

Call for submissions – *Bibliodiversity* journal

Advisory committee: Françoise Benhamou (France), Jacques Michon (Quebec – Canada), Jean-Yves Mollier (France), † André Schiffrin (USA). **Editorial committee:** **Eva Hemmungs Wirtén (Sweden), Simone Murray** (Australia), Luc Pinhas (France), Gisèle Sapiro (France), Gustavo Sorá (Argentina), Josée Vincent (Quebec – Canada). **Editor:** Étienne Galliard, Double Ponctuation (France) – contact@double-ponctuation.com

Independent publishing and public authorities

Issue edited by **Luc Pinhas (University of Paris 13),**
with the support of **Tanguy Habrand (tanguy.habrand@ulg.ac.be)** and **Jean-Gilles Lowies (University of Liège)**

Research into the book industry generally consider *independence* as an act of breaking away, whether from the world of economic production or from the public authorities. It focuses on the strategies of publishers who seek to define their activities as distinctive and autonomous vis-à-vis the state or the market, especially in terms of content and economic models. The concept of independent publishing varies in meaning, therefore, from one country to another, depending on socio-economic conditions and each publisher involved. The role of the public authorities also differs: in some cases state cultural policies are robust and deep-rooted; in others they are fragmentary and precarious. The concept of public policy is understood in the broad sense here, referring to any action – or inaction – on the part of the government.

The process of cultural globalisation brings with it, moreover, a “multi-level governance” of cultural policies. Cultural initiatives can be situated at nation state level, but can also be instigated by local authorities and by international bodies (UNESCO, European Union, Mercosur, ASEAN, etc.). The potential interactions between these different levels of power generate new challenges and dynamics: challenges of coordination and consistency in public initiatives, challenges around access to financial resources and around cultural diversity.

Relations between government, the market and publishers draw on values, standards and world views. The relationship to a specific authority – embodying market or state power – may be regarded as incidental or painless, may be valued or maligned. In this respect independent publishers do not constitute a homogenous, monolithic group; even within a single territory their strategies and governing values can vary significantly. Some players within the publishing sector will call for intervention by the public authorities and will seek to put this subject on the political agenda while others will oppose any interference by political bodies. Furthermore, any public policies that do relate to the publishing sector will have various aims, which may or may not be aligned with the concerns expressed by stakeholders who identify themselves as independent publishers.

The aim of this issue of *Bibliodiversity* is not to decide in favour of this or that public-policy model relating to independent publishers. Rather, it seeks to investigate the conditions in which such public policies may or may not emerge, their aims, their modes of operation, their impacts and the changes they may undergo. It explores the world views that come into play when players from publishing or the public authorities formulate their positions. The contributions we’re looking for may come from a range of disciplines – sociology, political sciences, economic sciences, cultural studies, etc. – and may refer to national/regional case studies or take a comparative approach. Article proposals might therefore focus on any of the following areas of interest:

- *Independence and public policies:* How do independent publishers position themselves in relation to the action or inaction of public authorities? Are cultural policy instruments of any relevance to them? How is independent publishing defined? How are these cultural policies intended to address a public problem, how do they become part of the agenda? Do the publishers concerned have to comply with specific requirements when they are implemented? What are the reference frameworks and goals of such cultural policies – artistic creation, economic development, protection of cultural diversity, promoting a national culture? Are public policies subject to changes, monitoring or evaluation?
- *Publisher profiles and categories:* Is it possible to draw up a standard profile of a typical independent publisher supported by the public authorities in a given context? Are some publishing categories better served than others? Are values such as education in evidence? Does their production have to demonstrably promote the local and/or contribute to raising the profile of the local internationally? Are some types of production systematically excluded?
- *Cultural policy instruments:* What are the cultural policy instruments relating to independent publishing? Do they involve the introduction of trade regulations – or a diminution of regulations currently in force? Do they involve subsidies (one-off, multi-annual), loans (with or without interest), assistance with promotion and exports, fiscal support? Is particular emphasis placed on digital production or on digitising catalogues? How did these various instruments come into being and have they been modified?
- *Cultural policies and levels of authority:* Public policies focused on the publishing sector are not the sole preserve of the nation state – they can also be implemented by other levels of authority (regions, local authorities, international organisations). How are these various schemes positioned in relation to each other and are they coordinated? Do they serve the same aims? Can they be combined? What role do international/supranational bodies play in developing and implementing public policies of this kind?
- *Alternatives to public authorities:* Some independent publishers do not wish to receive public financing. In cases where all forms of public assistance are declined, what reasons are cited? What are the standards and values driving this kind of approach? Looking beyond public authorities, what other alternatives are available to independent publishers? What opportunities are offered by these new forms of support from civil society – crowdfunding, for example? Is there scope for a “third sector” of publishing, independent of the prevailing public policies and economic systems?
- *Absence of public support and state publishing:* The relations between public authorities and publishing organisations can vary enormously – ranging from a complete absence of public support through to state publishing provided with its own dedicated human and financial resources. Are these two models compatible, in the geographic regions where they co-exist? What are the defining characteristics of national models located between these two extremes? At what point does publishing become state publishing? What is its role? Is it designed for practical, educational or ideological ends?

