EBSCO eBooks

Marco Gnjatovic

Director of Sales Europe & Latin America

EBSCO eBooks

CONTENT

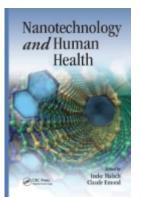# ACQUISITION MODELS

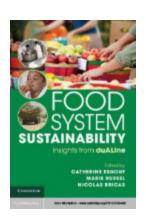# USER EXPERIENCE

LIBRARY WORKFLOW

Content – EBSCO eBooks

- 1 Million titles ….and counting
- 1,000+ parent publishers
- 2,000+ imprints
- 330,000+ EPUB titles

➢ adding 16.000 titles per month
➢ focus on adding content in non-English languages
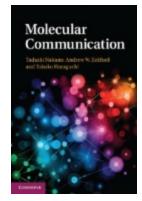➢ global licensing initiative

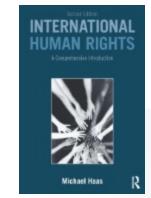EBSCO eBooks

Sample Publishers

- Taylor & Francis Routledge
- John Wiley & Sons
- Wolters Kluwer (LWW)
- Palgrave Macmillan
- Pearson Education Ltd.
- Edward Elgar Publishing
- Springer Science & Business
- CRC Press

- I.B. Tauris
- Elsevier
- IGI Global
- Greenwood Publishing Group
- Springer Publishing
- de Gruyter Publishing
- Over 100 University Presses, including:
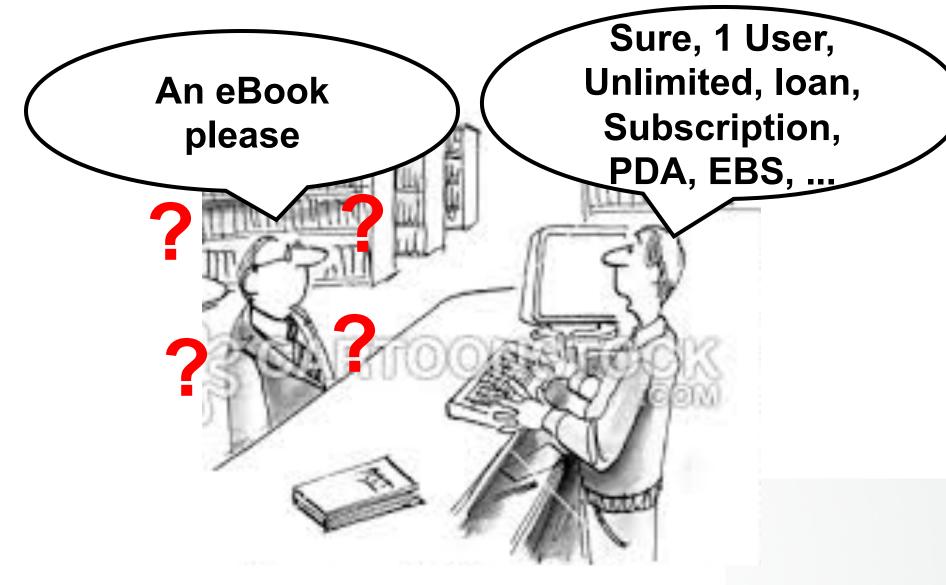 - Oxford University Press
  - Cambridge University Press

EBSCO Publisher Relations

- 32 employees in Content Licensing

- 19 of them International

- ~ 100* new Publishers signed per year

- ➢ acquire DRM-free rights
- ➢ include new Business models in the contract
- ➢ react quickly on customers content requests

EBSCO eBooks

Acquisition Models

- Purchase, perpetual ownership (1U, 3U, UU)
- Subscription Collections
- PDA, Short-term-Loan

- ➢ EBSCO supports all models in the market
- ➢ Explore new models based on customer feedback (e.g. Evidence-based-Selection)
- ➢ DRM-free Project

