far away, of transport arrivals, allowed him to stay comfortable, detached.

Then he felt new presences in the Force. He had been waiting. He glanced away from the sensor array, and saw the *Jade Shadow* on a nearby platform.

The craft approached the depot at a rapid pace, rapidly decelerated and dropped to a platform, mere meters from Kyp. He gripped the railing. Mara—had either playfully or maliciously spooked him into jumping, the better to spook him into jumping. He waved a hand at the shapes on the viewscreens, and waited.

9 of 9

Settings Save

Lorem ipsum dolor sit amet, consectetur adipiscing elit.

Text Size

Page Turn

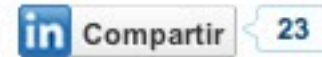
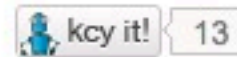
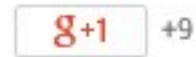
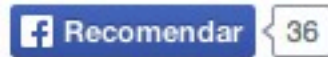
Page Numbers in Margin OFF

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General Formatting

Library Contents Bookmarks Search Settings

Amazon le enviará artículos antes de que los compre



Más noticias sobre: [amazon \(nueva york\)](#), [distribución](#)



26.01.2014 Sara Huertas 1

El rey de e-commerce trabaja ya en un sistema que le permitirá acelerar los plazos de entrega adelantándose a los pedidos de sus clientes.

Amazon patentó el mes pasado un método que, de llevarse a la práctica, se anticiparía a que los clientes llenaran su carrito virtual y pulsaran el botón de 'comprar'.

La compañía, presidida por Jeff Bezos, lo ha definido como un «envío anticipado» que consiste en preparar los paquetes con lo que se 'espera' que los clientes pidan y enviarlo a la zona donde residan los posibles compradores. Los envíos quedarían a la espera de que éstos realicen efectivamente el pedido para entregárselo en un tiempo récord.


Pero ¿cómo logra Amazon saber lo que cada cliente desea? El gigante del comercio online tiene en cuenta, en primer lugar, lo que los clientes añadieron a su carrito y al final no compraron. Según la compañía, es probable que esas compras infructuosas se materialicen más tarde por sí solas o con la ayuda de algún descuento.



Fotografía: EFE
El fundador y consejero delegado de Amazon, Jeff Bezos.

HarperCollins Partners With Accenture to Launch E-Commerce Platform

Categories: [Digital Book Wire](#) | Tags: [direct to consumer](#), [e-commerce](#), [HarperCollins](#)

October 30, 2013 | DBW |  4



HarperCollins is getting closer to its readers.

The company has formed a new partnership with consultancy Accenture to sell ebooks directly to readers around the world. The partnership debuts today with CSLewis.com and Narnia.com, two websites where readers can engage with content related to C.S. Lewis's Narnia fantasy series and other titles.

Readers can also download a HarperCollins ebook reader — and when they do, they get free Narnia content.

“The publishing industry is undergoing a technological transformation unparalleled in our 200 year history,” [Chantal Restivo-Alessi](#), HarperCollins chief digital officer, said in a statement, referring to the launch of its e-commerce platform.

Per the release (below), HarperCollins will be extending this strategy to other brands and properties, although at this point it's unclear as to when and with which properties.

“We'll watch and learn from this and roll out others down the road as we work via our publishers with other authors and brands,” Restivo-Alessi told Digital Book World.

The overall strategy is driven by a desire to provide authors with which HarperCollins works more and better services to help them reach large audiences.





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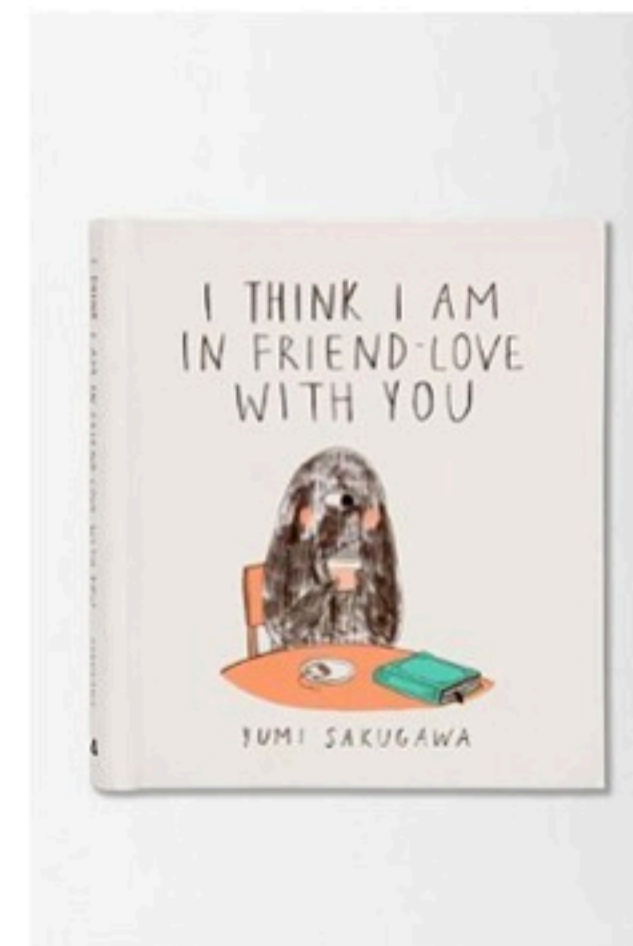
Brand ▾



