



# HOW TO COLLABORATE **WITH STARTUPS**

RESEARCH  
CONDUCTED BY  
  
dosdoce.com

FEBRUARY  
**2013**



## **1. INTRODUCTION**

## **2. MAIN CONCLUSIONS**

- 2.1** Publishers and startups are destined to get along
- 2.2** Publishers rarely meet up with startups
- 2.3** Meeting objectives for publishers and startups are different
- 2.4** A person responsible for Relationships with startups
- 2.5** Excessive concentration of startups with similar approaches
- 2.6** Why aren't publishers investing more in startups?
- 2.7** Initiatives by other sectors should be taken into account
- 2.8** Opportunities for investment in Europe and Latin America
- 2.9** Why is there less capital venture investment in the cultural sector?
  - 2.9.1** Venture capital companies claim that startups in the cultural sector are not likely to generate a good "exit" with a big transaction as in other sectors
  - 2.9.2** Investors have foreseen a growth slowdown in the cultural sector in the next few years
  - 2.9.3** Investors have a poor image of sector's commitment to innovation

## **3. STUDY PROCESS**

## **4. STUDY AUTHORSHIP**



# INTRODUCTION

**1** The purpose of this study is for it to become a discussion and reflection paper on how to improve the relationship between technology startups and companies in the book world (publishers, bookstores, libraries, etc.) in order to establish a mutual strategic cooperation.

Thanks to the worldwide participation in this study of over 170 publishers and startups (from Spain, Germany, Italy, the UK, Argentina, Chile, Mexico, the US, Sweden and France, among other countries), the results of the survey we conducted revealed that both groups are destined to get along. The higher participation by publishers was expected due to the greater number of publishing firms than startups specializing in the cultural sector. We have, nonetheless, segmented all the answers with a view to obtaining a detailed analysis of both samples.

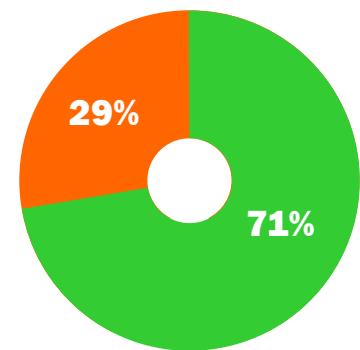
Due to current budget constraints, potential collaborations between publishers and startups go beyond possible financial investments: both groups could reach content marketing agreements during a limited space of time in order to test a given technology or marketing agreements with a view to

**OVER 170 PUBLISHERS AND STARTUPS FROM EUROPE, THE USA AND LATIN AMERICA HAVE PARTICIPATED**

offering readers new ways of discovering and reading books in the 21st century. They may also work together towards the **joint definition of new business models** or the development of specific functions. There are many possibilities for cooperation, both groups just need to be willing to reach potential agreements.

Having analyzed and interpreted the results of the survey, we are fully convinced that “traditional” companies in the book world, in the good sense of the word, (i.e. publishers, bookstores, libraries, etc.), will **need to work more closely with new “native, digital” companies** in order to benefit from the business opportunities offered by the Internet. A closer relationship with future entrepreneurs of the 21st century will allow long-established companies to gain access to new and innovative products and services and provide them with a fuller knowledge of the advantages of business models in the digital economy.

Digital entrepreneurs usually confront business challenges with another outlook. These young entrepreneurs always try to find a new way of solving a business problem or attending a specific consumer need in a different way. Collaborating with them will allow traditional companies to gain a deeper understanding of the dynamic digital economy and of the business opportunities which arise daily in this new world.



#### PARTICIPANTS

71% of participants in this survey were **publishers**; whereas the remaining 29% were **startups**

The results of this study have revealed that publishers and startups are destined to get along in order to benefit from the business opportunities offered by the Internet. In the era of participation, every company should **establish strategic alliances to face the challenges of the digital age**. However large, small or specialized they may be, every publisher, bookstore or library needs an alliance with one or various technology partners to survive in the 21st century. Just as companies reached high positions individually in the analog age, **leadership by sectors in the new era of social participation will be consolidated via company collaboration**. The future success of any digital venture in the cultural sector will depend on the ability to create a strategic alliance between various companies working together for the development of a common project.



