

A STUDY OF THE ELEMENTS CONTRIBUTING TO THE
SUCCESS OF REGIONAL PUBLISHERS IN TEXAS,
1975-1985

A DISSERTATION
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I am submitting herewith a dissertation written by Sue Margaret Hughes entitled "A Study of the Elements Contributing to the Success of Regional Publishers in Texas, 1975-1985." I have examined the final copy of this dissertation for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Doctor of Philosophy, with a major in Library Science.

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Sue Margaret Hughes

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ABSTRACT

The purpose of this study was to identify the elements which have contributed to the success of regional publishers during the years 1975-1985. For this research, regional was defined as falling within the geographical borders of Texas.

A survey of regional publishers was made by means of a questionnaire to obtain information needed for this study. Included among the data gathered were quality and quantity of the monographs published, selection criteria and policies, marketing strategies, value of their books to future generations; and prizes/honors/awards won. The questionnaire returns were examined, tabulated, and evaluated to find those elements which successful regional publishers in Texas had in common and to which their success could be attributed. Attention was directed to critical successes and number of copies printed and sold of a particular title.

Although the small, independent publishers in Texas have had a late start compared with those established in the last century on the Eastern seaboard, they are making a significant place for themselves not only on the local but also on the national and international scenes.

Identifying the elements of success of these publishers begins and ends with the owner himself/herself. There have been few major changes in the ownership of these Texas presses in the last ten years, and the resulting continuity of management plus the consistency of their objectives have provided an admirable stability of operation.

The reasons given for the founding of their Texas firms proved to be surprisingly uniform in that most owners mentioned they wanted to make certain information available to a wide audience, to publish high-quality books, to help new writers get started, or to see a subject covered that had not been addressed before. The owners have confidence in themselves and in their ability to make the correct decisions in order to present a quality product to the reading public. Above all, they want to control the process for the personal satisfaction they derive from it. They like books, they enjoy the independence of making all decisions, and they take great pride in the results.

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CHAPTER I

INTRODUCTION

Background

But, I thank God, there are no free schools nor printing, and I hope we shall not have these hundred years; for learning has brought disobedience, and heresy, and sects into the world, and printing has divulged them, and libels against the best government. God keep us from both.

--Sir William Berkeley, Governor¹
of Virginia in 1671

Printing in the area now known as the United States of America began on the eastern coast where European colonists arrived in the seventeenth century. The earliest known printed work, the Freeman's Oath, a broadside, was printed in Massachusetts at the Cambridge Press established by Stephen Daye in 1639, and operated by Matthew Daye, more than thirty years before Sir William Berkeley made the remarks quoted above. The second work to be printed was the Almanack Calculated for New England, by Mr. Pierce, Mariner. No copies remain of either of these issues. In 1640 the third publication came from this press, the well-known Bay Psalm Book with its full

title of The Whole Booke of Psalmes, Faithfully Translated into English Metre.

After the death of Matthew Daye in 1649, Samuel Green was appointed to manage the Cambridge Press, a position he held until 1692. One hundred and ninety items came from the press during that time, one of the most noteworthy of which was the first complete American Bible, the "Eliot Indian Bible," translated into the Indian language by John Eliot.

Development of a printing-publishing industry was very slow, partly because of the lack of means for printing. Materials, including paper, had to be brought to the New World from England or The Netherlands, a most expensive and lengthy procedure in light of the distance involved.

Another deterrent to the development of the industry was the Crown's control of printing, as illustrated by the order sent by King James II to Thomas Dongan, governor of the colony of New York, taken from Documents Relative to the Colonial History of the State of New York:

And for as much a great inconvenience may arise by the liberty of printing within our province of New York, you are to provide by all necessary orders that noe person keep any press for printing, nor that any book, pamphlet or other matters whatsoever bee printed without your special leave & license first obtained.²

Seventeenth-century England, with its climate of unrest culminating in the "Glorious Revolution" of 1688, saw the end of the restrictive Press Licensing Order which was allowed by Parliament to lapse in 1695; however,

. . . the royal authorities recognized the press in America even before the inhibitions against its use in England, outside of London, York, and the Universities, had been removed by the expiration of the Parliamentary press restriction act in 1693. In the matter of control, however, the responsibility was placed directly upon the governor, and to this fact may be traced the state of wholesome fear of authority in which the printer of the period had his being.³

An important figure in the history of printing in the United States appeared in 1682, when William Bradford, an English printer, joined William Penn when the latter established his colony in the present state of Pennsylvania. Bradford opened a printing office in Philadelphia in 1685, which made Pennsylvania the second colony to have printing facilities. In 1690, Bradford helped establish the first American paper mill. Soon afterward he moved to New York where he served as Public Printer of New York for almost fifty years, founding at least one other paper mill. The paper from these and other colonial mills was not of the quality of European paper, but it was not so costly because of the difference in the transportation costs, and was adequate for the printers' needs. Making

of the type came later, in 1769, while the best printing presses and inks continued to be imported for years after that date.

Soon after the opening of the new century, however, conditions began to improve and the improvements continued to a point which makes Pennsylvania's first one hundred years of printing and publishing history more brilliant than that of any other English colony in America. . . . Printing in Pennsylvania began in 1685. Paper making in America also began in Pennsylvania. So did journalism in the real sense, although newspapers had previously been published elsewhere. Philadelphians were printing literature while the New England and New York printers were still issuing countless editions of ponderous sermons and doggerel in broadsides. The first known issue of the Bible in English in America, the first edition of a classic, the first edition of Shakespeare, the first novel, the first magazine, the first foreign-language newspaper--all were products of the Pennsylvania Press. It did the first known American printing in more than one color and it boasts the distinction of producing the largest single volume printed during the colonial period.⁴

The presses in Pennsylvania made it the second colony to print books, but it was the first to print magazines. The first two magazines were printed in Philadelphia in January, 1741: Andrew Bradford's American Magazine, or a monthly review of the Political State of the Colonies, and three days later, Benjamin Franklin's General Magazine, and Historical Chronicle, for all the British Plantations in America. Only three numbers were issued by Bradford

and six by Franklin, indicating that readers of "Poor Richard's Almanack" were not interested in this new kind of publication.

The number of presses in the young North American colonies grew slowly as activity spread down the eastern seaboard. As for subject content, Berthold has estimated that thirty-seven percent of the materials published during the period could be classed as theology, nineteen and one-half percent as literature, and seventeen percent as social science.⁵

The first press established in the third colony to have a printing history, Maryland, was in St. Mary's City in 1686, with the first certain imprint other than a newspaper being "Declaration of Reasons and Motives for the Present Appearing in Arms of their Majesties Protestant Subjects in the Province of Maryland." Likely the printing of this was in 1689.

As mentioned earlier, William Bradford moved from Pennsylvania to New York and established a press in 1693 in New York City. There he had a very successful career until he retired in 1744. Bradford thus was instrumental in establishing printing in two colonies, the second and the fourth to begin such work.

Connecticut was the fifth of the thirteen colonies to have a press. Thomas Short founded the press in New London where in 1709 he issued a broadside titled A Proclamation for A Feast, and An Act for Making and Emitting Bills of Publick Credit. Another early press in Connecticut was New Haven's first, set up by James Parker in 1754, with the first publication that of a compilation of Yale University's laws in Latin.

Following Connecticut in introducing printing were Rhode Island, with its first press established in Newport in 1727 by James Franklin; Virginia at Williamsburg in 1730, by William Parks; South Carolina at Charleston, in 1731, by Eleazer Phillips, Jr.; North Carolina at Newbern, in 1749, by James Davis; New Jersey at Woodbridge, in 1754, by James Parker; New Hampshire at Portsmouth, in 1756, by Daniel Fowle; Delaware at Wilmington, in 1761, by James Adams; and Georgia at Savannah, in 1762, by James Johnston.

Colonists moved southward and westward, taking printing presses with them as they went. People settled in the new regions and became permanent residents on the lands of their choice. Regional presses appeared, and eventually a printing-publishing industry evolved from these regional publishers, a term used here for those

publishers who printed material within the geographical boundaries of an area, and who became part of the American scene and have been instrumental in preserving the history, the essence of life, in their locales. The corpus of their production stands as an invaluable historical source reflecting the taste and flavor of local opinions and outlook. The regional presses, in publishing materials for their audiences with specific interests in local concerns, are a vital source of information for those who wish to learn about any era of American history.

Statement of the Problem

Printing appeared in Texas early in the nineteenth century when Samuel Bangs, operating the first press, printed the General Orders of the Mina Expedition in Galveston on February 22, 1817. Bangs had accompanied the army of General Francisco Xavier Mina, leader of the ill-fated expedition to aid in the revolution for Mexican independence from Spain. No copies of these daily orders now exist, but a manuscript in the Rosenberg Library in Galveston verifies their issuance.⁶

The two earliest books published in Texas, but printed in Natchitoches, Louisiana, were The Fredonian Declaration of Independence, December 21, 1826, Natchitoches 1826, and the Political Constitution of the

Free State of Coahuila and Texas, 1827. The first book to be both printed and published in Texas related to Stephen F. Austin's colonization of Texas: Translation (of) the Laws, Orders, and Contracts of Colonization, and appeared in San Felipe de Austin in 1829 with Godwin Brown Cotten as printer. The next books appeared when Thomas H. and Gail Borden, Jr., public printers, published Journals of the Senate of the Republic of Texas and An Accurate and Authentic Report of the Proceedings of the House of Representatives, in 1836, and The Evacuation of Texas, in 1837.

As in the other states, the early publications in Texas were primarily newspapers, broadsides, and pamphlets, many of the latter being government pronouncements. Printers and their presses accompanied or followed the pioneers as they moved westward, traveling in wagons and boats, on horses and mules, overland and by water. Their objective was to keep people informed of both local and national events of the day. During the Civil War when supplies were extremely difficult to obtain, publishing in Texas and other parts of the South continued as long as possible, but became increasingly difficult to maintain. Toward the end of the war, however, some publishers were

printing newspapers and periodicals on wallpaper, while others were forced to cease publication altogether.

After the Civil War, the publishing industry in Texas began to assume the form known today. Problems that appeared then, such as that of distribution, are familiar today as well. Continuity of ownership, in some instances lasting to the present, has provided stability to the Texas industry in general, although this is changing as corporate conglomerates have absorbed many companies with a resulting change in the character of the publishing houses.