EBSCO eBooks

Acquisition models by numbers

	Amount	Percentage
Single User Access (1B1U)	1.000.000	100,00%
3 Concurrent Users (1B3U)	783.577	78,57%
Unlimited concurrent Users (1BUU)	612.953	61,29%
Available through eBook Subscriptions (1BUU)	363.024	36,30%
Available through PDA/DDA	664.254	66,42%
Available through STL/Loan	547.196	54,19%

EBSCOhost Collection Manager – May 2017

EBSCO eBooks

Acquisition Model Trending

Other
- specialized needs
- e.g. Short-term-loan for a specific project

Purchase
- Purchase
- Individual titles, Subject collections, PDA
- focus on Frontlist

Subscription
- Foundational collection
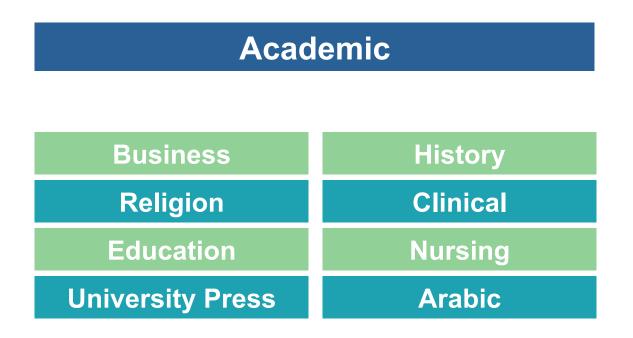- Maximum access
- easy to manage
- best ROI

EBSCO eBooks

eBook Subscription Collections

- Large predefined collections of **unlimited user** titles
- Subscription rate is small fraction of purchase price (yearly flat-rate)

Academic	
Business	History
Religion	Clinical
Education	Nursing
University Press	Arabic

EBSCO eBooks

Example: eBook Academic Collection

- **155,000+** titles

- Over **515+** parent publishers, including Taylor & Francis, Wiley, Elsevier, Brill, Bloomsbury, and more

- Over **58,000+** titles from more than **140** university presses, including Oxford, Cambridge, MIT, and more

- ~5000 new titles added each half year at no additional cost
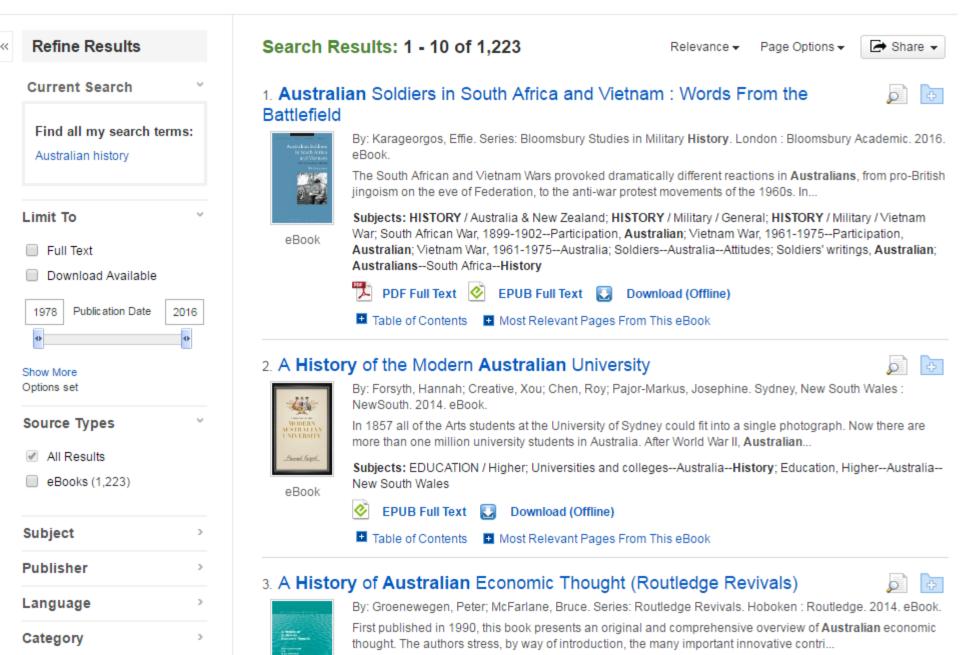
- ALL Titles with Unlimited Access!