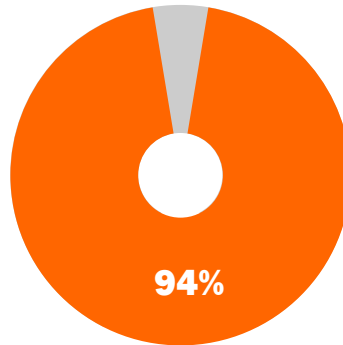
## MAIN CONCLUSIONS

# PUBLISHERS AND STARTUPS ARE DESTINED TO GET ALONG

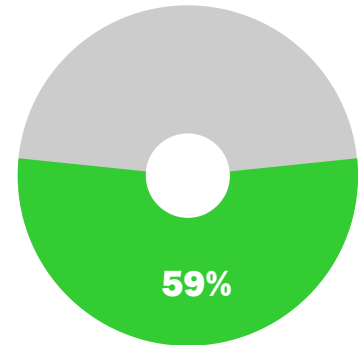
2.1

The results of the survey indicate that publishers and startups are fully aware that they are destined to get along together if they want to fully benefit from the opportunities the Internet has to offer the book world. 91% of the publishers participating in the survey openly admitted that a more active role should be taken in the encouragement, creation and development of startups. At the same time, 94% of the startups declared that they would also like publishers to take on a more dynamic role.

In the last few years, a new generation of innovative technology businesses have hit the cultural sector offering publishers, bookstores, libraries, museums, foundations, magazines, etc. various solutions and products: from cloud platforms with access to cultural contents to innovative tools which help consumers to discover and compare books, music or films in unimaginable ways. In this constant flow of all kinds of startups specializing in the cultural sector, the exchange of information between publishers and startups as how each group may really contribute is one of the most desired areas of collaboration. 79% of publishers participating in the study pointed out that a real way of contributing would be to analyse the way in which



**94% of startups** would like publishers to take on a more dynamic role in the encouragement, creation and development of startups



**59% of publishers** are willing to allow part of their contents to be used in testing technology

technology may be used and applied in each particular publishing firm, in other words, whether **technology would contribute any real value to each publisher and why**. This feedback as to its real worth would be highly valued by startup entrepreneurs, as is demonstrated by the fact that 84% of the recipients of the survey stated that it would be the best way of promoting the development and consolidation of their companies.

However, many of the digital entrepreneurs declared that they very rarely received feedback from publishers since very few of them decided to test new technologies via pilot projects or programs. 59% of publishers nonetheless revealed their willingness to allow part of their contents to be used in testing technology since they consi-

dered this one of the best ways of contributing to the development of a startup.

This leads us to conclude that **there is a tendency or desire by both startups and publishers to work together but it has not entirely materialized**. This may be due to poor communication or understanding between the groups (it should be borne in mind that publishers and technocrats speak “different languages”) or there may be other reasons which are not contemplated in this study. In any event, if both groups really believe that they are destined to work together, they should make a greater effort to ensure a smoother transfer of content and allow the testing of the potential benefits provided by new technologies via pilot projects.



MAIN CONCLUSIONS

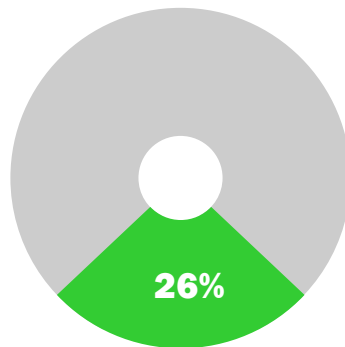
# PUBLISHERS RARELY MEET UP WITH STARTUPS

2.2

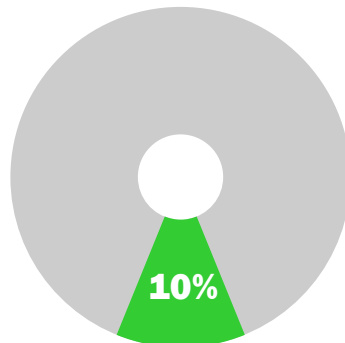
Unfortunately, the results of the survey revealed that most publishers have not built any collaborative bridges with new 21st century companies. Although 55% of the respondents declared that they had held at least one to five meetings with a startup throughout the previous year, very few publishers claimed having a flowing relationship with startups.

26% of publishers participating in the study indicated that they had never held a meeting with a startup, whereas only 9% of publishers claimed having held from 5 to 10 meetings with a startup in the previous year. The fact that such a high percentage of publishers have failed to hold meetings of any kind with startups is remarkable, as is the low percentage of publishers who claim to have held monthly meetings with technology companies.