From its small beginnings, publishing in Texas evolved to the present scene where hundreds of presses are now turning out books and other printed materials of local, national, and international appeal. Publishing companies have appeared and disappeared, sometimes leaving little record of their having existed. Others have achieved a measure of success.

Importance of the Problem/Study

The purpose of this study is to examine the characteristics and practices held in common by successful contemporary regional publishers in Texas which may be perceived to hold the keys to their healthy survival.

Consideration of these aspects of modern small publishing firms provides further insight into an industry whose members came into the region with the earliest settlers.

NOTES

¹As quoted in John Tebbel, A History of Book Publishing in the United States, 4 vols. (New York: R. R. Bowker, Co., 1972-81), 1:1.

²Ibid., 1:1-2.

³Lawrence C. Wroth, The Colonial Printer (New York: The Grolier Club, 1931), pp. 146-147.

⁴John Clyde Oswald, Printing in the Americas, 2 vols. (Port Washington, New York: Kennikat Press, Inc., 1965), 1:100.

⁵Tebbel, A History of Book Publishing in the United States, 1:14.

⁶John H. Jenkins, Printer in Three Republics: A Bibliography of Samuel Bangs, First Printer in Texas, and First Printer West of the Louisiana Purchase (Austin: Jenkins Publishing Company, 1981), p. 23.

CHAPTER II

SURVEY OF THE LITERATURE

The search of the literature revealed that, while many articles appear which describe the activities of small presses, very little has been written about small regional presses and those elements responsible for their success. The body of literature found on printers of the Southwest is reviewed below, followed by a summary of the items that dealt directly with this research.

To gain a perspective of success patterns of publishers in general, the literature was searched for examples of successful large commercial publishers which would relate to the small presses in the study. Some of the examples found are presented below, as are articles describing the development of the small press movement.

Printers of the Southwest

A survey of the literature revealed that the first printer in the five-state Southwestern region that includes Texas, Louisiana, Arkansas, Oklahoma, and New Mexico, was Denis Braud, who, in 1764 in New Orleans, Louisiana, printed a broadside, Extract de la Lettre du Roi, an announcement by Louis XV that he had ceded the territory

of Louisiana to Spain by secret treaty in 1762. The first book published by Braud, Code Noir, in 1778, consisted of laws for the sale, legal treatment, and discipline of slaves.¹

The first book published in the territory of Arkansas, containing the territorial session laws, was brought out in 1820, although newspapers had been introduced as early as 1819. Santa Fe, New Mexico, was the site of the first New Mexico press which printed a small book in 1834, a speller titled Cuaderno de ortografia. Oklahoma's initial book came the following year, 1835, from a press at Union Mission established by the Reverend Samuel A. Worcester, on the American Board of Commissioners for Foreign Missions, who had brought the press from Georgia. The book was The Child's Book, authored by the Reverend John Fleming, also a missionary from the American Board, and was written in the Creek language.²

In all of these Southwestern states, the publishing industry has developed rapidly from its primitive origins of more than a century and a half ago. Many publishing firms have been established and many have gone out of business since those early beginnings. Haniel Long, in "The Printing Press in the Southwest," has given a vivid description of conditions during those formative years.

All through the Southwest from Louisiana to Arizona the early printing presses were tiny fires trying to stay lighted in the dark winds of violence. In their uncertain light you can see the first printers, the way you can see people moving in black shadows. Except³ once or twice, that is all you can see of them.

Coser, Kadushin, and Powell made an appraisal of current opportunities for small publishers while doing research for Books: The Culture and Commerce of Publishing. They expressed their opinions in the following terms:

. . . reports that are periodically released by the Association of American Publishers assure us that the industry has never been more open or competitive. This is true if one looks only at the growth of small, geographically dispersed houses. Most of these new houses have a marginal existence and can never hope to make it into the Big Leagues. Some of these small houses are flourishing within the cracks and fissures left unutilized by the major houses. However, as with most small businesses, their financial condition will be precarious, and there⁴ will be as many deaths as births among them.

Patterns of Successful Operation of Publishing Houses

Review of the literature disclosed a number of articles and books on subjects of decision-making by large commercial publishers relating to selection policies, marketing and distribution, regional publishing, and histories of successful publishers. Those most relevant to this research are discussed in the following pages.

A study has been made of publishing houses which were founded in the nineteenth century and which have survived into the middle of the twentieth century. Madeleine B. Stern, in her Imprints on History: Book Publishers and American Frontiers, ascribed the longevity of one hundred and ninety-one firms to several factors, one of which was that thirty-five percent were still under the control of the founding family.⁵ Continuity of ownership meant continuity of purpose, of style, and, based on sound business management, of success.

Another factor noted by Stern was the predominance of specialist publishers among the survivors. At a ratio of almost seven to one, these specialized firms had directed their efforts to include the subject areas of medicine, textbooks, children's and young people's literature, law, and most successful of all, religion. They were able to survive through the wise selection of their publications as well as their mistakes in judgment. As Stern said, "It is the privilege of all publishers to shape and to color the national fabric. But only to these long-established houses belongs the special privilege of linking today with yesterday in an age that must look to the past before it can turn to the future."⁶

Small presses have assumed a growing role in the publishing business in the last quarter of a century, and have consequently received more coverage by the media. Because there is no standard definition as to what constitutes a small press, information is open to various interpretations. As stated by Coser, Kadushin, and Powell, "Many researchers have complained about both the completeness and the usefulness of publishing industry data sources."⁷ In the report on "Small Presses" included now in The Book Publishing Annual by R. R. Bowker Company, John Heunefeld uses this definition:

For the purposes of this review, small presses are defined as those in which the major publishing functions (management, editorial development, marketing, production, fulfillment, finance, facilities) interact face-to-face on a daily basis--as opposed to the slower, "offline" written-memo interaction common to larger organizations. This generally includes all publishing houses with a sales volume below \$3 million a year (as many as 14,000 North American entities, a population that Dessauer estimates is growing 10 percent a year) and many houses with a substantially larger volume that have worked successfully to retain the fast reaction time, relative decisiveness, and high creativity characteristic of small-group dynamics.⁸

Articles reporting on small press activities appear quite often in Publishers Weekly. Patricia Holt has written a number of them, among which "An Upbeat ABA for Small Presses" describes the enthusiasm of attendees

of the 1980 convention of the American Booksellers Association. Holt explained that some small publishers use an occasion such as this to introduce their works to booksellers who have facilities to market their books nationwide.⁹

So active are small presses nationally and internationally that Len Fulton of Paradise, California, in keeping track of them for 17 years, had, by 1980, accumulated more than 30,000 of their publications. Emphasizing the growth of small presses are Fulton's publications from his Dustbooks Press: International Directory of Little Magazines and Small Presses, Small Press Record of Books in Print, Directory of Small Magazine/Press Editors and Publishers, and Small Press Review. Establishment of the Small Press Book Club with more than 3,000 members indicates the interest in publications from these presses. Fulton was also the co-founder in 1968 of COSMEP (Committee of Small Magazine Editors and Publishers) which has become a strong support group for these presses.¹⁰

An extensive survey made by Michael Wendroff for his Master of Business Administration thesis at New York University's Graduate School of Business is summarized in his report entitled "'Should We Do the Book?': A Study of How Publishers Handle Acquisition Decisions." In it he

concludes that marketing is vital to a publisher's success, and that ". . . it may be reasonable to suppose that marketing's impact on the publishing process in general and on acquisitions in particular will become more profound and more productive in time, and that the competitive edge will go to the publishers who are first to modernize their thinking about marketing."¹¹

Roger H. Smith has written "Publishing and Selling of Mail-Order Books,"¹² in which he investigates successful direct-mail efforts of large publishers. While most publishers agree on some factors, e.g., a mail-order book should solve a particular problem for a potential buyer, on a general subject rather than specific, and large-scale advertising of these books can be very costly, they strongly disagree on others such as price, testing of mailing lists, and quality of the book. In spite of varied opinions, the practice continues to grow.

The regional aspect of publishing is discussed in Jerold L. Kellman's "Wisconsin Publisher Keeps the Interests of Regional Readers in Mind." The publisher in the article states that the firm plans "to remain a small publisher of quality Wisconsin literature."¹³

Two works of importance written by Walter W. Powell have some significance in a study of this kind: his article, "Publishers' Decision-Making: What Criteria Do

They Use in Deciding Which Books to Publish?"¹⁴ and his book, Getting Into Print: The Decision-Making Process in Scholarly Publishing. The author looks at the many social and economic factors involved in the decision-making process of successful publishers.¹⁵ While he discusses major businesses, he provides valuable insight and background for the present study.

For their publication, Books, Coser, Kadushin, and Powell completed 85 formal interviews with editors of 56 different publishing firms; sent questionnaires to authors, employees, and agents; and interviewed many other people connected with the publishing industry. Their purpose was to analyze the book publishing trade and draw conclusions as to the future of publishing. One of the questionnaires listed fifteen factors whose importance in the decision-to-publish process the respondents were asked to evaluate.

These factors were:

- The prestige of the author in his/her profession.
- The reputation of an author among general readers.
- The previous track record of an author in publishing.
- The timeliness of the subject matter of the book.
- The potential prestige of the book.
- How well the manuscript reads.
- The lack of competition on the subject.
- The recommendations of others in your house.
- The recommendations of outside readers.
- The low cost of production.
- The potential sale of rights.
- The commercial prospects of the book.
- The book's potential profitability in the first year.
- The long-term profitability.
- The ease with which it can be promoted.¹⁶

The answers of the respondents indicated that all of the factors were considered important to them as decision-makers. Most publishers had forms to complete in order to record the reasons for publishing a particular book, but the impression given the authors was that the decisions were based mostly on intuition.