Why You're So Awesome By Knock Knock
\$10.00



Instructions For Happiness And Success By
Susie Pearl
\$16.95



I Think I Am In Friend-Love With You By Yumi
Sakugawa
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A NETFLIX ORIGINAL SERIES

HOUSE  of CARDS

▶ SERIES PREMIERE

FOR MATURE AUDIENCES



House of Cards 2013 TV-MA 1 Season

**Bad, for a greater good.**

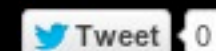
Ruthless and cunning, Congressman Francis Underwood (Oscar® winner Kevin Spacey) and his wife Claire (Robin Wright) stop at nothing to conquer everything. This wicked political drama penetrates the shadowy world of greed, sex, and corruption in modern D.C. Kate Mara ("American Horror Story") and Corey Stoll ("Midnight in Paris") costar in the first original series from David Fincher ("The Social Network") and Beau Willimon ("The Ides of March").

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Productos asociados a la pertenencia a un cierto grupo social, moda o tendencia.



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DISEÑO

País de pandereta

CONSEGUIDOS

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DE

1.200€

Proyecto para diseñar y crear un icono del "País de pandereta".

Una idea de: [Aa studio](#)

[22 preguntas](#)

[10 actualizaciones](#)



¡Gracias!

Esta campaña de crowdfunding terminó el 12 de Noviembre de 2013.

Descripción del proyecto

*"La España de charanga y pandereta,
cerrado y sacristía,
devota de Frascuelo y de María,
de espíritu burlón y alma inquieta,
ha de tener su mármol y su día,
su infalible mañana y su poeta."*

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22 MECENAS

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Sin envío (consultar por email)

Aportando 40€

Fantagraphics finds support for finance crisis from Kickstarter

Cult comics imprint raises \$100,000 in two days to rescue widely acclaimed list

Liz Bury
theguardian.com, Thursday 7 November 2013 13.13 GMT

Jump to comments (1)



Kickstarter files to rescue ... Still from the Daydreams and Nightmares 1898-1934 by Windsor McCay, published by Fantagraphics

Cult US publisher Fantagraphics, feeling its budget straining, seems to have found financial rescue in the form of crowd-funding website [Kickstarter](#).

The company has previously published graphic novels by acclaimed authors Jaime and Gilbert Hernandez, [Joe Sacco](#), and [Daniel Clowes](#), but the fiercely-independent Seattle-based publisher was facing the loss of a third of its season income and a serious cashflow crisis.

La editorial que estábamos esperando

Únete a nuestra comunidad de traducción

Conócenos

El hombre que estaba allí



Daniel Suberviola y Luis Felipe Torrente

Fue posible gracias al apoyo de...



y de 318 personas más.

Comprar

Exordio de Mario Vargas Llosa y prólogo de Soledad Gallego-Díaz

El libro-documental 'El hombre que estaba allí', nominado a los Premios Goya 2014.