There may be many reasons for these low percentages, which, in turn, may lead to various interpretations. Our experience in this area has demonstrated that management in the cultural sector tends to consider these new companies potential competitors, for which reason they are ignored. Other management teams agree to meet them with a view to extracting information on their vision of the future in the sector, without any real intention of working with them, as we will observe in the following section. Other,



26% of publishers have never held a meeting with a startup



Only 10% of publishers claim to have held monthly meetings with technology companies

more arrogant, publishers feel that their broad knowledge of the sector, coupled with certain internal resources, are quite sufficient to face any digital challenges.

In the same vein, we were also surprised by the fact that 4% of the startups participating in the survey claimed not having held any meetings with publishers during 2012. Here, we have two interpretations. First of all, there are **certain kinds of startups which do not need the collaboration of publishers** in order to implement their business model because they are so disruptive that they do not require the contents, authors or channels in

**AN ASTOUNDING NUMBER OF PUBLISHERS HAVE NEVER HELD A MEETING WITH STARTUPS**

the publishing sector and can therefore get by without them. Moreover, we feel that

some of the startups that participated in the survey may still be undergoing a pre-analysis and incubation process of the project, for which reason they have not initiated any preliminary contacts with the sector. Our recommendation to this last group would be to initiate those contacts as soon as possible with a view to testing the usefulness of their technology since **too much analysis tends to result in business paralysis**.



## MAIN CONCLUSIONS

# MEETING OBJECTIVES FOR PUBLISHERS AND STARTUPS ARE DIFFERENT

2.3

Analyzing the results of the survey enhanced our understanding as to why most meetings between publishers and startups are scarcely productive: their objectives and expectations are totally different.

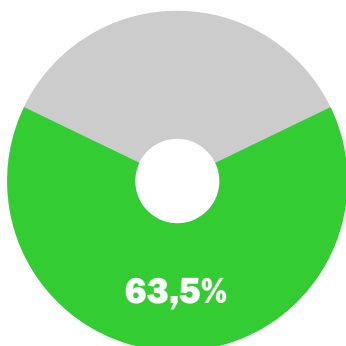
While the main objective for 63,5% of publishers on meeting with startups is to exchange all kinds of opinions regarding digital publishing, 73,5% of startups meet with publishers for the purpose of reaching agreements with a view to marketing their contents on their platforms. In other words, one group goes into a meeting with high expectations of making a business deal,

whereas the other group's **only curiosity is to keep up with the times** and discover advances in technology, no strings attached.

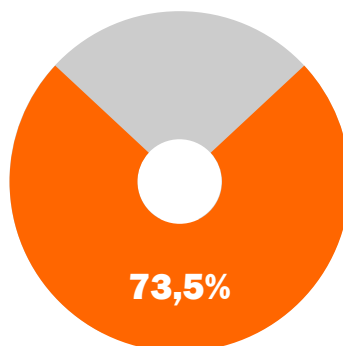
This failure to agree on objectives during initial meetings is clearly reflected in the results. Only 35% of publishers maintained that a plan for further steps had been agreed on after a meeting with a startup. The follow-up percentage by startups is not much higher: 43% managed to arrange a plan of action as a result of preliminary meetings. If both groups want to increase the productivity of these meetings and not waste time in holding meetings merely for information purposes,

**we recommend that a list of objectives be jointly defined** with a view to clearly establishing each group's objectives in the first meeting.

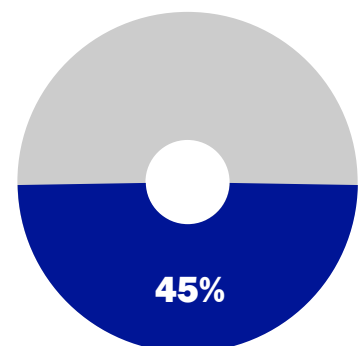
The fact remains that startups and publishers appear to share a common interest which should be exploited in order to build the first bridges for mutual collaboration. The results of the survey indicate that almost 45% of both groups attending the meetings are prepared to explore potential strategies for working together via marketing, advertising, sponsorship agreements, etc. These types of preliminary agreements often open doors to a closer relationship in the mid term.



**For 63,5% of publishers**, the main objective is to exchange all kinds of opinions regarding digital publishing



**73,5% of startups** seek to reach agreements with a view to marketing their contents on their platforms



**Around 45% of publishers and startups** share the purpose of exploring marketing, advertising or sponsorship agreements



## MAIN CONCLUSIONS

# A PERSON RESPONSIBLE FOR RELATIONSHIPS WITH STARTUPS

**2.4** The results of the survey disclosed that startups would like to see a greater commitment by publishers on establishing relationships with them.