Audrey and Philip Ward's The Small Publisher: A Manual & Case Histories explored thoroughly the world of small independent publishers in Great Britain and Northern Ireland. The study is of British presses only, they say, ". . . since conditions in Australia, the U.S.A. and Canada, the Continent of Europe, and the Third World are so different that international comparisons would be misleading. All were active in 1979."¹⁷

John H. Jenkins, in "A Regional Publisher Looks at the Future," examined costs of publishing books and predicted that the industry will change dramatically by the year 2000 in order to survive. Computers and videodiscs will alter the concept of the book as it is known today, as much if not more than Gutenberg's invention of the movable-type press did more than 500 years ago. Regional publishers will have to adapt to the new medium or go out of business as will the world's major publishing houses.¹⁸

NOTES

- ¹Oswald, Printing in the Americas, 2: pp. 300-302.
- ²Carolyn Thomas Foreman, Oklahoma Imprints 1835-1907: A History of Printing in Oklahoma Before Statehood (Norman, Oklahoma: University of Oklahoma Press, 1936), p. [xiii].
- ³Haniel Long, "The Printing Press in the Southwest," Southwestern Library Association, Tenth Biennial Conference, October 2d to 5th, 1940, Papers and Proceedings (Albuquerque, New Mexico: n.p., n.d.), p. 22.
- ⁴Lewis A Coser, Charles Kadushin, and Walter W. Powell, Books: The Culture and Commerce of Publishing (New York: Basic Books, Inc., 1982), p. 364.
- ⁵Madeleine B. Stern, Imprints on History: Book Publishers and American Frontiers (Bloomington, Indiana: Indiana University Press, 1956), p. 320.
- ⁶Ibid., p. 328.
- ⁷Coser, Kadushin, and Powell, Books, p. 37.
- ⁸John Huenefeld, "Small Presses," in The Book Publishing Annual: Highlights, Analyses and Trends (New York: R. R. Bowker company, 1985), p. 30.
- ⁹Patricia Holt, "An Upbeat ABA for Small Publishers," Publishers Weekly 218 (4 July 1980): 70-71.
- ¹⁰_____. "Len Fulton," Publishers Weekly 218 (5 December 1980): 6-7.
- ¹¹Michael Wendroff, "Should We Do the Book?: A Study of How Publishers Handle Acquisitions Decisions," Publishers Weekly 218 (15 August 1980): 24-30.
- ¹²Roger H. Smith, "Publishing and Selling of Mail-Order Books," Publishers Weekly 205 (10 June 1974): 24-27.
- ¹³Jerold L. Kellman, "Wisconsin Publisher Keeps the Interests of Regional Readers in Mind," Publishers Weekly 223 (15 April 1983): 18-19.

¹⁴Walter W. Powell, "Publisher's Decision-Making: What Criteria Do They Use in Deciding Which Books to Publish?" Social Research 45 (Summer 1978): 227-252.

¹⁵Powell, Getting Into Print: The Decision-Making Process in Scholarly Publishing (Chicago: The University of Chicago Press, 1985), pp. 128-160.

¹⁶Coser, Kadushin, and Powell, Books, p. 145.

¹⁷Audrey Ward and Philip Ward, The Small Publisher (Cambridge, England: The Oleander Press, 1979), p. 147.

¹⁸John H. Jenkins, "A Regional Publisher Looks at the Future," A B Bookman's Weekly 71 (14 February 1982): 1087.

CHAPTER III

METHODOLOGY

The purpose of this study was to examine the characteristics and practices held in common by successful contemporary regional publishers in Texas during the decade 1975-1985 which may be perceived to hold the keys to their healthy survival. Specific research questions were formulated to obtain these data.

Research Questions

The primary research question was the following:
What were the elements which contributed to the success of regional publishers in Texas during the years 1975-1985?

Subsidiary questions researched were the following:

1. What were the specific goals, objectives, and interests of each of the regional publishers of Texas during the decade?
2. What was the publishing record of the regional publishers of Texas, 1975-1985?
3. What kind of materials were published by the regional publishers of Texas during the decade?
4. How were the manuscripts obtained for publication?

5. What criteria were used in selecting manuscripts for publication?
6. How were these criteria determined?
7. How extensive has the role of the editor been in the publishing process?
8. What have been the marketing strategies of the regional publishers of Texas?
9. What publications of the regional publishers of Texas have achieved critical success (including honors and prizes)?
10. What publications of the regional publishers of Texas have achieved an extensive volume of sales?

Scope and Delimitations

This study was limited to privately-owned, English-language publishers in Texas whose average output has been no more than six to ten monographic titles per year during the years 1975-1985. Publishers whose output has consisted mainly of religious matter were not included in the population to be examined. Publishers meeting this study's criteria were selected from Texas Book Publishers, Mallama Press, second edition, 1980; Texas Publishers & Publications Directory, 1980-82; Publishers Trade List Annual; and publishers' catalogs.

The study was not concerned with the overall commercial success (i.e., degree of profitability) of a publishing firm or its allied enterprises other than its ability to maintain enough profitability to remain a continuing viable entity in the regional publishing business. (See "Definitions," especially "Qualitative Success," and "Quantitative Success.")

Definitions¹

Definitions of terms used in this study are as follows:

1. EDITING: In publishing, the practice of revising and preparing material for publication. Five editorial functions which may overlap or be combined are those of: acquisition editor, recommending works to the firm; manuscript editor, helping the author shape the work; copy editor, perfecting grammar and style; managing editor, coordinating resources and scheduling; and production editor, connecting editorial and production activities.
2. EDITOR: One who prepares for publication a bibliographic item containing a work or works not his or her own. The editorial labor may be limited to the preparation of the item for the manufacturer, or it may include supervision of the manufacturing, revision (restitution) or elucidation of the text, and the addition of an introduction, notes, and other critical matter. For certain items it may involve the technical direction of a staff of persons engaged in writing or compiling the text.
3. MANUSCRIPT: The handwritten copy of an author's work before it is printed; or, loosely, the author's typescript.

4. **MARKETING:** In publishing, a purposive group of activities which foster constructive and responsive interchange between the providers of library and information services and the actual and potential users of these services. These activities are concerned with the products, costs, methods of delivery, and promotional methods.
5. **MONOGRAPH:** A systematic and complete treatise on a particular subject.
6. **PRESS:** A printing or publishing establishment.
7. **PRINTER:** The person or firm by whom a book or other document is printed, as distinguished from the publisher and bookseller by whom it is issued and sold.
8. **PRIVATE PUBLISHER:** A person or firm who assumes the expense of having a book or other document manufactured and the responsibility for distributing it by public sale in order to ensure its issue and/or to oversee the quality of its production.
9. **PUBLISHER:** The person, firm, or corporate body undertaking the responsibility for the issue of a book or other printed matter to the public. The same person or firm may be the printer, publisher, and bookseller, or printer and publisher, or publisher and bookseller, but since the opening years of the nineteenth century publishing has been, for the most part, a separate business.²
10. **PUBLISHING RECORD:** Number of copies of monographs sold..
11. **REGIONAL:** Falling within the geographical borders of Texas.
12. **SUBSIDY PUBLISHING:** The publication of scholarly or other specialized works (such as a company or local history) of interest to a small group and not expected to be a commercial success, with the costs met wholly or in part by the author, a foundation, or other sponsor. Such a work may be called a sponsored book, especially if the sponsoring organization or person has guaranteed to purchase a significant quantity of the edition.

13. SUCCESS: The ability of a publishing firm to maintain enough profitability to remain a continuing viable entity in the regional publishing business.
- (a) QUALITATIVE SUCCESS: Achieved by a publisher when his books receive critical recognition.
 - (b) QUANTITATIVE SUCCESS: Achieved by a publisher when enough copies of a particular book are sold that additional printings or editions become necessary.
14. VANITY PUBLISHER: A publisher who specializes in producing books entirely at the author's expense. Synonymous with vanity press.

Hypotheses

This study was based on the following hypotheses:

For the years 1975-1985:

1. Regional publishers have produced monographs which have achieved both qualitative and quantitative success.
2. Publishers who have had both careful manuscript selection policies and good marketing strategies have maintained economic viability.
3. Regional publishers in Texas have produced books of value which might not have been published had the regional publishers not existed.

Methodology

This was a descriptive study of the performance of small regional publishers in Texas during the period 1975-1985. Since the period under review extended over the past

ten years, the study had an historical facet, although it was not an historical study per se. The steps in the study included a search of the relevant literature. Indexes and catalogs examined for secondary source materials were Library Literature; Library of Congress Catalog--Subjects; America: History and Life; Comprehensive Dissertation Index; Education Resources Information Center (ERIC); Library and Information Science Abstracts (LISA); Books in Print; Writer's Market; Literary Market Place; Texas Book Publishers; Texas Publishers & Publications Directory; Business Periodicals Index; and others.

Development of a Questionnaire

A survey of regional publishers was made by means of a questionnaire to obtain information needed for this study.³ Questions were oriented toward gathering data to relate to hypotheses and research questions. Inquiries submitted to the publishers solicited information relating to the quality and quantity of the monographs they published; to their selection policies and marketing strategies; and to the value of their books to future generations. To that end respondents were asked to provide lists of their publications, indicating numbers printed and sold, range of royalties paid, subjects covered, and prizes/honors/awards won.

Formal or informal criteria used for selection of manuscripts were requested as were descriptions of other publishing procedures used in their operations. Questions concerning ownership of the firms, purposes served other than making a profit, and goals and objectives were posed in order to gain insight into the respondents' reasons for entering and/or remaining in the publishing field. A pre-test was conducted to assess the clarity and practicability of the instrument. (Details of the mailings appear later in the study.)

Location of the Material

Secondary sources were located primarily in Moody Memorial Library and The Texas Collection at Baylor University, and for materials not available in local libraries, through interlibrary loan. Primary sources were responses to questions on the questionnaires sent to regional publishers in Texas.

Analysis of the Collected Material

The literature and the questionnaire returns were examined, tabulated, and evaluated to find those elements which successful regional publishers in Texas had in common and to which their success could be attributed. Particular attention was directed to critical successes

of publishers' books as well as to the number of copies printed and sold of a specific title.

NOTES

¹Definitions 1-5, 7-8, 12, 14 selected from The ALA Glossary of Library and Information Science (Chicago: The American Library Association, 1983), pp. 82, 83, 139, 140, 148, 176, 177, 221, 237.

²American Library Association. Committee on Library Terminology. A.L.A. Glossary of Library Terms. (Chicago: The American Library Association, 1943), pp. 108-109.

³A copy of the questionnaire will be found in the appendix.

CHAPTER IV

ANALYSIS OF SURVEY DATA

This chapter presents the data gathered from the survey of small publishers in Texas falling within the criteria of the study. The data were analyzed to find those elements to which the success of these publishers could be attributed.

