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Digital Books and Your Library - A Wiley Perspective

A changing landscape



- Last year in the UK more than 400 bookshops closed down, seven times more than in 2011.
- There are now less than 2,000 bookshops left, less than half the number of seven years ago.

Print is declining



- Physical book sales fell to £1.51bn in 2012, down from £1.59bn in 2011.

The rise of the e-book

- In 2012 UK e-book sales **doubled** to £261m.



- “One in four books sold will be e-books by 2014”
James Daunt, managing director of Waterstones.

Devices

- Mobile phones are set to overtake PCs as the most common Web access device worldwide by the end of 2013
- Over 80% of handsets sold in mature markets will be smartphones by 2105.
- Tablet shipments will reach around 50% of laptop shipments by 2015 .

Today's students have grown up in the Internet age



They have spent their entire lives surrounded by the toys and tools of the digital world

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The Net Generation

Today's students think and process information fundamentally differently from their predecessors.

They are active learners who are:

- Always Connected
- Multi-tasking
- Resourceful
- Inquisitive
- Demand Customization
- Independent and Interdependent



Libraries aren't how we remember them



Macquarie University Study Space

Automated storage
& retrieval system
for print books



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Library Budgets

- Wiley recently undertook a global survey of 525 institutional libraries.
- Institutes in North America, South America, Europe and Asia Pacific Region were contacted.
- We spoke to Senior librarians with control over and knowledge of library budgets for 2013.

How do you see your digital book budget evolving in the next year?

52% are budgeting for more

How do you see your digital book budget evolving in the next three years?

63% will be budgeting for more

Where do you get your digital books?

14% do not purchase e-books

18% go direct to publishers

68% use aggregators /elsewhere

Library Budgets

We recognise budgets are under scrutiny and understand that libraries must:

- adapt to new behaviours and technologies
- demonstrate their institutional effectiveness
- prove expenditure is in line with the value that they provide

How is Wiley responding?

- **Usage Based Collection Model**
- **One-Time Fee Option**
- **Subject Collections Option**
- **Pay-Per-View** and **ArticleSelect** tokens available for individual Chapters

Wiley Online Books

Unlimited
concurrent users

MARC Records

e-Alerts

Perpetual access
rights with one-time
purchase

No DRM
restrictions

Flexible and
portable access
24/7

Full text search



Copy/paste and print
functionality

COUNTER-compliant
usage data

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Usage-Based Collection Management

- Allows the library to present a much larger set of titles than would otherwise be possible.
- An evidence based approach - libraries only buy books where there is demand.
- Freed from the constraints of large collections of which you will only make limited use.

Usage-Based Collection Management

- Customer pays an up front fee for access to either the **full Online Book Catalog** or **by Main Subject** .
- At the end of the access period, select titles based on usage with list price value equivalent to initial fee.
- Titles selected are available with perpetual access rights, unlimited concurrent usage and no DRM restrictions.

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[Table of Contents](#)

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The French New Wave: Communication and Cultural Studies

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About this Book

Product Information

About The Product

The French New Wave: An Artistic School is a lively introduction to this critical moment in film history by one of the world's leading scholars on the New Wave.

- Provides a concise account of the French New Wave by one of the world's leading scholars.
- Outlines the essential traits of the New Wave and defines it as a school that changed international film history forever.
- Includes a chronology of major political and cultural events of the New Wave, black images, and an extensive bibliography.

Table of contents

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- ☐  Frontmatter (pages i–viii)
Summary | PDF(169K)
- ☐  Introduction (pages 1–4)
Summary | PDF(38K)
- ☐  Chapter One
A Journalistic Slogan and a New Generation (pages 5–25)
Summary | PDF(166K)
- ☐  Chapter Two

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[Reviews](#)
[Author Biography](#)

Chapter Two. A Critical Concept

Michel Marie

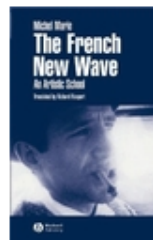
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Summary

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Keywords:

french film directors; new wave; cinematic culture; films; nouvelle vague

Summary

This chapter contains section titled:

- A Critical School
- Alexandre Astruc's Manifesto
- François Truffaut's Lampooning Essay
- Theories of Adaptation
- The Front Page of the Journal Arts
- The Politique des Auteurs
- The American Model
- The New Wave: An "Artistic School"

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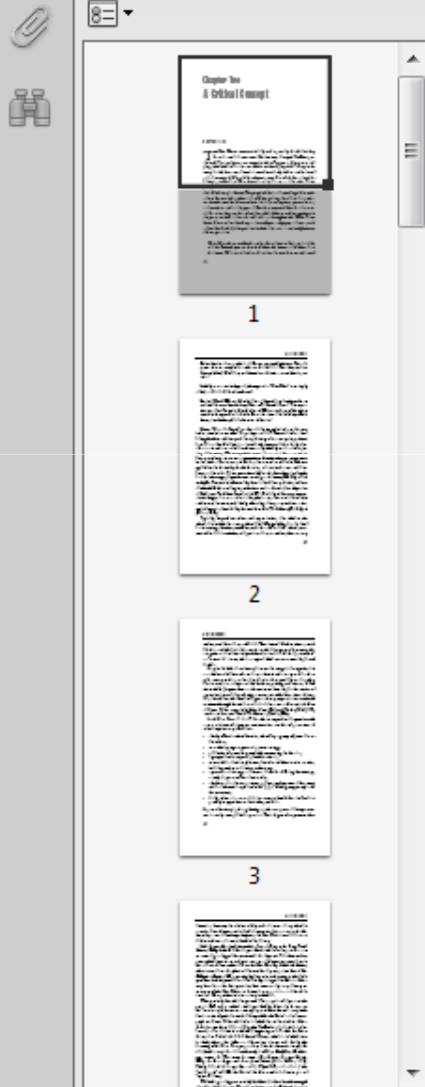
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Chapter Two A Critical Concept

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A Critical School

THE NEW WAVE DIRECTORS initially and repeatedly denied that they formed a unified movement. For instance, François Truffaut proclaimed: "I see only one common point shared by young directors: we all play pinball while older directors drink scotch and play cards."¹ Despite the many denials, however, this artistic trend was closely tied to a collection of critical concepts held by a fairly coherent group. One of the first criteria for belonging to the New Wave was to have experience as a film critic. These

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