Apart from receiving feedback, most startups feel that publishers should assign a spokesperson or representative to simplify collaboration between both groups. Just as many companies can boast to having Media Relations officers, a Customer Service department or an Investment Relations officer in the event that the company may be listed on the Stock Exchange, **digital entrepreneurs would approve of a Startups Relations officer.**

This person or team of individuals would be responsible for the daily task of identifying digital tendencies and their impact on the company, as well as the permanent relationship with technology companies with a view to exploring potential strategic agreements. We are not referring to a “Chief Information Officer”, a position

**SETTING UP A “MENTOR” WHO MAY IDENTIFY AND SUPPORT INNOVATIVE PROJECTS WOULD HELP CREATE A MORE OPEN AND CREATIVE CORPORATE CULTURE**

already existing in many companies which have understood that technology is the competitive advantage of the 21st century; we are referring to a “mentor” within publishing houses who may identify and support the most innovative projects with a view to implementing them to create a new, more open, fresh and creative corporate culture without sacrificing the publisher’s identity. Since most small and medium sized publishing firms do not have the financial resources to create this position in their organization, the corresponding **guild or professional association could take on that role** as one of its functions or services to its associates.



## MAIN CONCLUSIONS

# EXCESSIVE CONCENTRATION OF STARTUPS WITH SIMILAR APPROACHES

2.5

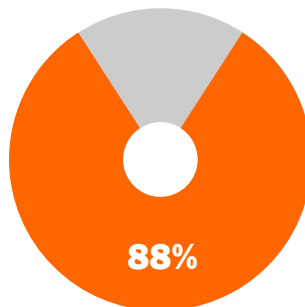
One of the most interesting results revealed by this international survey is that there is an excessive concentration of startups with extremely similar technological approaches and solutions.

88% of the startups that took the survey stated that their technologies offer publishing firms value added services on book sales (electronic commerce of paper books and eBooks), and 84% also offered technologies related to the visibility and discovery of books on the Internet. In other words, the results indicate that there is a surplus of startups with solutions related to e-commerce and online marketing, whereas scarcely 4% of the startups offered technology solutions to other essential processes in the publishing world such as copyright management, internal manuscript publication, etc.

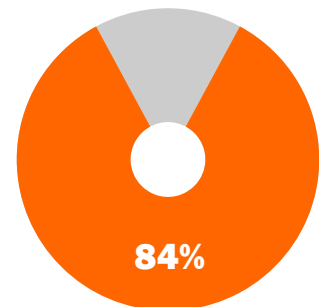
Any digital entrepreneur interpreting these results with an intelligent outlook will realize that **there is a wide range of business opportunities which are not being met** by current digital initiatives. A close analysis of the results of the survey reveals the need for management processes which are essential for publishing firms. For example, 44% of the publishers that took the survey are seeking technology solutions to meet their distribution

needs online and 17% of them are interested in technology that will improve the process of receiving and internally managing manuscripts. These

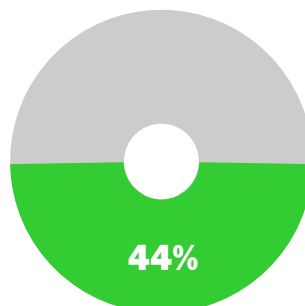
needs are not being met by current technology and **may become business opportunities for new entrepreneurs.**



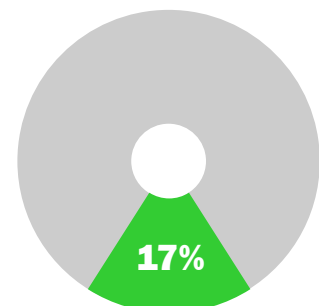
**88% of startups** offer technologies which provide value added services on book sales



**84% of startups** offer technologies related to the visibility and discovery of books on the Internet



**44% of publishers** seek technology solutions to meet their distribution needs online



**17% of publishers** are interested in technology that will improve the process of receiving and internally managing manuscripts





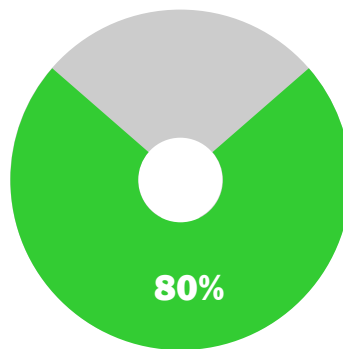
MAIN CONCLUSIONS

# WHY AREN'T PUBLISHERS INVESTING MORE IN STARTUPS?

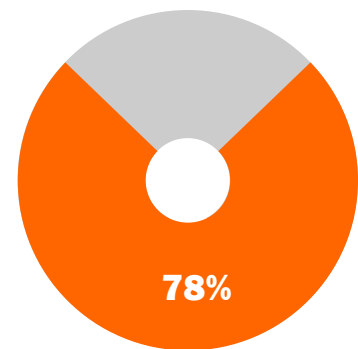
**2.6** Although it is a bit more common practice in English-speaking countries for publishing firms and bookstores to invest in startups specializing in the sector, there is little “investment culture” in Continental Europe as well as in the Spanish-speaking countries (Spain and Latin America). If the sector itself fails to invest in technologies which could improve their balance sheets, how will a larger number of venture capital firms or private investors invest in these startups?