Description of the Sample

Questionnaires accompanied by cover letters were sent on November 29, 1985, to 276 publishers whose names were taken from Texas Publishers and Publications Directory, Texas Book Publishers, Literary Market Place, Books in Print, the Texas Publishers Association's catalog, telephone directories, and newspapers. When envelopes were returned by the post office as being undeliverable, second and third attempts were made on January 4, 1986, and February 10, 1986, to locate current addresses. When envelopes were not returned, a second questionnaire and a cover letter requesting a response were sent on February 10, 1986. After making a number of follow-up attempts with varying degrees of success, the results of the mailings were as follows: 180 responses were received; 21 letters were returned by the

post office as undeliverable, and 75 firms made no response. Of these 180 replies, 107, or 59.44%, were usable for the purpose of this study.

The 73 firms whose replies were not used can be categorized in this manner: 24 returned the forms but declined to answer the questions; 15 were not publishers; one was a magazine publisher; 12 were out of business; 2 had moved from the state; 4 were printers; 6 were college and university presses; and 9 were controlled by another publisher.

In addition to the 107 small publishers whose responses are analyzed in this paper, seven other publishers' replies, when meaningful, have been included at the end of the different topics discussed. These seven are characterized in this study as the "academic presses." This special group is composed of six college or university presses and one very large publisher of legal materials.

General Characteristics of the Publishers

The question concerning founding dates of the publishers revealed a wide span of time ranging from 1916 to 1985. During the years 1916-1956, only ten Texas regional presses were founded, never more than one in a given year. From 1959 to 1973, the average was fewer than two a year, although in each of the three years between 1971 and 1973,

three presses were founded. By far the greater number came into being after 1973. Of presses in this study now in existence, 33 appeared between 1916 and 1973, while 74 were established from 1974 through 1985. Noteworthy was the fact that of the 107 publishers of the study, 99 were owned by the original founders or by members of their families. Increased activity in the publishing field in Texas was in keeping with the trend of increased funds for books coming from the federal government. The banner years in Texas were 1978 and 1981 when eleven new firms were founded in each of these years.

Founding Dates

If one compares founding dates of publishing companies in ten-year increments with the decennial census figures of Texas's population for the corresponding years (see Table 1), an interesting and perhaps logical pattern may be observed. Concomitant with the increase in number of people comes an increase in the need and desire to provide outlets for the creative talents and energies of writers on all manner of subjects, whether prose, poetry, fiction, or non-fiction. It would seem that a very favorable economic climate combined with a shift of population into Texas generated an atmosphere conducive to an increase in publishing activity.

TABLE 1
INCREASES IN PUBLISHING ACTIVITY 1910-1985

Year	Texas Population ¹	Percent Increase	Press Founded	Number of Presses
1910	3,896,542			
1920	4,663,228	19.7	1916-1920	2
1930	5,824,715	24.9	1921-1930	1
1940	6,414,824	10.1	1931-1940	1
1950	7,711,194	20.2	1941-1950	3
1960	9,579,677	24.2	1951-1960	6
1970	11,198,655	16.9	1961-1970	11
1980	14,229,191	27.1	1971-1980	53
1985	16,370,000 ²	12.4	1981-1985	<u>30</u>
			Total	107

Among the academic presses, the span of establishing the presses was from 1931 to 1982, with no more than one press being founded in a single year.

Reasons for Establishment

Regarding the reason for establishing the firm, 102 out of 107 respondents replied and explained clearly their varied reasons for entering the field of publishing. Most sensed very strongly a need for publication in certain subject fields. Among those specifically noted were the following (in no particular order): children, child care,

legal information, family recipes, quality texts on all subjects, scholarly nature, poetry, fiction, drama, history (particularly of Texas), computer programs, local history, aviation history, black economic development, "how-to" books on fishing, genealogy, local guidebooks, fine books, and feminist records.

Four respondents mentioned that publishers in the East were not interested in Texas writers' books and they sought to encourage new and emerging Texas writers by providing an outlet for their works. Others noted that a market for these publications seems to be developing in Texas and there is a need to take advantage of its growth. Two, in particular, wanted to publish authors' first books. Thirty respondents cited as a reason for establishment the desire to have complete control over any titles that they published, and that having their own publishing companies appeared to be an economical and satisfactory method of accomplishing this goal. Two saw the publishing activity as a way to raise funds for improving communities and for charitable contributions to agencies in neighboring towns. On the other hand, one publisher reported that "cost for publishing my books took too much of the profit and I was in no hurry to make money or sell books." Another said he founded his firm because making handmade books gave him

pleasure plus a small profit. Still another indicated a distaste for commercial considerations.

Other reasons cited for entering and remaining in the publishing field were to bring out material for the Texas Sesquicentennial (1986) and beyond, to record experiences of older people while they were still active and remembered "how it was when . . . ," and to provide information needed but not available elsewhere.

Subjects and Types of Publications

Some publishers were concerned with providing opportunities for certain special groups of people and subject matter to be presented. Among these specifically cited were:

- Southwestern writers in general
- Hispanic literature and writers
- Specific military history and technical subjects
- Quality child care education of parents
- Poetry by Southwestern writers
- Plays for educational theaters
- New playwrights
- Southwestern travel and history
- Genealogical records
- Entertainment, political and sports history
of this region

History of women

History of black Texans and black economic
development

Further the sport of black-powder shooting

Reprint classics of the past

Provide access to secondary material of science
fiction and fantasy

Preserve the book arts in order to create
cultural history

Provide educational materials for private
investigations and security professionals

Supply image consultants with image materials

Preserve tombstone data

Further questions on the survey instrument revealed in-depth amplification of these replies. Given twelve categories, publishers characterized the subject areas and types of their publications. The answers revealed that they not only published in the survey's 12 categories (see Table 2), but that they also produced books in more than 75 other areas as well.

TABLE 2
 NUMBER OF TITLES PUBLISHED BY INDIVIDUAL
 PUBLISHERS BY SUBJECT AREA

Subject Area	Number of Titles Published
fiction	33
poetry	34
folklore	22
history	51
cookbooks	21
genealogy	20
directories and guides	18
travel and geography	11
politics	12
hobbies	14
women	14
Texana	49

Other subject areas mentioned:

aviation	nature
biography	criticism
philosophy	management
translations	technical
photography	theology
things	Americana
comic pictures about art	letters
printing	horses
printers	humor
binding	Chicano/a
fine bookmaking in general	American Indian
school textbooks	barberiana
military/technical	self-help
theatre books	medicine
cultural criticism	Texas publishing
metaphysics	how-to
non-fiction	regional prose
computer books	agricultural and nutrition
communication	large amount of Vietnam era
hunting	possible drama

children's books	engineering
private investigation/security	feasibility study
calendars planned	sports
murder and humor	fine arts
personal appearance	Christmas stories
plays	horsemanship
company history	Hispanic fiction (legend)
family history	Mexican-American
psychology self-help	contributions
literary magazine	native white America
sociology and related social	science adventure
sciences	science
natural history	Texas music videos
men	Chicano literary criticism
medical	library reference
psychology	"how-to" fishing books
translations, plays, book	college texts in business
packaging	administration and
travel	economics
juvenile	athletic coaching aids
genealogical records	

The academic presses published titles in 9 of the 12 fields listed plus 14 other subject areas as well, as shown in Table 3.

TABLE 3
 NUMBER OF TITLES PUBLISHED BY ACADEMIC
 PRESSES BY SUBJECT AREA

Subject Area	Number of Titles Published
fiction	2
poetry	1
folklore	2
history	6
cookbooks	2
genealogy	-0-
directories and guides	1
travel and geography	-0-
politics	3
hobbies	-0-
women	1
Texana	5

Other subject areas mentioned by the academic presses
 were:

scholarly	rhetoric and composition
general academic	sports studies
study of religion	scholarly non-fiction in
Golden Age Spanish	selected fields
literature	legal
translations	natural history
economics	nautical archaeology
agriculture	veterinary medicine

Overall, the question relating to the motives behind
 establishing small presses in Texas evoked a rich diversity
 of responses. The pervading motive, however, seemed to be
 that of preserving local and regional histories for the

benefit of generations to come. The underlying theme was "I publish what I want to publish."

Numbers and Sales of Publications

Respondents were asked to supply a list of items published by their firms since 1975 (excluding periodicals). There were 94 respondents who supplied these data. The analysis of the number of books published from 1975 through 1985 is shown in Table 4.

TABLE 4

NUMBER OF BOOKS PUBLISHED BY INDIVIDUAL PUBLISHERS BETWEEN 1975-1985

No. of Publishers	No. of Books	No. of Publishers	No. of Books
14	1	1	15
13	2	1	24
7	3	1	27
10	4	1	28
10	5	2	29
4	6	1	31
4	7	1	50
3	8	1	70
3	9	1	111
1	10	1	237
2	11	1	257
2	12	1	317
3	13	1	412
4	14		

As to the number of copies of their books sold, twenty-six of the publishers replied that they could not supply answers while nineteen left the answer space blank. The other publishers reported a wide range of number of copies sold. One indicated that a particular title coming from his publishing company had not sold a single copy. Other publishers stated that certain of their titles were not offered for sale as they were intended to be complimentary copies. Ranges for other titles produced by Texas publishers were from 23 selling between 1 and 100 copies to one title which sold 76,000 copies. Sales of other titles are presented in Table 5.

TABLE 5
NUMBER OF COPIES SOLD BY INDIVIDUAL PUBLISHERS

No. of Copies Sold	No. of Publishers	No. of Copies Sold	No. of Publishers
0-1	1	20,001-25,000	1
2-500	63	25,001-30,000	2
500-1,000	47	30,001-40,000	1
1,001-5,000	73	40,001-50,000	1
5,001-10,000	8	50,001-60,000	1
10,001-15,000	3	60,001-76,000	2
15,001-20,000	3	No answer	19

Several respondents presented more general pictures of their sales. One each gave as number of copies sold 250 to 1,000; 2,000 to 12,000; 22,000 to 100,000; and 7,500 a year.

Demand for Reprints

A total of 65 publishers responded to the question as to how many of their titles had been reprinted. Those responding had a wide variance in the number reprinted: from 1 to 20,000. Among other responses were "Numerous," "Most," "90%," "About half," "Nearly all," and "All."