Guidelines for authors

Style of contributions

Of course we believe that bibliodiversity is important, something to be supported and strengthened – yet the journal does not wish to defend any particular viewpoint, policy or school of thought. It wishes to remain an open forum for debate. We welcome, therefore, contributions that favour nuanced and critical approaches. The editors encourage authors to adopt an original approach, without indulging in fanciful speculation: concrete, yet without closing the door to analysis and conceptualisation; clearly argued – while allowing space for personal opinion where this is appropriate.

Preferred author positioning

The articles are not intended to promote any particular institution. Of course, the writers will generally be affiliated to an organisation, which may be operating directly in the field under discussion; in which case it may well be appropriate for them to refer extensively to these activities. Nonetheless authors will understand that it is not desirable for the article to refer solely or continually to any particular organisation. If an extended reference illustrates the author's text especially well it can be included in a separate box within the text. As far as possible the main body of the text should retain a pluralist approach. The organisation to which the writer is affiliated can be described briefly.

Languages

The article should be written in French, English or Spanish – the writer should choose the language in which s/he feels most at ease (preferably their mother tongue).

Editorial

The editorial is written by the journal's editor or by the subject specialist for that issue.

Biography

We ask contributors to send us a biography – which should be fairly short (**around 800 characters including spaces**) and should outline the main stages in the author's professional career, with some emphasis on his or her experience relating to developing countries. A biography is a written text – a *curriculum vitae* cannot be considered as constituting a biography.

Photo

Contributors should send the editors a photograph of themselves, recent if possible and in either .jpeg or .gif format.

Summary

Authors are invited to provide the editors with an abstract, highlighting the key points of their argument and their main conclusions. This text should be **around 1,000 characters in length (including spaces)**.

Article

Articles should be a **maximum length of 25,000 characters** including spaces – whatever the language in which they are written. A margin of 10% more or less is acceptable. Authors are asked to give their article a title and to provide sub-headings for the different sections of their text.

Bibliography

Bibliodiversity journal conforms in the main to the ISO 690 international standard for bibliographic referencing (https://en.wikipedia.org/wiki/ISO_690). Only those bibliographic references that are cited in the text (this includes tables and charts) are presented at the end of the article; authors should check that these quotations match with their end list of references. The reference given in the body of the text

should include the author's name and the year of publication. At the end of the article the references are presented in alphabetical order, without numbering.

Footnotes

A footnote gives a more in-depth explanation (not excessively long), developing an idea that extends beyond the subject of the article. A footnote can therefore be a digression – or even a personal aside but in the context of this journal it is not primarily a bibliographic reference or source citation.

Visuals

You are welcome to use visuals in the form of charts, figures or tables to illustrate your article.

Deadlines

- Deadline for submission of the articles: 15 April 2018
- Publication decision of the journal: 15 June 2018
- Deadline for sending the final article: 1st October 2018

Publication decision

Academic articles (excluding “The professional’s perspective” articles) will be subjected to a double blind review process. The editors will ask two academic reviewers to read the submitted articles (in anonymised form). Articles will only be published if the evaluation is positive. If the opinions diverge a third reading may be required. Authors whose articles are accepted for publication are invited to take the comments made by their peer reviewers into consideration.

Modifications made by the editors

In order to maintain *Bibliodiversity*'s quality standards, and to make your contributions accessible to the widest possible readership, the editors reserve the right to modify the contributions you send them.

They may need to shorten texts, for example, or adjust the order of the different sections, edit the content or modify all or some of the titles. Of course where major changes are necessary – or when the text does not conform sufficiently to the present guidelines – the article is returned to its author for revision. Any interventions made are kept to a minimum – always with the aim of serving the author's argument while benefiting the reader. Many thanks for your understanding and cooperation.

Dissemination

Authors are invited to assist with the dissemination of the journal. They can supply the editors with a list of contacts, which will be used only for the purposes of disseminating the issue to which that particular author has contributed and will not be passed on to third parties.

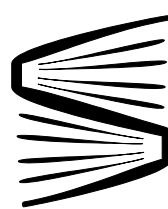
Contacts

Bibliodiversity journal

Étienne Galliand

contact@double-punctuation.com

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P O N C T U A T I O N



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