In any event, the results of the study indicate that **there appears to be a change of heart in the Spanish markets** since 80% of the Spanish and Latin American publishers participating

**IF THE SECTOR ITSELF FAILS TO INVEST IN TECHNOLOGIES WHICH COULD IMPROVE ITS PERFORMANCE, HOW TO ATTRACT THE INTEREST OF EXTERNAL INVESTORS?**



**80% of publishers** are interested in investing in startups.



**78% of startups** would approve incorporating publishers as shareholders

in the survey expressed their interest in investing in startups. The study also revealed that this change in investment culture in the publishing sector would be greatly welcomed by entrepreneurs since 78% of the Spanish and Latin American respondents claimed that they would highly approve incorporating publishing firms as shareholders in their companies. Startups (up to 74%) are prepared to open their doors to their shares and consider it appropriate for a representative or officer of a

publishing firm to join their management team with a view to co-management.

If startups are prepared to undergo these changes, why aren't there more investment operations in the sector? Where are the obstacles? Everything seems to point to a renewed willingness to actively invest. However, we do not seem to have shaken off our traditional uneasiness when it comes to venture capital.



## MAIN CONCLUSIONS

# INITIATIVES BY OTHER SECTORS SHOULD BE TAKEN INTO ACCOUNT

**2.7** The publishing sector may learn from initiatives taken by other companies and sectors on investing and forming a relationship with the startup world.

For example, the BBVA bank (Banco Bilbao Vizcaya Argentaria) has set up a fund through which it intends to invest 100 million dollars in startups specializing in the transformation of the financial industry. Via this initiative, it will work hand in hand with entrepreneurs for the purpose of increasing the bank's knowledge of new digital tendencies and foster the organization's

internal knowledge of technological developments and emerging business models in strategic areas for the bank. Similarly, the Spanish company Telefónica has undertaken to create more than 1,000 new companies in Europe via its Wayra platform, an initiative supporting business projects by young people in the digital sector.

Some readers of this report will argue that most companies in the publishing sector are much smaller than the giant companies but this should not prevent them from realizing the value of **the creation of a common fund to**

**collectively finance initiatives** which would be impossible to finance individually. It would be an efficient way of identifying talent in technology, supporting and implementing original ideas and subsequently adapting them to the individual characteristics and needs of each publishing firm.

**BBVA AND TELEFONICA  
HAVE SET AN EXAMPLE  
BY COMMITTING TO  
SUPPORT THE  
DEVELOPMENT OF  
DIGITAL STARTUPS**



MAIN CONCLUSIONS

# OPPORTUNITIES FOR INVESTMENT IN EUROPE AND LATIN AMERICA

2.8

The Internet knows no frontiers. This new scenario has created a **world of investment opportunities reaching far beyond traditional geographic boundaries**. If Spanish and Latin American startups fail to find financial support in their markets of origin, they will seek it in international markets, just as publishers and bookstores from English-speaking countries will search for investment opportunities in Europe, the U.S. and Asia.

In Britain and other English-speaking countries, where there is a lifelong tradition of investment in startups (it is believed that a potential “failure” can also turn into an asset on becoming a valuable learning experience), publishers have a different outlook. 83% of the publishing firms participating in the survey considered it extremely appropriate to invest in startups as part of their digital strategy.