The number of copies printed in an average press run were just as varied: "No set figure," "Minimum," "Too great to average," "50,000." One respondent estimated an average for poetry at 500-1,000, fiction 1,000-3,000, history 10,000.

Location of Copies

Four respondents did not have copies of the books they had published. Twenty-two publishers indicated that no one else had a complete set of their publications, while 50 stated that full sets were owned by other persons or libraries. Thirty-one either did not know or failed to respond to the query. According to the publishers studied, holders of sets of their books include museums, state

libraries and historical societies, collectors and other individuals, public and academic libraries (e.g., Humanities Research Center at The University of Texas at Austin, Texas Christian University, Texas Tech, Northwestern University, Texas Woman's University, Southern Methodist University, Yale University, University of Houston), and the Library of Congress. The Crockett Public Library and Tyrrell Historical Library also own sets of some publications as well as many individuals "whose names I don't remember," as stated by one publisher.

Purposes Currently Served by Publishers

The question relating to current purposes of the firm (other than making a profit) produced a number of interesting replies. The majority of publishers are involved in providing an outlet for Southwestern writers and in enriching and preserving the cultural history of Texas. Some prepare their books for the benefit of Texas, others for American and world markets. Some prefer low-cost publications, while others are not so greatly concerned about price, stating that they want to publish scholarly books of high quality in printing and design as well as in content.

Helping to create an audience for the literary arts in Texas and at the same time demonstrating the existence of talent and creative imagination are other benefits noted as important by respondents. In some instances a book would not have been published had it not been for the small publishers (since the larger ones gave no indication of interest in the manuscript). With the independent publisher, the percentage of profit is not necessarily the most important factor in the decision to accept or refuse a work; nor is the mass appeal of a subject. The job of being the sole or controlling owner of a firm and publishing anything he or she wishes is the important factor. The decision rests in his/her hands. "I can publish what I choose" expresses a sentiment which appears repeatedly in the replies to the questionnaire. Many times the publications are personal histories of family members which often are histories of the particular regions where the families settled in the nineteenth century.

"To serve as a serious critical assessor of our contemporary poets," was still another response. Another objective was "to put inexpensive, attractively printed limited editions of poetry by Southwest writers in quality bookstores and libraries throughout the Southwest." Others responded in a similar vein of wanting to help new authors,

two stating that making a profit was not a reason for their publishing ventures.

Individual publishers appear to have three basic and impelling goals: first, to satisfy people's need for books of the highest quality they (the publishers) can provide; second, to fulfill those needs by publishing books on the subjects they, as publishers, perceive to be essential. This point was well illustrated in the number and diversity of topics presented in earlier sections of this study, and was expressed succinctly by one publisher who said "I publish whatever titles and materials interest me, with a general view of selecting texts worthy of preservation." The achievement of the first two goals is felt to be contingent upon the realization of the third, that complete and "final control over everything I publish is mine. . . . This satisfies me, and in that sense [my publishing company] is an unqualified success."

Responses indicated that the predilections of the owner are apparent in the publications of his/her press. Several stated that a press will have the characteristics of its owner and will reflect his/her values in its titles.

Manuscripts: Sources and Selection

To publish a book, one must first obtain the manuscript. Each publisher/respondent seems to have developed a particular pattern of selection for acquiring manuscripts. Twenty-three publishers receive unsolicited manuscripts which form the basis for their publication lists. Forty of the others solicit them. Twenty-one publish only their own manuscripts; four accept both solicited and unsolicited ones; five replied "Not Applicable"; and fourteen did not reply.

As to the methods used to solicit manuscripts, one replied that he identifies the best writers in a certain subject field and encourages them to write on that subject. Using their own ideas, some retain a writer to develop them into a work suitable for publishing. Other publishers make contacts through college English departments and from theses and dissertations. Still another publishes notices in newspapers and magazines. Some take manuscripts only through referral from magazine and book publishers with whom the publisher has worked. The majority of publishers seem to prefer seeking out writers who are currently being published either in books or in journals.

Of the seven academic presses surveyed, most editors indicate that they favor direct contact initiated by

themselves or by referral although manuscripts seem to come in more often unsolicited than solicited. One publisher noted that the editors "use many different sources and methods--many of them serendipitous or ineffable. . . . In our field it has a lot to do with the interests and credibility of the publisher."

Selection Criteria

The preponderant majority of respondents, 79 of 107, or 74%, stated that they do not have either written or formal selection criteria. The one publisher who said he had such a policy did not include it with the questionnaire.

While most publishers do not have formal or written book selection criteria, they are governed nevertheless by informal or unwritten ones. They were asked to characterize in a short statement the subject or qualities they sought in a manuscript they were considering for publication. The criteria they listed fall within the broad categories noted below, with a natural overlapping of classifications in several instances.

Most important to 31 publishers who select manuscripts are the qualities of good writing. Excellence in use of English grammar, form, style, clarity, readability, sound scholarship aimed at educated people, simple language, unpretentious style, and understanding of the craft of

writing and storytelling are some of the characteristics by which manuscripts are evaluated.

Some publishers evidently are in agreement with Lewis Carroll who wrote, "I don't want to take up literature in a money-making spirit, or be very anxious about making large profits, but selling it at a loss is another thing altogether, and an amusement I cannot well afford," since, after the quality of writing, came the question of marketability. When examining a manuscript, eighteen publishers consider the practical aspect of its publication. Would it be a book of general interest, one of interest to the average Texas? Would it sell? Sometimes the publisher has had feedback from potential customers who believe there is a market for such a book; and, sometimes, the publisher has a strong "feel" for the market and believes the book would be profitable. Many factors come into play at this time.

How factual, how authentic, and how historically accurate is the information in the manuscript? How practical and concise is the non-fiction? Does it have a promotable nature? Eight publishers specifically expressed concern with these criteria.

Seven respondents are "only interested in the publication of my own ideas . . ." and interests, or books that fit their publishing lists, e.g., non-fiction. One

owner submitted that from his perspective, it is difficult to break even in publishing and he therefore "must not publish books about people or events that are not in the mainstream of history." Another owner believes that U. S. Hispanic authors in the vanguard of writing should be published, as "there exists a virtual censorship by commercial publishers, who refuse to publish works" by these writers.

Seven publishers indicated interest in manuscripts which manifest an appreciation for the absurd, for humor, and for occasional irreverence. Original approaches, use of exotic imagery, and knowledge of myth also attract the attention of these seven.

Notice of seven publishers is drawn to manuscripts of writers with a good sense of history both for enjoyment and for information. Accounts of events in western culture and history, people and happenings in the mainstream of history, women's history, records of counties and genealogists--all of these represent possibilities for publication.

Manuscripts with potential reference value, with useful or unusual material not easily found, and results of a probing, curious nature which make an important contribution to literature will cause seven publishers' attention to be focused upon them. The works must represent a new approach to existing knowledge.

Falling within the category of fine arts, authors who write for the non-professional theater or have interests in international art will draw the attention of some five publishers, as will also writers of innovative fiction and poetry and native poets who provide their special insiders' view of life in Texas. One publisher wants manuscripts from "Poets whose works are a dynamic synthesis of their experience and the 'Modern Tradition.' I look for poems in the Southwestern American grain. I want poems that are grounded in the dirt and speech of where they are. I want poems that are energy discharges that leap and bite. I want poems of transparent style that heal by opening wounds. I want poems that treat lived experience as the fit subject of poetry."

Three publishers want "gender-free material" unless it deals with women's history. The statement "If political in nature or content must be liberal," expressed the criteria of several owners. Three others look for critical and discerning awareness of social life; humanism and the spirit of compassion; and a sense of realism and transcendent realism, and three additional publishers seek manuscripts with emphases on Hispanic culture and contributions and those which "contribute to Chicano liberation."

Texana for laymen, fully researched, complete, and authoritative on the subjects of geography, history, and cooking are included among the interests of two respondents who want manuscripts which will help bring about a better understanding of Texas. Texas material with school-age-audience appeal and fiction as well as official textbooks for children are the manuscripts desired by two other publishers. Manuscripts on aviation-related subjects and on materials for high school coaches receive attention from two more of the responding publishers. Additionally, one publisher looks in particular for works about Indian life, Texas ranch life, nature, and love.

One quality sought by one publisher is the ability of the author of a manuscript to produce the material on time. No other mention was made of this aspect of publishing by other respondents.

Selection of Manuscripts for Publication

To follow manuscripts through their selection process, publishers were asked to name the person or persons responsible for the selection decision. The variety of the answers is a striking example of their approach to publication. Of the 107 publishers, 38 use one person, himself or herself, 11 use a board of editors, 8 said the question was not applicable, 27 did not answer, and 23 named other

options such as two persons who were owner and editor, editor and publisher, self and wife, owners, or a number of other combinations. Consultants are used, experts in the subject matter of the book, "usually myself but if interested I turn it over to favorite readers," "publisher who has from one to four readers to consult, including his editor," and "involved--varies," to use the words of the respondents.

In contrast, the academic presses have a more formal arrangement although many combinations are used: the director of the press, faculty editorial board, and two or more outside authorities in the field of scholarship represented by the manuscript; the board of editors; the board of editors, director, editor, and outside readers; the editorial staff and outside reviewers with recommendations to publish forwarded to an editorial board only in cases of scholarly titles; the board of editors and two external reviewers who are specialists in the area of scholarship of the manuscript; or two or three persons concerned with the field of study. A large publisher indicates that he uses a committee composed of the editor, marketing person, production person, and the president to review manuscripts.

Unlike the selection decision which is made, in the case of the small publishers, by a variety of persons and combination of persons, the determination of the selection criteria by which the decision is made emanates from one individual in 61 instances out of 107. That individual was the owner. Seven indicated that the editor determined the criteria, while eight noted that the owner is the editor. Two respondents stated that the decision to publish is made by the board of editors; and, in another instance, a board decides with the help of the owner.

An interesting comment from one owner was that the "literary culture around him" determines the selection criteria. Another submitted that the criteria are determined by a "combination gut feeling and sometimes an informal survey."

In the academic presses' group, the decision-making is likely to be handled by a committee.