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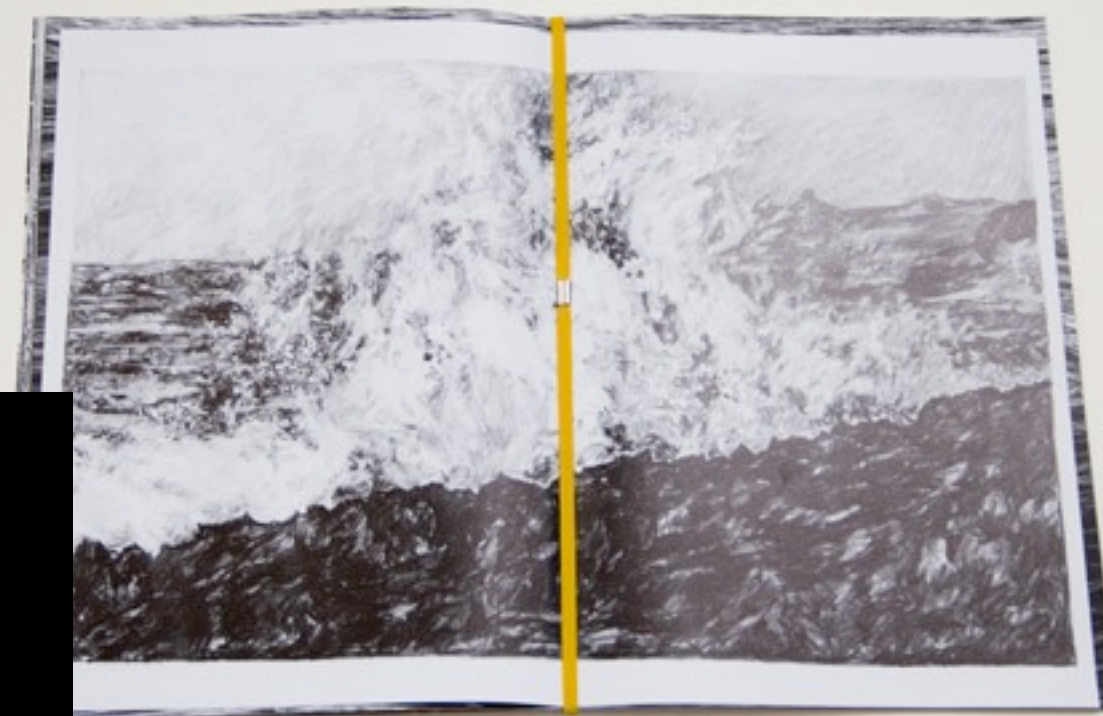