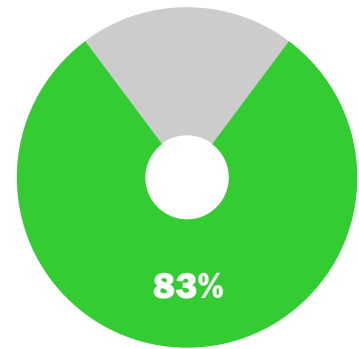
This outlook has actually materialized into some interesting financial operations. We have recently seen how the British publisher Pearson has invested almost 90 million dollars in acquiring a 5% stake of Nook, the technological

spin-off of the Barnes & Noble bookstores. Through their active policy vis à vis venture capital investment, this publisher has invested in many startups related to education:

- **OneSchool**, 750,000 dollars;
- **MasteryConnect**, 1.1 million dollars
- **Verbling**, 1 million dollars;
- **Desmos**, 800,000 dollars;
- **Showme**, 800,000 dollars;
- **LearnZillion**, 2.4 million dollars

With similar objectives, MacMillan Publishing has allocated a sum greater than \$100 million to acquire ed-tech startups like Prep-U, a quizzing engine for classrooms, i-Clicker, a mobile classroom polling company, and most recently EBI, a data and evaluation startup. And in Scandinavia, Schibsted, one of the Nordic's largest Media conglomerates, has acquired 10 % of Riidr, a cross-platform publishing solution.

The magnitude of these investments is undoubtedly out of reach for most companies in many markets but it does not necessarily mean that this willingness to invest should not be imitated by the rest of the sector.



**83% of international publishing firms** consider it extremely appropriate to invest in startups as part of their digital strategy

Just as we have ascertained that the main international platforms (Amazon, Apple, Barnes & Noble, GooglePlay, Kobo, among others) aspire to occupy leading market quota positions in most Spanish-speaking countries, **we will soon see the arrival of international investors who will firmly support startups created in our local markets**. The arrival of international venture capital will speed up the digital race in Spain and Latin America even more. It would be a shame if companies in the Spanish-speaking book market failed to participate in this new digital race in a pole position.



MAIN CONCLUSIONS

# WHY IS THERE LESS CAPITAL VENTURE INVESTMENT IN THE CULTURAL SECTOR?

2.9

One of the main reasons for conducting this study was to ascertain why there is so

little investment by capital venture companies and private investors in startups in the cultural sector. The actual question prompted conflicting opinions by participants in the survey. Many claimed that questions of that nature should not be asked since they could lead to even greater misgivings by investors, whereas others thanked us for raising the matter with a view to dispelling false myths. One simple fact summarizes the intensive discussion prompted by this question: a third of respondents (publishers and startups alike) indicated that **interest had been shown by capital venture companies but that no worthwhile projects had been proposed.** The fact that up to a third of startups participating in the survey coincided with publishers indicates that this will

be the subject of more discussion and thought.

Various international investment experts indicated to us that venture and seed capital companies invest less in startups in the cultural sector than other sectors due to the characteristics of the world of cultural content. It seems that singular aspects of the cultural and creative industries hinder the passage of more venture capital. 66% of the publishers participating in the survey claimed that many investors are unaware of the unique features of the publishing sector and that this lack of knowledge leads to mistrust and pre-conceived ideas which could be unfounded in some cases.

Nevertheless, recent investment operations conducted by leading Venture Capital firms and private investors indicate that there are many invest-

ment opportunities to be exploited in start-ups specialized in the publishing sector:

- **ReadMill** backed by Wellington Partners, Index Ventures & Passion Capital with \$ 3 million
- **SmallDemons** backed up by CampVentures, The Social+Capital Partnership, Yuri Milner's Start Fund, Craig Shapiro,, among others, with more than \$3 million
- **Goodreads** is backed by True Ventures, Michael Jones, along with others with more than \$2 million
- **24Symbols** backed by Sidkap, Borja Hormigos, Seedcamp and ISDI among others with close to \$1 million

Then, which are the characteristics that make the publishing industry less attractive than others? We feel that they may be summarized in three categories:

**Venture capital companies claim that startups in the cultural sector are not likely to generate a good “exit” with a big transaction as in other sectors**

**Investors have foreseen a growth slowdown in the cultural sector in the next few years**



**Investors have a poor image of the sector’s commitment to innovation**



WHY IS THERE LESS CAPITAL VENTURE INVESTMENT IN THE CULTURAL SECTOR?

## VENTURE CAPITAL COMPANIES CLAIM THAT STARTUPS IN THE CULTURAL SECTOR ARE **NOT LIKELY TO GENERATE A GOOD “EXIT” WITH A BIG TRANSACTION** AS IN OTHER SECTORS

**2.9.1** We have witnessed some very interesting operations in the last few years such as the sale of Huffington Post to AOL for 315 million dollars, or the purchase by Amazon of Audible for 300 million dollars. Although these operations are undoubtedly significant, they have nothing in common with the figures or ratings linked to startups in other, non-

-cultural, sectors: the 1,000 million dollars Facebook paid for Instagram, or the 763 million dollars paid for Playdom. If we compare these operations with the 1,400 million dollars the Bertelsmann Group paid for Random-House, one of the world's leading publishers, it is likely that we will be in a better position to understand the attitude shown by venture capital compa-

nies. This is a reality we need to face, although there are segments of cultural and creative industries, such as **startups related to videogames and educational content, which are attracting enormous attention** by investors due to their growth potential beyond that of traditional consumers of cultural contents.

