

A vintage black typewriter is the central focus, positioned on a wooden surface. A tablet is attached to the top of the typewriter, displaying the text. The background is a wall with a repeating pattern of stylized, four-petaled flowers in shades of yellow and green. The typewriter has a keyboard with white keys and four red function keys at the top. The text on the tablet is centered and reads:

Indie Authors:
*The selfpublishing
Revolution*

INDIE AUTHORS

The selfpublishing revolution

Done by:



INDEX

INTRODUCTION

STUDY GOALS: THE INDIE AUTHOR REVOLUTION

1. DEVELOPMENT AND TRENDS IN THE NEW, SELF-PUBLISHING WORLD

- 1.1 DEVELOPMENT OF SELF-PUBLISHING IN THE U.S.
- 1.2 DEVELOPMENT OF SELF-PUBLISHING IN EUROPE

2. ANALYSIS OF SELF-PUBLISHING PLATFORMS IN THE U.S. AND EUROPE

- 2.1 SELF-PUBLISHING PLATFORMS
- 2.2 READING AND PUBLISHING PLATFORMS
- 2.3 SELF-PUBLISHING AND DISTRIBUTION PLATFORMS
- 2.4 ADDING UP THE FIGURES

3. BOOK SELLING PRICES, A KEY ELEMENT IN THE DIGITAL AGE

- 3.1 NEW RULES OF THE GAME: UNDERSTANDING DYNAMIC PRICING
- 3.2 RETAIL PRICES OF SELF-PUBLISHED BOOKS

4. AUTHORS IN THE FACE OF SELF-PUBLISHING

- 4.1 J.K. ROWLING
- 4.2 GUY KAWASAKI
- 4.3 MERCEDES PINTO

5. THE PUBLISHER'S ROLE IN THE 21st CENTURY

5.1 FINE PRINT OF SELF-PUBLISHING CONTRACTS

6. STRATEGIES FOR THE MARKETING AND DISTRIBUTION OF SELF-PUBLISHED BOOKS AND THEIR VISIBILITY

6.1 AUTHORS' DIGITAL RIGHTS

7. CONCLUSIONS OF OUR SURVEY ON AUTHORS AND CONTROL OVER THEIR WORK

7.1 WRITER BY PROFESSION

7.2 FOR THE LOVE OF ART AS A CONCEPT

7.3 WRITERS' SELF-ESTEEM

7.4 THE WORD "SALE" IS RELATED TO SUCCESS INSTEAD OF MONEY

8. CONCLUSIONS OF STUDY: "INDIE AUTHORS: THE SELF-PUBLISHING REVOLUTION"

INTRODUCTION



Self-publishing is not a new phenomenon. Indeed, it was commonly practiced in the 19th and 20th centuries; the fact that Dostoyevski (incidentally, one of the pioneers of crowdfunding) asked his friends for money to finance his books, that Nietzsche paid for the self-publishing of 50 copies of “Thus spoke Zarathustra” out of his own pocket and that Lewis Carroll did the same thing with “Alice in

Wonderland”, as did Marcel Proust, Alexandre Dumas, Rudyard Kipling, Mark Twain, Edgar Allan Poe, George Bernard Shaw and Ernest Hemingway, is not something to be overlooked. The same occurs among Spanish speaking authors, and since this report also seeks to reflect the real trends of self-publishing today, in our context, not just in the English-speaking world, it should be borne in mind that it was a kind of tradition imposed by market legislation: in order to make a name for oneself in the publishing industry, it was necessary to have previously paid for a work to be published. This was indeed the case of Jorge Luis Borges himself, as well as Ernesto Sábato, Adolfo Bioy Casares and Juan Carlos Onetti.

All of these writers started off as independent authors in the days when paying for the publication of books out of one’s own pocket was not looked down on and those who wished to make their work known could use their own means, without shame, to reach a limited audience without being treated with contempt. First and foremost, because it was considered that the author in question believed in his work to the extent that he was willing to invest in it. As well as prompting these authors to self-publish their work, it caused many others to do so with more or less success, either on completion of a manuscript, due to the urgency in seeing it published, or after having been rejected by publishers who had failed to understand their work.

This leads us to pose the following questions: Why does self-publishing imply negative connotations today? Why is it believed that the reason authors self-publish their work is

because no publishers have wished to do so, thus implying low literary quality or a lack of interest in the story being told? Mainly because this has actually been the case during the second half of the 20th century. The creation of a specific economic and professional publishing sector, meeting the needs of an increasing number of readers in a world where reading and books were no longer only available to the privileged few but to an increasing number of readers due to democratization, became a sure way of finding and publishing these authors. Publishers became the safe channel; the filter or guarantee readers could rely on to feed their reading interests.

It is a well-known fact that even before the dawn of the digital era and the existence of self-publishing platforms, the publishing industry did not always function properly and did not always work as the best filter, which is why self-publishing has been a more or less visible, although persistent, phenomenon throughout time for authors who wished to see their work published, as well as for authors and readers who mistrusted publishers' instincts. In 2006, "The Sunday Times" conducted an experiment and sent a novel by V.S. Naipaul, Nobel Prize for Literature, to 20 publishers; the novel had been awarded the prestigious Booker Prize in its day. The novel in question was rejected by every single publisher. The same newspaper conveyed the work of another author; the difference being that one publisher expressed an interest in publishing it.

In 2012, J.K. Rowling's crime fiction novel "*The Cuckoo's Calling*", written under the pseudonym Robert Galbraith,

was rejected by numerous publishers. There are countless other examples in the past, such as “The Diary of Anne Frank”, “The Time Traveller’s wife”, which was rejected 40 times until an independent publisher decided to take the risk. This book by Audrey Nifenegger sold more than seven million copies!

However, the world is constantly evolving and brings changes to all the different economic sectors. The threshold of the 21st century coincided with the birth of the digital age, which has incited transformations in the publishing world. While certain people were discussing the kind of publishing model to be applied to their businesses, self-publishing has shaken off its inhibitions and returned to the scene with a winning force, proposing new possibilities for the publication, promotion, distribution and marketing of all kinds of books. If technology has revolutionised communication and even the world of cinema – as we all know, anyone can create a short or long film from home with a mini-camera and a little effort – how wouldn’t it affect the publishing world?

Self-publishing platforms cannot be overlooked. They are technological companies that publish, distribute and promote on demand. They are fast and have a large portfolio of copyrights. Disregarding them would therefore be too simplistic since they are *long tail* companies, i.e. what is really important is to sell few copies of many titles; in view of that objective and faced with the eternal problem which authors encounter as to how to reach a conventional