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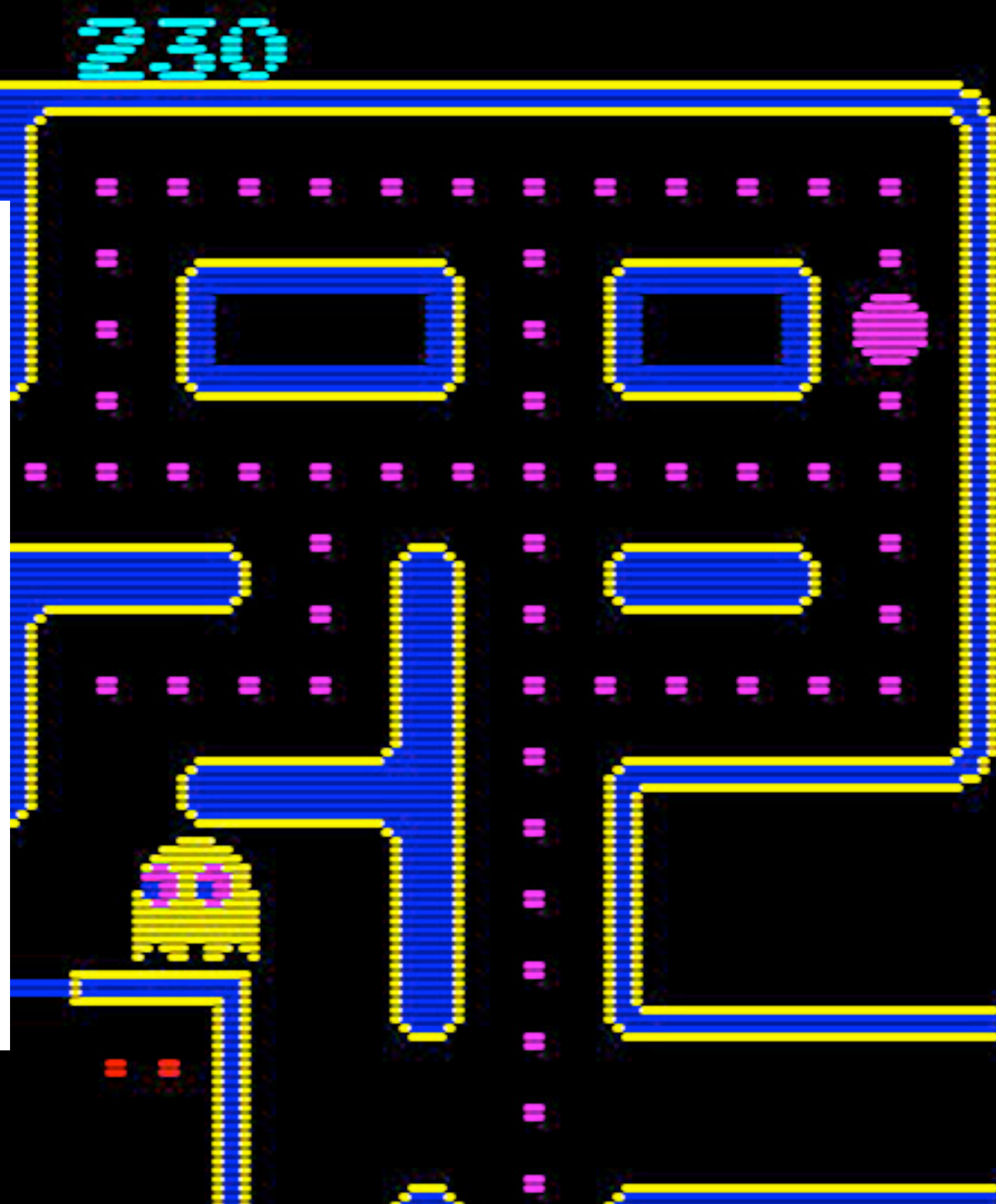
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