WHY IS THERE LESS CAPITAL VENTURE INVESTMENT IN THE CULTURAL SECTOR?

## INVESTORS HAVE FORESEEN A **GROWTH SLOWDOWN** IN THE CULTURAL SECTOR IN THE NEXT FEW YEARS

**2.9.2** Both investors and professionals in the sector foresee a slowdown in growth in the cultural industry in the next few years. 73% of publishers who participated in the survey indicated that one of the main reasons for the apprehension shown by investors is that venture capital companies have predicted weak growth in the cultural industry for the next few years. Similarly, 73% of publishers openly acknowledged that

their own companies will deliver a lower return on investment than other businesses. This is not surprising

**73% OF PUBLISHERS STATED THAT THE INVESTORS' RELUCTANCE IS DUE TO THE PREDICTIONS OF POOR GROWTH IN THE SECTOR**

given the current financial crisis and the implementation of such poor measures as **the V.A.T. increase to 21% which has prompted a collapse of cultural consumption**. Although these predictions may be accurate and may contribute to putting off investors, we do not consider them to be the main reason for a lack of interest by investors since many other industries are suffering similar collapses in their growth plans.



WHY IS THERE LESS CAPITAL VENTURE INVESTMENT IN THE CULTURAL SECTOR?

## INVESTORS HAVE A **POOR IMAGE** OF THE SECTOR'S COMMITMENT TO **INNOVATION**

**2.9.3** The extended perception as to the lack of support for innovation in the publishing sector may be one of the reasons prompting a greater mistrust among investors. 36% of publishers participating in the survey admitted that the poor image of the sector due to its scarce investment in innovation in the last few years is likely scare off more

investors. Although the sector as a whole has made big investments in innovation by launching all kinds of digital initiatives, there is still a long way to go before the investment average of other sectors in our midst is reached. **Changing this view with facts** (strategic agreements with technology companies, greater visibility of new ventures launched in international

markets, greater I+D investment, etc.) **will be crucial** in attracting the interest of venture capital companies.

**THERE IS STILL A LONG WAY TO GO BEFORE THE INVESTMENT AVERAGE OF OTHER SECTORS IS REACHED**

WHY IS THERE LESS CAPITAL VENTURE INVESTMENT IN THE CULTURAL SECTOR?

## DO STARTUPS REPRESENTATIVES FEEL THE SAME WAY ABOUT THE **SCARCE INTEREST SHOWN** **BY INVESTORS** IN THE CULTURAL SECTOR?

Surprisingly, the answer is yes. Like publishers, 70% of digital entrepreneurs participating in the survey openly acknowledged that their own companies contributed to a lower return on investment than other businesses. However, entrepreneurs in **the 21st century have a more positive outlook on this industry's potential** since only 40% foresaw a slowdown in growth in the next few years as opposed to a majority of 73% of publishers.

As in the case of publishers, 68% of entrepreneurs claimed that **many investors are unaware of the unique characteristics of the cultural sector** and that this lack of awareness leads to preconceived ideas and misunderstandings. In fact, 54% of entrepreneurs acknowledged that the poor image of the sector due to lack of investment and innovation in the last few years could put off investors. If startups representatives, who are in

contact with the financial community practically on a daily basis, have pointed out this lack of awareness of the sector and its poor image, as far as innovation is concerned, as two of the main obstacles against investing in companies in the cultural sector, it is essential that both groups (publishers and startups) work together to improve the cultural sector's image among investors.



# STUDY PROCESS

3

This study was entirely conducted between the months of December 2012 and February 2013, following the steps referred to briefly below:

01

## December 2012

Designing of two questionnaires: one for publishers and another for startups.

Each questionnaire contained 10 questions: 5 of them requested selecting 3 responses; 4 questions provided only one possible answer and the last one was an open invitation to submitting suggestions or comments on an anonymous basis.

02

## December 2012

Internal testing of each questionnaire's suitability by experts in the matter.

03

Translation into English of both questionnaires with a view to obtaining greater international participation/involvement.

04

## January 2013

Publication of questionnaires on the SurveyMonkey platform.

05

Opening of preliminary participation stage by invitation. 100 e-mails were sent to a list of startups and book industry professionals, inviting them to participate in the survey. 87% kindly participated in the survey. The results were added after the deadline and a prior assessment was conducted.