Authors and Manuscript Processing

The request for practices concerning use of written contracts for all authors brought the information that most publishers, 56, had a written contract, while three more had some kind of oral agreement, and five said it was not applicable at present. No response came from 23. Notes were "for artists, not authors," "no, since this is

a co-op arrangement," "no, though we are not averse to drafting personal agreements when requested," "yes, for novels, history, etc., but not for poetry for which we have a verbal agreement or letter reply," "yes, though sometimes it is just a letter between parties."

Royalties

The range of royalties paid by 60 of the 86 publishers who responded is between 6% and 10% in 30 instances. Twelve publishers pay 0-5%, thirteen pay 11-15%, and five pay more than 15%. Here again the variations in actual practice supported a wide range, in this area, of 26 different options, all of which provided insight into the financial operations of the publishers.

A fairly common way to handle the royalty question seemed to take the form of giving copies of the book to the authors to sell. The publishers' explanations for using this method were that they publish material that has high literary value but no profit margin; with a non-profit corporation the aim is to break even and to have funds for the next book. Also, a bartering method was used for royalties; the author could sell his books with a 25% average profit; and, the author could take half of the run.

Other arrangements or options for royalty payment used were the following:

Set fee for publication
 Writer pays for bulk of production costs as well as some marketing costs. Publisher handles the administration (ISBN, copyright, etc.) and marketing. The publisher will receive 10-15% of profits.
 Varies from 2% to (in one case) 50%
 Ten percent of gross proceeds after publication cost
 Author gets 40% of net after all manufacturing and promotion costs are paid
 Ten percent of press run on poetry
 \$1 per book sold. That way everyone knows what will be paid. That is actually about 15% of net
 None, vanity press
 I am fair with the author

Practices mentioned by the academic group of publishers were similar to those of the survey group. The most common amount of royalties paid was around 10%. They also gave free and discounted books.

Responses to the question asking whether or not the publishers used a sliding scale to pay royalties did not convey a conclusive picture of practices, as 40 publishers did not respond. Those who did answer, however, left no doubt: 41 did not use a sliding scale in contrast to 17 who did. A number of respondents also commented on their practices:

Often 10% of net until book recoups its costs, then 10% of list
 Yes, on 3,000, 5,000, and above 5,000 copies
 Usually 12½% above 3,000 copies
 Fifteen percent above 10,000 copies
 Yes, size of press run, importance of author, subject, all influence royalty rate

Responses from the academic presses' group were inconclusive since three indicated they did, and three indicated they did not, use a sliding scale. Those who did use it agreed that they gave higher royalty rates for greater sales.

Copyright

A matter of some importance was the ownership of the copyright. Only ten publishers gave no response to this question. Results appear in Table 6.

TABLE 6
OWNER(S) OF COPYRIGHT

Name	No. of Publishers
Author's name	49
Publisher's name	27
Both	16
Same person	3 (Author and publisher were the same person)
Uncopyrighted	1
N/A	1
Not answered	10
	107

As shown in the table, almost twice as many books were copyrighted in the author's name as in the publisher's. Among the comments were the following:

"We own the specific editions but the authors keep their rights."
"Depends on the book."
"Always [in the publisher's name]. I foot the bill and take the gamble!"

Of the academic presses, three copyrighted in the author's name, three in the publisher's, and one in both.

Editing of the Manuscript

After a manuscript had been accepted for publication, an editor was needed to handle it as it went through many steps to reach the final product, the book. In responding to a question as to the person or persons who were responsible for this phase, the publishers again demonstrated the flexibility of their organizations. Although 25 publishers did not reply, a good picture of the infinite variety of combinations possible emerged.

The individual most consistently named to edit a manuscript was the owner. This was the case with 31 publishers. This answer was not unexpected since most of these publishing houses were small with limited staffs. The second most frequently named person was the editor, or in some cases, editors. Next were owner and/or free-lance editor as noted by four publishers. Three used the editor

or a hired editor. Two each used owner and/or author, editor and publisher, editor and author, free-lance editor, board of editors, author(s), and two reprint editors reprint without editing. The rest of the publishers who responded used various other approaches such as owner and college English professor, owner/editor/publisher, editor/author/proofer, author following corporate guidelines, staff, staff under editor's direction, scholars employed on a job basis, among others.

Among the academic presses group, small as it is, there was a striking consistency in that six used in-house editors, or in one instance, a free-lance editor. The director of the other press performed this function for all of its books.

So they could supply more information on procedure, publishers were asked if they typically used one editor or several for a given manuscript, and their comments on their practices were solicited. Seventy-six percent of the respondents replied.

Of the 81 publishers answering this query, 46 used only one editor, a comment being "avoids confusion." Occasionally the one editor was given assistance if needed. Two editors were used by 17 publishers, while 12 used several people to bring a manuscript to readiness for the typesetter. A variation in the number of editors was

employed, in one instance, depending upon the experience of the writer. Assisting the main editor and coming from a variety of backgrounds were professional editors, writer friends, bookseller friends, spouses, teachers, retired editors, bilingual specialists, and authorities in particular fields.

Of the academic presses, four used one editor; one used one plus consultation with members of the staff; and one used two editors. The press remaining used three editors.

Extent of the Editing Process

In evaluating the extent and intensity of their editing process, 59 publishers considered it to be one of the most important aspects of the entire publishing operation, while 11 publishers tended to place less emphasis on it in their regular course of procedures. Three publishers noted that the question did not apply to them, and no response was received from 34 publishers.

The editing techniques or methods as used by the publishers could be described as "very intensive," "moderately intensive," "moderate to average intensity," "average intensity," "low intensity," and "no editing process."

The great value placed on a very intensive editing process by twenty-three publishers was reflected in their choice of words when describing their techniques. "Very, very extensive," "very thorough," "long tedious process," "four phases (general editing, organizational editing, grammar and punctuation editing, preparation for typesetter)," "edited at least four times," were typical of this group.

Also quite concerned with this step were eighteen publishers who used moderately intensive methods for editing their books. Among their terms were "extensive," "moderate to extensive," "thorough," "as extensive as is necessary to make it consistent with Chicago Manual of Style and our own expectations," and "whatever is required." The last two interjected a note of individuality, that of meeting some subjective standards of the publisher.

Lessening the degree to that of moderate to average intensity, eighteen publishers characterized their editing as follows: "depends on the book," "varies with the author," "depends on the state of the manuscript," "according to author's desire, and the needs of the manuscript," "have trusted person read," and "not very extensive."

The four publishers using the fourth level employed terms which might imply editing of average intensity. They portrayed their style as "general proofreading," "only spelling/punctuation/grammar/gender reference. We do not touch the content (that is the business of the author)," "spelling, wording, and arrangement," and "corrections of spelling and sentence structure, verification of dates if indicated, etc."

The low-intensity editing process utilized by six publishers made designations such as "limited," "very little," "minimal," "as little as possible," and "brief" appropriate.

One publisher had no editing process at all; three publishers noted that the question was not applicable in their cases; and thirty-four gave no indication as to their editing practices.

Of the 70 publishers who replied, 33% used a very intensive editing process; 26% had a moderately intensive process; 26% utilized a moderate to average process; 6% used an average process; 8% considered that a low intensity process met their needs; and 1% used no editing process at all.

Only one academic publisher stated that he did not edit substantively. The others covered the field from very

thorough (2), extensive (1), as careful as possible (1), and depends on conditions of manuscripts (1). One did not answer the question.

Design of the Book

Choice of the person who designed the book and who selected the typography, binding, paper, and other functions related to this assignment, brought responses from 93 publishers, some of whom gave more than one answer by indicating two or more designers for their books. In 19 firms, the authors designed their own books; in 27, this responsibility rested with the editor; in ten the printer performed the function; in 54, a combination was used such as editor and printer, author and publisher, author and free-lance designer, publisher with designer, printer with company staff or designer, editor with book designer, or an individual or group produced the designs, owner alone, book designers, professional designers, free-lance artists, commercial art firms, or the publishers.

Three of the seven academic publishers' editors had that responsibility, while only one gave it to the printer. One firm had its own design/production department, one used a free-lance designer, and one used its production editor.

Printing the Book

Since a publisher in today's world does not necessarily print his own books, an effort was made to learn how the small Texas publishers handled this part of their production. The question brought the information that 25 publishers were their own printers while 77 used other printers or publishers. Only five did not reply. As may be seen from Table 7, 33 publishers sent their work to printers or publishers out of state and 33 (Table 8) used local or at least Texas printers. Several mentioned the difference in costs, that it is cheaper to have their works printed in other states. Others believed the quality they found was better at their out-of-state printers. Some publishers had more than one printer for their work.

Of some interest, also, is the fact that a greater number of publishers in this survey, eight, used printers in Michigan more often than in any other state except Texas. Six respondents sent their work to Ohio printers.

TABLE 7

LOCATION OF OUT-OF-STATE PRINTERS
USED BY INDIVIDUAL TEXAS PUBLISHERS

State	Number of Publishers Using Out-of-State Printers
Michigan	8
Ohio	6
Pennsylvania	3
Tennessee	3
California	2
Illinois	2
Iowa	2
Missouri	2
Kansas	1
Massachusetts	1
New York	1
Utah	1
Unnamed state	1
Total Publishers	33

An analysis of Table 8 revealed that twelve of the publishers sent their work to printers in Austin, three to printers in Dallas, and two each to printers in Amarillo and Houston. Seven of the respondents had their printing done in as many Texas cities, and the others merely indicated that their work is done in Texas without naming the locations.

TABLE 8
 LOCATION OF TEXAS PRINTERS USED BY
 INDIVIDUAL TEXAS PUBLISHERS

City	Number of Publishers Using Texas Printers
Austin	12
Dallas	3
Amarillo	2
Houston	2
One each in Bryan, El Paso, Fort Worth, Saint Jo, San Antonio, Waco, Wolfe City	7
Others in Texas	7
Total Publishers	33

Those publishers who used separate printers were asked to describe the relationship between the printer and the press. The table which follows gives a brief summary of the replies received.

TABLE 9
 RESPONSES FROM PUBLISHERS
 USING SEPARATE PRINTERS

Comments	66
No comments	37
N/A	2
"?"	2
Total	107

All of the publishers who commented used separate printers. This follows the trend of present-day publishing where only a few publishers own machinery which actually produces the finished book. The answers emphasized the fact that many publishers not only did not own their individual presses, they sent their books out of the state to be printed.