EBSCO eBooks

LC Class Coverage

SUBJECT	TITLES	1U PURCHASE PRICE
Agriculture	1,374	$101,746
Auxiliary sciences of history	737	$62,945
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Education	5,352	$415,453
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Geography, Anthropology, Recreation	4,216	$342,643
History of the Americas	6,487	$366,869
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Law	6,173	$646,571
Medicine	11,066	$1,090,968
Military Science	1,259	$77,617
Music and Books on Music	2,227	$157,754
Naval Science	227	$15,944
Philosophy, Psychology, Religion	14,792	$1,368,657
Political Science	5,547	$482,975
Science	14,785	$1,853,010
Social Sciences	26,390	$2,191,989
Technology	9,770	$1,271,004
World History	8,274	$665,586
Total	**150,400**	**$14,043,400**

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By: Karageorgos, Effie. Series: Bloomsbury Studies in Military **History**. London : Bloomsbury Academic. 2016. eBook.

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By: Forsyth, Hannah; Creative, Xou; Chen, Roy; Pajor-Markus, Josephine. Sydney, New South Wales : NewSouth. 2014. eBook.

In 1857 all of the Arts students at the University of Sydney could fit into a single photograph. Now there are more than one million university students in Australia. After World War II, **Australian**...

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3. A **History** of **Australian** Economic Thought (Routledge Revivals)

By: Groenewegen, Peter; McFarlane, Bruce. Series: Routledge Revivals. Hoboken : Routledge. 2014. eBook.

First published in 1990, this book presents an original and comprehensive overview of **Australian** economic thought. The authors stress, by way of introduction, the many important innovative contri...

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Interviewing Users : How to Uncover Compelling Insights

Author: Portigal, Steve
Date: 2013
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CHAPTER 1

The Importance of Interviewing in Design

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‹ 1 ›

Chapter 1 The Importance of Interviewing in Design

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users

clear results

Keyword Matches

Page 10
10 Chapter 1 Interviewing **users** involves a special set of skills. It takes work to develop these skills.

Page 30
I know you see this coming, but here it is: Interviewing **users** requires the same level of prep work.

Page 58
concepts you can develop for researching with **users**. But it's important to realize that you are

Page 6
To that end, you can (and should!) interview **users** at different points in the development process.

Page 7
There are numerous ways to gather data about **users**: usability testing, A/B testing, quantitative

Page 11
Teams who share the experience of meeting their **users** are enlightened , aligned, and more empathetic.

Page 35
going to gain some meaningful understanding of **users** while asking such specific, granular questions

One more caution here: If participants perceive you as having ownership over the concept, they may turn the interview back on you: "Will this be backward-compatible?" "How much will it cost?" "Does it have high fructose corn syrup in the sauce?" Do not answer those questions. This is a terrible struggle for my clients who always have the answers and would feel so much more comfortable in the familiar scenario where they are the experts about this topic. Once again, do not answer those questions. Do the *Interviewer Sidestep* and turn the question back to them: "Is that important to you?" "What would you expect it to be?"