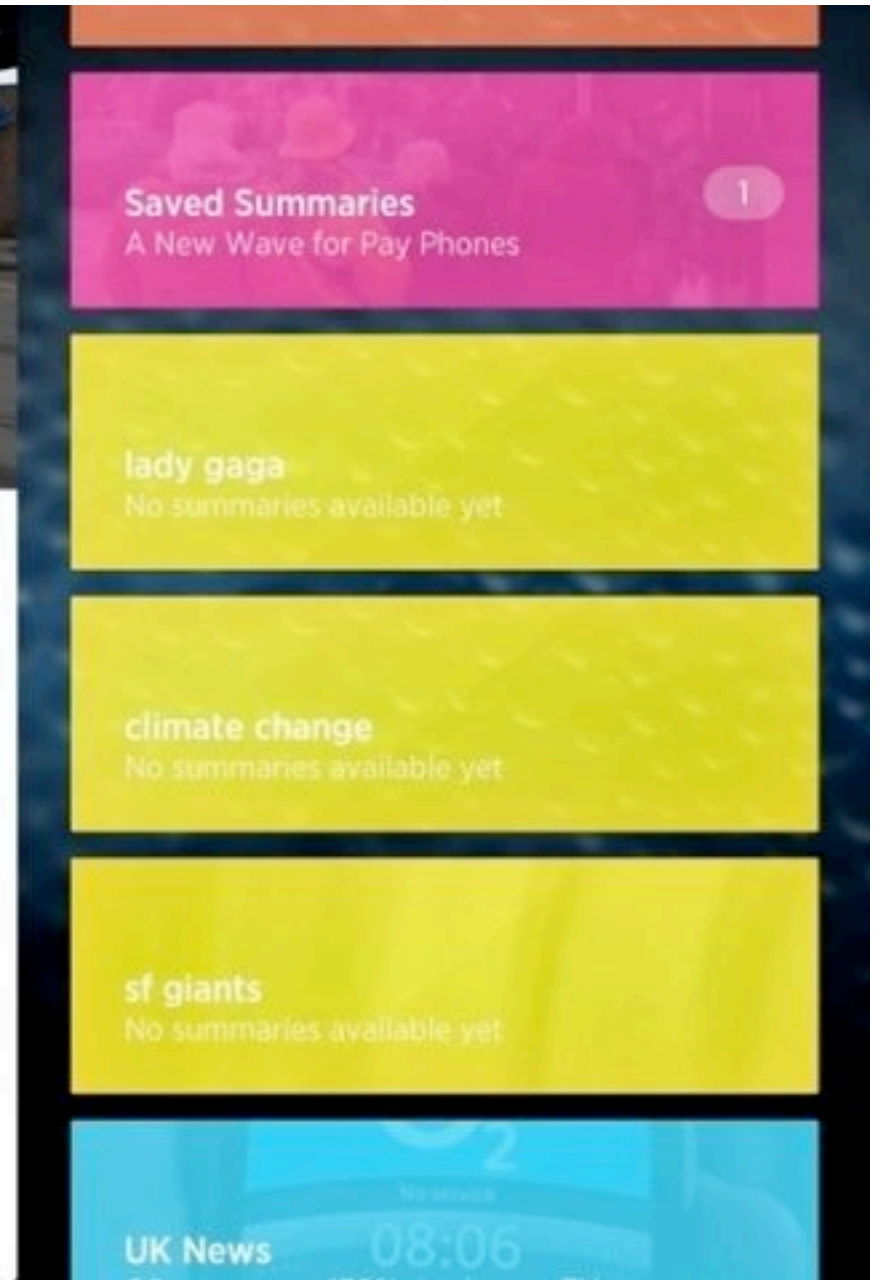
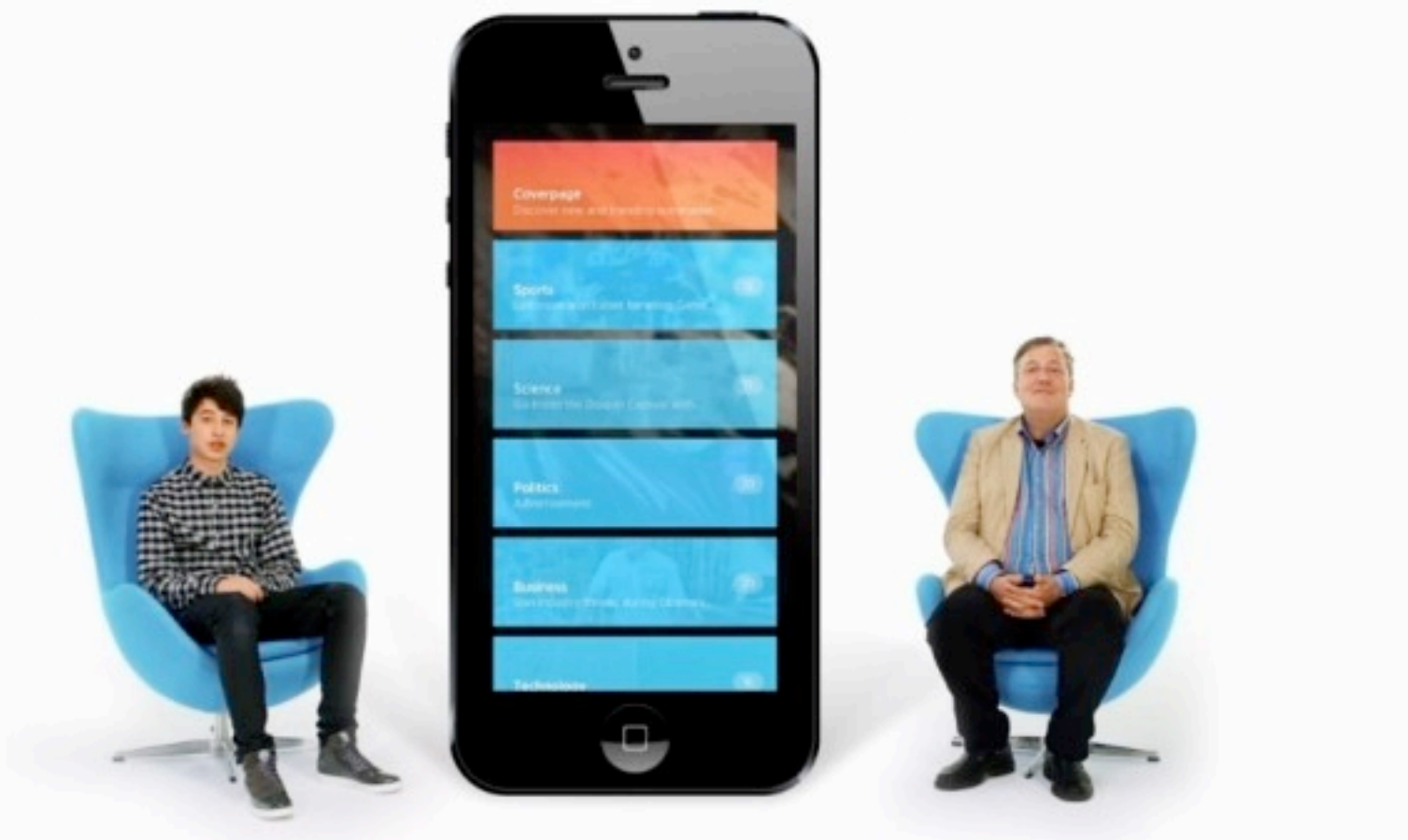
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