Sixty-six respondents answered this question. Of the others, 37 made no replies at all, two replied with a question mark only, and two said the question was not applicable to them.

The 66 who did comment gave descriptive answers which ranged from "intimate" to "Will use another on upcoming book. . . . (use your imagination re: the relationship!!!!);" from ". . . we have almost a family relationship" to "Strictly business."

Thirty-four of the publishers delineated the relationship as simply one of business: "I pay the money and they print the books to my specifications," but seventeen rank it as "good," "very pleasant," "excellent," "normal," ". . . fine relationship. . . . He has a lovely '800' number to call."

A practice mentioned several times was that of delivering camera-ready copy to the printer. A newer technique mentioned by one publisher called for provision of a

computer diskette to be processed into typography. That publisher did the "layout and paste-up in-house and read the boards to the printer."

One respondent offered a recommendation. According to this person, "all book designers should be required to be printers first. This would eliminate a lot of foo-foo in book design."

The overall picture reinforced the impression of variety, of individuality in the relationship between publisher and printer as in other aspects of the publishing business.

Marketing the Book

For many small publishers, in Texas and elsewhere, marketing or distribution of their books could be a major problem. This could occur with large publishers as well, but for small publishers, access to audiences for their books could very quickly determine their success or failure, sometimes on the first publication.

Of the difficulties encountered by the small presses, one of the most serious is that of book marketing and distribution. At the outset of their venture, many publishers have limited funds for publicizing their books or for shipping them once they are sold. In 1980, thirty-six small Texas publishers initiated action to overcome this

disadvantage by forming the Texas Publishers Association. Under the direction of Nancy Glass West, the members of the organization began to pool their books for shipments out of a central warehouse, thus saving the costly "one order, one book" practice.

Benefits of this mode of operation include the possibility of exhibits at meetings such as the annual conference of the state library association. Here, small presses can display their books as a group to good advantage. Publishers or their representatives have an opportunity to discuss them with librarians and vendors, providing accessibility and availability, and raising their awareness of the kinds of books being published in Texas by Texas presses.

Another comparatively recent development has been the organization of the Texas Small Press Bookfair, the second of which was held in 1986 in San Antonio. Its founding purpose was that of bringing the books of these presses to the attention of the general public, the readers who would buy copies if they were given the opportunity.

Audiences Sought by Publishers

The initial question on marketing asked the publishers to rank in order the audiences they (the publishers) thought were interested in the books they publish. As Table 10

which follows shows, publishers suggested their books had greatest appeal to libraries and the general public, as 55 ranked libraries first and second, and 40 ranked the general public first and second as well. The implication drawn from their answers was that businesses and juvenile and young adults had the least interest in their publications. Individual scholars and hobbyists and collectors were almost equally divided between interest and lack of interest in the estimation of the publishers.

TABLE 10
PERCEIVED AUDIENCES AS RANKED BY PUBLISHERS' VOTE

Audiences	Rank							Totals
	1	2	3	4	5	6	7	
Libraries	24	31	14	4	1	-	-	74
General Public	27	13	13	7	2	-	-	62
Hobbyists and Collectors	7	9	17	8	4	3	1	49
Individual Scholars	5	12	10	11	8	1	2	49
Juveniles and Young Adults	2	4	9	3	3	1	3	25
Businesses	1	6	2	2	5	5	-	21
Totals	66	75	65	35	23	10	6	280

Groups of prime interest to certain of the publishers and noted under the "Other" category were:

Rank 1:

Hispanic public
 Lawyers
 School teachers
 Academic faculty and researchers
 Poets, editors, publishers, and critics of
 the Southwest
 Theater producers and play directors
 Engineers
 Schools
 Do-it-yourselfers
 Tourists
 Individual producers
 Collectors of fine limited editions
 Private detective agencies
 Image consultants
 Military audience

Rank 2:

Military organizations
 Professional photographers
 Texas studies
 Schools
 Art Museums

Rank 3:

Women
 Art collectors
 Women's studies teachers
 Schools as texts
 Narrowly defined core groups
 Educators - Fashion, home economist
 Old adults

Rank 4:

Tourists and new residents in Texas
 Cattlemen and collectors of Texiana [sic]
 and Americana
 Family
 Texas history teachers
 International audiences abroad
 Serious writers of poetry and fiction, aware
 of an avant garde

Rank 5:
-0-

Rank 6:
Law enforcement entities, teachers and
merchants

Rank 7:
-0-

Audiences listed but not ranked were:

Specific patrons of poetry and other
writers, etc.
Athletic directors and coaches
Engineers, managers, schools
Museums
Weirdos, geeks, mutants
Rural and small town audiences
Chicano, American Indian, Texan, native white
American audiences
Texana collectors

Audiences targeted by the academic presses were
libraries, individual scholars, and the general public
according to the survey.

Strategies of Marketing Used

The publishers employed many strategies to inform
their intended audiences of the publication of each book.
From six different media listed, publishers were to specify
the marketing strategies they tended to use most frequently.
Space was also provided for adding other strategies they
found successful. The rankings of the respondents appear
in Table 11.

TABLE 11

MARKETING STRATEGIES AS RANKED BY INDIVIDUAL PUBLISHERS

Rank	Review Copies	Advertisements				Outside Sales Force
		In News- papers & Magazines	In Scholarly/ Special Interest Journals	To Book- stores	To Libraries and Individuals	
1	21	5	2	8	28	6
2	15	10	8	16	23	5
3	16	12	6	7	16	5
4	12	9	7	5	1	4
5	1	5	5	3	2	1
6	-	1	3	1	1	3
7	-	-	-	-	-	1
Totals	65	42	31	40	71	25

Most Frequently Used Strategies

The two most heavily used marketing strategies as evaluated by the publishers were mail advertisements to libraries and individuals, closely followed by circulation of review copies to potential reviewers. Ads in newspapers and/or magazines were next in frequency of use, while ads in scholarly or special interest journals and outside sales force were used least frequently of all.

Marketing strategies not listed in the survey but cited in written comments as being used frequently were:

Rank 1:

- Mail order catalog
- Readings, literary festivals, word of mouth
- Personal contacts with
 - Bookstores
 - Westernware stores
 - Libraries
- Catalog mailed annually to schools and non-professional theaters world-wide
- Direct mail and direct sale
- Texas Publishers Association Catalog
- Lectures
- Books advertised in appropriate special interest magazine
- Autograph parties and appearances at special events
- Personal calls and business reply cards
- TV and radio talk shows and interviews
- Sales to audiences and to clients of consultants

Rank 2:

- Wholesalers and distributors
- Consignments to quality bookstores
- Catalogs
- Target marketing
- Direct contact at conferences
- Those who welcome new work
- Large publication party

Rank 3:

Mailing ads to special interest organizations
 News releases
 Conventions
 Distributors, vendors, jobbers
 TV shows, radio
 Mail reviews to bookstores
 Word of mouth

Rank 4:

Distributors
 Personal calls on bookstores
 Private mailing list mailout
 Word of mouth

Rank 5:

Autograph parties

Rank 6:

Individual contact
 Special promotions, tours, graphics

Rank 7:

Personal appearances

Other marketing strategies mentioned were:

National park sales outlets
 State textbook selection process
 Collectors who also sell
 Direct mail to schools
 Ads in distributors' catalogs
 Letters to organizations, newspapers
 Listing in Books in Print
 Book Fairs

The group of academic publishers were in agreement with the small publishers. They, too, considered sending advertisements to libraries and individuals most important, with mailing of review copies second. The major difference seemed to be that small publishers anticipated more sales from the general public, while the academic presses relied more on the appeal to the academic community.

Evaluation of Marketing Strategies

The two marketing strategies found most effective by the majority of small publishers were direct mail to libraries and individuals and to retail stores including bookstores. Review copies sent to potential reviewers appeared to help create a demand for books as well. These were also the first three shown by the academic publishers as the strategies most used though they ranked advertisements to libraries and individuals first, review copies second, advertisements to newspapers and magazines third, and to bookstores by small margins. Other methods were seen as effective in generating sales for some of the publishers; however, more than one emphasized the importance of having a market established before the material was published. A deterring factor in effective marketing of books was that of the cost of advertisements. Newly established presses in particular found that it placed a definite limitation on presentation of their books to the intended audience.

Other techniques listed below have been used by some of the publishers with very good results:

- Personal calls on bookstores and other stores
- Use of distributors
- Use of own sales team
- Lectures
- Autograph parties
- Bowker bibliographies
- Direct mail to selected list

Interviews
Special events such as Texas Women's Political
Caucus, Black History Month, Y.W.C.A.s, etc.
Word of mouth
Book Fairs

Review of Books in Major Newspapers and Journals

For the purpose of gaining a better understanding of the success of books from the small, independent presses, the study included a question concerning reviews in major metropolitan newspapers and journals. The replies are shown in Table 12.

Of the 107 publishers who responded, 75 stated they had books reviewed in major metropolitan newspapers or journals. Forty-one percent, or 31 publishers, had 0-10% reviewed, while 33%, or 25 publishers, had more than 50% of their publications reviewed.

TABLE 12

PERCENTAGES OF INDEPENDENT PUBLISHERS' BOOKS
REVIEWED IN MAJOR METROPOLITAN NEWSPAPERS OR JOURNALS

Percent of Titles Reviewed	Number of Publishers	Percent of Publishers
0-10%	31	41%
11-20%	5	7%
21-30%	6	8%
31-50%	8	11%
Over 50%	25	33%
Total	75	

Two of the academic presses had 0-10% of their books reviewed in major metropolitan newspapers or journals, one in the 11-20% category, and three in the over 50% level.

Subsidy Publishing

Inquiry was made to learn which, if any, publishers were engaged in subsidy publishing. It seemed clear from the nature of the responses that some publishers equated or confused subsidy with vanity publishing (for definitions, see pages 26-27). When asked if they were engaged in subsidy publishing, 21 publishers stated that they were engaged in it, while 78 gave negative replies, some emphatically so. Others did not respond.

Among the academic publishers, two engaged in subsidy publishing and five did not.

The small, independent publishers who were engaged in subsidy publishing were asked what percentage of their titles were represented by this type of publishing. Their replies are given in Table 13.