Concept Formats

There is no limit to the manner of concepts you can develop for researching with users. But it's important to realize that you are creating these concepts for that very purpose: showing to users. You've probably seen shiny proto-types that are intended to get investors, retailers, or managers excited. But I urge clients to represent their ideas in lower, rather than higher, fidelity[1]. As a rule of thumb, lower-fidelity prototypes are best for getting reactions ear-lier in the process (when you are trying to understand the appeal of the idea), and higher-fidelity prototypes are better for later in the process (when you want to verify some specific aspect of the implementation). There are always exceptions. If you are presenting a futuristic concept, you may want to be very high fidelity in your representation in order to get participants past the inevitable "Well, what would that actually be like?" questions and into the area you want to explore.
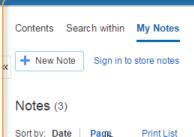
High fidelity is not an all-encompassing term. There are different dimen-sions of fidelity—for example, "looks like" versus "works like." A prototype that simulates an experience may be high fidelity along one dimension but not another. Align your concept representation with your research question.

Zoom

Concept Formats

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Notes (3)

Sort by: **Date** | Page   Print List

Page: 88
Figure 6.1 provides a UX designer 'profile', as it were
Edit   Delete

Page: 60
Screenshot of iPad demos for on-screen interaction
Edit   Delete

Page: 58
Consider who has ownership of the concept and be sure to have strategized how to handle mis-placed ownership.
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Silence Abroad

by Lynn Shade

Lynn Shade is a freelance UX designer and researcher who previously worked at Claris, Apple, and Adobe. She grew up in Japan and is bilingual.

FIGURE 6.1
Lynn Shade

Over the course of my career, most of the user research I've done has been in Asia, in large part in Japan, where I happened to grow up and where software companies used to invest in efforts to understand market needs. Years ago when working for Apple, I accompanied a Dutch colleague, Anke de Jong, to New York for field research for new laptop models. Trained as an industrial designer, Anke designed at the intersection of hardware and software. This made her research interesting in and of itself, but what I remember most vividly from that trip was being occasionally astonished at her use of silence to impel further comment.

This technique wasn't for the most part necessary since as compared to Asian participants, these participants talked a lot. Admittedly, we were interviewing New Yorkers, but the willingness and eagerness of American study participants to express themselves verbally was the source of considerable discussion and hidden envy among myself and my Japanese colleagues. In Silicon Valley at the time, the solo-participant-in-a-lab Talk Aloud methodology was enjoying great popularity as the de-facto usability testing methodology. Upper management expected this quick lab technique would be used to inexpensively confirm U.S. results in other countries. Doing research in Japan wasn't so easy. Beleaguered by the all-too-common silent-ish Japanese participant, Japanese colleagues and I would discuss endlessly and even devote entire conference presentations to how to draw our quiet participants out, and what magic combination of factors might encourage them to speak.

However, even Americans can go silent after answering a question. If this happened, Anke would deliberately not comment, waiting calmly and putting what seemed to me subtle stress

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Interviewing Users : How to   Tools   Download

HOW TO USE THIS BOOK

Who Should Read This Book?

This book is for everyone who talks to customers in order to do a better job of making something for them. With this book's guidance, you'll be able to gather more accurate and more finely nuanced information, whether you're a designer who brings insights into the design process, an engineer wanting to connect with how "real people" do their work, a strategist seeking a better way of identifying new opportunities, or a marketer who knows the value of data.

Even if you've never formally gone out to your users in order to inform your work, this book will guide you in the process of planning and executing a successful user research study. This book provides some very detailed best practices for studying people, and it encourages you to reflect on your own points of view.

And if you just like to ask questions, there's plenty of information here for you, too!

What's in This Book?

Chapter 1, "The Importance of Interviewing in Design," sets the stage, looking at why you learn about users and how interviewing compares with other methods.

Chapter 2, "A Framework for Interviewing," defines an approach—a way of being—for interviewing. All the tactical best practices emerge from this framework.

Chapter 3, "Getting Ready to Conduct Your Interviews," describes the steps to prepare for a user research study, from identifying the problem to finding participants and preparing your questions.

Chapter 4, "More Than Just Asking Questions," introduces a range of methods that can enhance your interviews, including artifacts you prepare and take with you, activities you ask participants to engage in, or materials you develop together with them.

Zoom   1   Interviewing Users

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