

# Self-publishing (January 2019) *Bibliodiversity journal*

## Abstracts

### Self-publishing in French literature. A historical overview of a multidimensional publishing practice By Olivier Bessard-Banquy, University of Bordeaux-Montaigne

The close ties between authors of literature and publishing go back a long way; the two professions often overlapped, especially in the 19th and 20th centuries, when some authors took charge of publishing their own works, operating as printer or publisher. Self-publishing could lead to the creation of fully-fledged publishing companies, some of them highly prestigious; there were numerous affiliations between the various roles, which tended not to be standardised, and this flexibility helped the production of major works. Today's self-publishing – based on digital publishing platforms – is part of this history while at the same time marking a break with it: it is not a question of making a book but of finding the lowest common denominator for a multitude of readers.

### Self-published authors on Amazon's Kindle Direct Publishing. Motivations, identities, practices and expectations

By Stéphanie Parmentier, University of Bordeaux-Montaigne

Thanks to digital technology, authors have multiple spaces where they can publish their work, such as personal websites, blogs, social networks, tweets, and online self-publishing platforms. In a few clicks, they can self-publish quickly and independently without the professional input of a publisher, which until now has been impossible. Amazon, which arrived in France in 2011 with its Kindle Direct Publishing (KDP) self-publishing platform, has been instrumental in this new development by offering to publish manuscripts in less than 48 hours, instantly reaching millions of readers around the world. But who are these authors that are investing massively in KDP? And who are the ones who succeed in being taken on by the Amazon Grail – the famous “Top 100”? What are their motivations, expectations, identities and practices in the face of a giant corporation that is not a professional publisher?

### Self-publishing of comics. A specific route into publishing

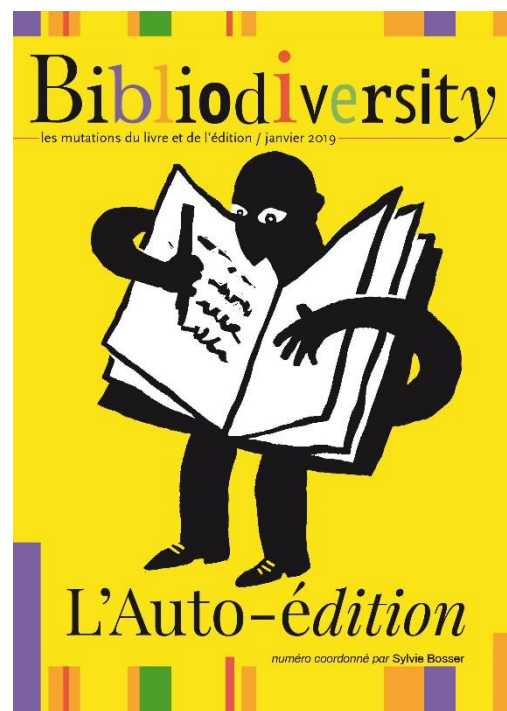
By Kevin Le Bruchec, University of Paris 13

What is the place of self-publishing in the comic-book publishing sector? Integral to the medium's history, this practice is at the root of several symbolic breakaways from the rest of the publishing world. This was the case during the 1960s and 1970s, during the buzz around fanzines, or during the 1990s and the wave of small publishing start-ups that came under the banner of “alternative” publishers. But what form do these self-publishing practices take today, and what do they show about the state of comic-strip publishing? Self-publishing is as much a symbol of editorial diversity as it is a route into this world.

### The (in)visible third party. Mentoring emerging writers: a process that encourages self-publishing

By Marie Caffari and Johanne Mohs, Berne University of the Arts

Mentoring is a literary practice that takes place on university creative writing programmes. By involving a third party – a teacher – and focusing fully on a text in progress, mentoring enables début authors to work on their projects with the critical support of another author. While teaching writing is part of mentoring, one of the recurring aims is to preserve the author's autonomy and



to allow them to decide on the purpose of their literary work – including publication. Mentoring is therefore at the intersection between a private and a public writing space and can be considered as the pre-publication phase. Other dialogues continue outside the study programmes and are part of literary practices in which authors publish in different ways – with a publisher, as part of a collective and, also independently, by self-publishing some of their writings.

### **Self-publishing: a unique phenomenon by its nature, scope and actors. Analysis of self-publishing in Latin America and beyond**

**By Daniel Benchimol, for the CERLALC**

Self-publishing now poses a direct challenge to conventional publishing. It questions the need for an intermediary and the notion itself of the book chain – since only authors, on the one hand, and readers, on the other, are left. The unprecedented scale of this phenomenon – in Latin America in particular – and the reconfiguration of the book world that is gradually developing from it, are based on singular, globalised actors who offer authors technological solutions that effectively remove all the entry barriers to the publishing world.

### **Literary self-publishing in Morocco. Conditions, challenges and social significations of a growing cultural practice**

**By Kaoutar Harchi, Centre for Research on Social Links**

This article focuses on the current literary self-publishing scene in Morocco. Based on documentary sources and an interview survey, the aim is to identify the sociological profile of individuals who have used self-publishing, the type of self-published works and the main reasons for self-publishing. The findings of the study show that self-publishing appears to be dominated by the Arabic language and chiefly by men. The Moroccan self-publishing sector, while maintaining the structural characteristics of traditional publishing, does not appear to encourage the diversification of the culture offer. Self-publishing is above all a way of bypassing a publishing industry that is perceived as non-professionalised. However, during the process, the self-published author encounters a series of unforeseen challenges.

### **Self-publishing in Iran. A story of a dilemma against a backdrop of audacity**

**Case study of Azadeh Parsapour, publisher**

To circumvent censorship, Iranian authors often resort to individual and artisanal self-publishing – in a country where it is not possible to access the digital tools used in the West.

### **Les Éditions du Net. An interview with Henri Mojon**

**By Sylvie Bosser, University of Paris 8**

Les Éditions du Net began with a “simple” print-on-demand publishing service for conventional publishers. While continuing this operation, it then developed a self-publishing strand based on an original concept: the manuscripts are checked internally before publication (copy-editing of the text, legality of the content, publishing interest), are published notably in print format and distributed via bookshops. Finally, authors are paid 40% when they generate a direct sale. According to Henri Mojon, this offer challenges the traditional book chain, in particular the publisher’s role in marketing the books and the authors’ remuneration.

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