06

A second round of participation was launched in specialized social media. Following an assessment of the results and a verification of no significant diversions between both groups, the results of both rounds were added to obtain a broader sampling.

07

All the answers were treated confidentially. Any records of respondents' identity were deleted.

08

## January 2013

Compilation and analysis of responses to the 174 questionnaires that were taken.

Responses were received from companies in various countries: Germany, Chile, Mexico, Italy, Sweden, Norway, Finland, the UK, Spain, the Netherlands, the US, Columbia, Argentina, France and Canada, among others.

70% of respondents replied to the questionnaire specifically designed for companies in the book business, whereas the remaining 30% filled out the questionnaire specifically designed for representatives of technology companies.

09

## January 2013

Interpretation of survey results and elaboration of report with the main conclusions extracted from research.

10

## February 2013

Publication of report.



# AUTHORSHIP



## How to collaborate with startups February 2013

This study was conducted by Gabriel Portell and Javier Celaya of Dosdoce.com. The English translation of the study and questionnaires was carried out by Annabelle Pratt McKiernan. Ibai Cereijo of [Woo Media](#) is responsible for design and layout. The cover image belongs to the artist Alicia Martin, a leading Spanish photographer.

**Dosdoce.com** was launched in March 2004 for the purpose of analyzing the use of new technologies in the cultural sector. Throughout the years we have compiled over 20 studies and reports on the use of new technologies in different areas of the cultural sector. In November 2005 our first study was published: "[El papel de la comunicación en la promoción del libro](#)" (The role of communication in book promotion). In 2006 two new studies were published: "[El uso de las tecnologías Web 2.0 en entidades culturales](#)" (The use of Web 2.0 technologies on cultural entities) and "[Los retos de las editoriales independientes](#)" (The challenges faced by independent publishers). In October 2007 the following study was published, "[Tendencias Web 2.0 en el sector editorial](#)" (Web 2.0 trends in the publishing sector). In October 2008 the following study was published in conjunction with the social network Edición: "[La digitalización del libro en España](#)" (Book digitalization trends in Spain). We published the following study in March 2009 "[Visibilidad de las ciudades en la Web 2.0](#)" (City visibility in the Web 2.0); in October 2009, the



second edition of the study "[La digitalización del libro en España](#)" (Book digitalization in Spain) was published; in November 2009, "[La visibilidad de los museos en la Web 2.0](#)" (The visibility of museums on the Web 2.0). In 2010 we published the study "[La visibilidad de las galerías de arte en Facebook](#)" (The visibility of art galleries on the Web 2.0) and "[Chuleta de las redes sociales](#)" (Social networks cheat sheet). We began 2011 with the publication of the second edition of the study "[Las galerías de arte en la web 2.0](#)" (Art galleries on the Web 2.0) and published the study "[Fútbol 2.0](#)" (Football 2.0) which analyzes how football clubs are incorporating 2.0 technologies to their communication strategies and their team, player, event promotions etc. We concluded 2011 with the publication in September of the study "[Industria editorial 2.0](#)" (Publishing in-

dustry 2.0) and the following study in November "[Conexiones entre museos en las redes sociales](#)" (Museum connections on social networks), the infographic "[Derechos de los usuarios en la nube](#)" (Users' rights in the cloud) and versions in Catalan, English and Portuguese of "The Social Networks Cheat Sheet". We began 2012 with the publication of "[Cronología de la edición digital \(1912-2012\)](#)" (Digital publishing. A chronology (1912 – 2012), and the Catalan and Basque versions of the infographic "Users' rights in the cloud". We recently shared the results of the survey "[Anatomía del perfil del editor digital](#)" (Anatomical profile of the digital publisher). In September 2012 we published the study "[El directivo y las redes sociales](#)" (Social media and management) in partnership with the CEDE Foundation and the BPMO Group.

### For further information:

Javier Celaya  
Email: [info@dosdoce.com](mailto:info@dosdoce.com)  
Telephone number:  
00.34.606.367.708

All of the above reports have been drawn up for information purposes and are particularly focused towards communication officers who may be unfamiliar with these new tools but have a real interest in learning the benefits of using them in their companies. As we indicated previously, all these studies are published under a Creative Commons Attribution-NonCommercial-NoDerivative license; they may be copied and distributed by any other means provided that their authorship (Dosdoce.com) is credited, they are not used for commercial purposes and are not amended in any way. The full license may be viewed at: <http://creativecommons.org/>