TABLE 13
PERCENT OF INDEPENDENT PUBLISHERS' TITLES
REPRESENTED BY SUBSIDY PUBLISHING

Percent of Titles	Number of Publishers
0-10%	13
11-20%	-0-
21-30%	1
31-50%	3
More than 50%	4
Total	21

All of the twenty-one publishers engaged in subsidy publishing also marketed the publications, and results indicated that fifteen publishers used the same methods of marketing as for their own books. A respondent replying negatively gave as the explanation that subsidized books were not usually included in the catalog nor did they

bear the publisher's imprint. In those cases, the author usually purchased most of the copies. Another explanation given was that most subsidy titles were of special interest to individuals and/or organizations and were more effectively marketed by the author.

One publisher who used the same marketing methods for subsidized books as he used for his own publications observed that the sponsors had a ready local market for the books. The publisher could sell to his established list of bookstores and libraries. In his experience, nearly all of the subsidizing groups had recovered their costs and had made a profit on their own books.

To obtain further information on subsidization of publishing, a question asked whether or not such publications carry the normal pressmark. Fifteen respondents replied that they did and five stated that they did not.

Several publishers' explanations provide insight into the various practices in this field. All books from one of the publishers carried his pressmark regardless of where they were sold, for example. Another publisher used his pressmark on a subsidized book on a subject in which the publisher specialized; all others would carry a notice that it was printed by the publishing company. Still another publisher gave a special name to the division which published subsidized books. One publisher wrote, edited,

printed, and marketed the subsidized books under the name and publishing entity of the client.

The academic presses group had similar practices. One used its normal pressmark and another had the books carry a notice of having been printed by that particular publisher.

Rewards: Critical and Financial

The definition of "success" for the purposes of this study consisted of the ability of a publishing firm to maintain enough profitability to remain a continuing viable entity in the regional publishing business. Two factors were to be considered as integral to the definition: (1) qualitative success which is achieved by a publisher when his books receive critical recognition, and (2) quantitative success achieved by a publisher when the volume of sales of a title is so great that additional printings or editions become necessary.

Attempts were made to obtain both types of information from the publishers, and the results have been recorded elsewhere in this paper. Examination of the material gathered revealed that 64% of the publishers have experienced quantitative success by having to reprint some or all of their titles in order to meet demands, and more than 23% have received critical recognition for their publications.

Critical Awards

From 1975 to 1985, twenty-four publishers have received honors, prizes, and/or awards for books they have published. Lists showing number of awards, prizes, and honors won by the publishers, along with the name of the award and year given are included as Appendix D of this study. The remarkably diverse awards include The Guggenheim for Literature, Spur Award for Best Western Fiction, Agricultural Publishing Award, Sons of the Republic of Texas, Peruvian Poetry Book Design, University of California at Irvine's Chicano Poetry Prize, and New York Times Outstanding Book of the Year.

A list of the awards/prizes/honors won by the academic group of publishers is also to be found in the appendix. Each list is arranged in chronological order.

To relate the pride a publisher might feel in a particular book from his press with the critics' evaluation of the book, and both of these facets with the sales for the book, is a method of identifying some of the elements contributing to the success of a publisher. That publishers have a pride in accomplishment was made clear in the replies to the question asking them to name the books of which they are most proud. Seventy-four, or 69%, of the respondents listed titles, and nearly that many cited reasons for being pleased with books published. By

classifying the reasons for pride in specific titles into six broad categories, a clear picture emerged of the publishers' reaction to the reception given their books by the critics and by the public. Representative remarks are listed under the categories which follow.

Twenty-three percent of the publishers who replied credited good writing/good design as reasons for their feelings of pride in their production. "Perfect mating of text and design--successful marketing," "Quality of production and concept, instruction, writing," "Design and content," "Award winner," "Letterpress with quality paper and graphics," and, simply, "The story," were their comments.

Twenty-one percent believed that a unique quality set their favorite books apart: "It was on the cutting edge. . . . It is also notorious and controversial and funny," "It started out a good poet," "First major work on Chinese women," "First bilingual anthology of Texas poetry ever published," "Deals with Hispanic contributions and little has been written on this subject," "A 'taboo' subject now covered."

Their books' value to scholars gave 17 percent of the small publishers reason to identify their particular favorites. They were proud of their high scholarly quality and for their reputation for accuracy. One publisher noted that his books are now being cited in bibliographies.

Popularity of their books was reason for 16 percent to express pride. "Response from public so supportive," "Good reviews and complimentary comments by knowledgeable people," "They sell, year after year."

"Benefits young Texans," "Contains all extant census records, 1782-1836," "Only book treatment of this piece of Texas history," covered the fields of Texas history, history, and genealogy which 11 percent of the publishers indicated were their strongest subject areas.

Quite understandable were the expressions of great achievement conveyed by two who published their own works: "Magnum opus that took thirteen months to research and write," and "It's my masterpiece!" One person remarked, "Which of your children are you most proud of?"

Responses from the academic publishers were similar: "Unique in market," "Practical," "Cannot choose . . . proud of all," and "Now in second printing. Sold movie rights." Three from this group did not reply to the question.

Correlation of Critical Acclaim and Sale of Publication

To correlate the opinions of the publishers as to their best books, the critical acclaim for the books, and the number of sales of that publication, the question was asked to what degree, in the publishers' experience over the last ten years, did the critical acclaim for a

publication match the number of sales of that publication. A total of 71 publishers gave definitive replies as presented in Tables 14 and 15.

As the tabulation showed, the publishers were not of one mind as to the effect critical acclaim had upon sales of a book. An almost equal number of publishers believed that there was high correlation, there was some correlation, and there was no correlation.

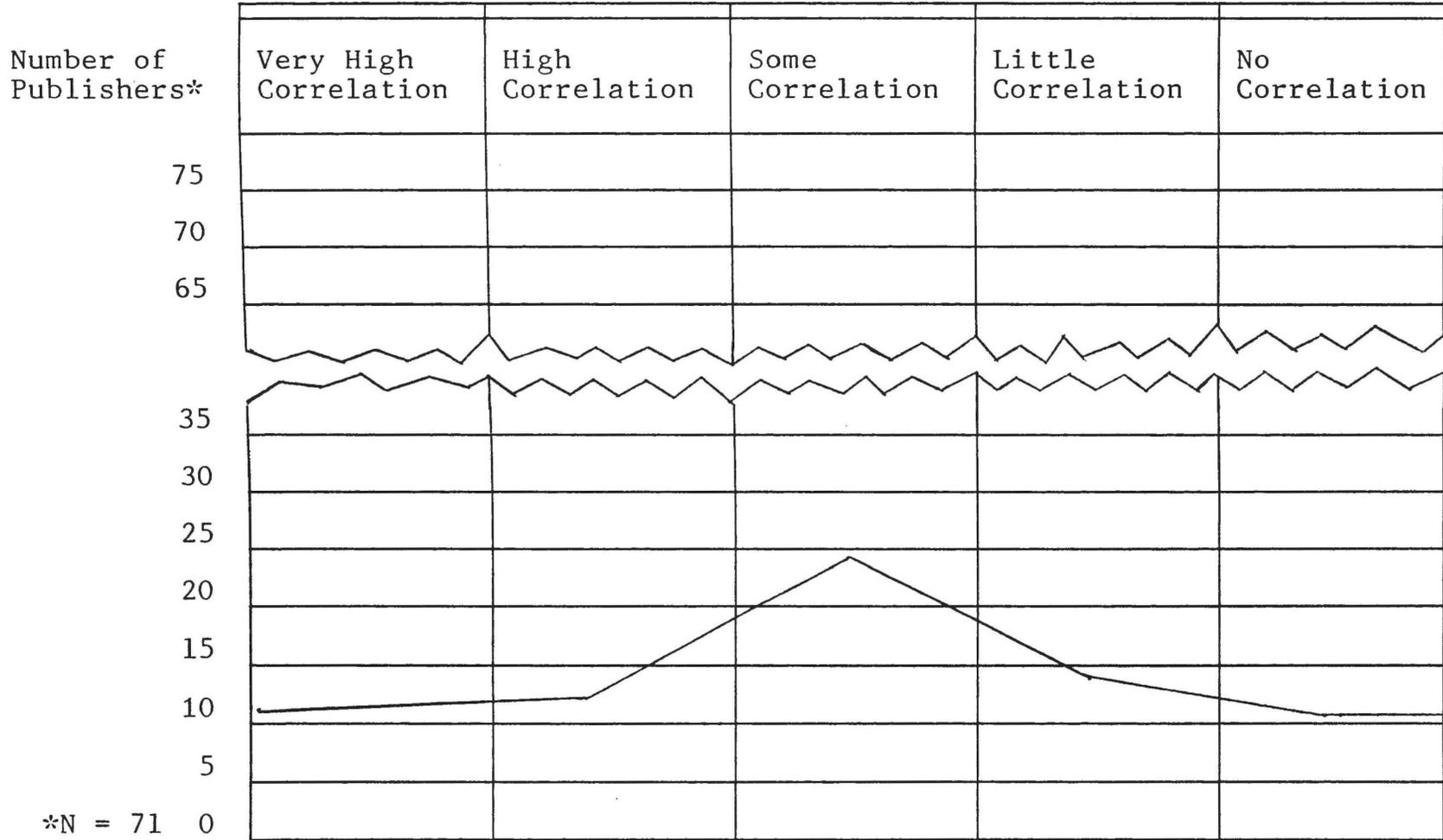
TABLE 14

INDEPENDENT PUBLISHERS' OPINIONS OF CORRELATION BETWEEN
CRITICAL ACCLAIM AND NUMBER OF SALES OF PUBLICATIONS

	Replies	Percent of Correlation	Totals of Percent of Correlation
Very High Correlation	11	15%)	33%
High Correlation	13	18%)	
Some Correlation	24	34%	34%
Little Correlation	14	20%)	33%
No Correlation	9	13%)	
Total	<u>71</u>	<u>100%</u>	

TABLE 15

INDEPENDENT PUBLISHERS' PERCEPTION OF RELATION OF
CRITICAL ACCLAIM OF BOOKS TO PROFITABILITY



*N = 71

Further analysis of these figures disclosed that of the 24 publishers who believed there was a very high or high correlation between acclaim and sales, 15 had received recognition of some kind while 9 had not; of the 24 who thought there was some correlation, 7 had received prizes and 17 had not; and of the 23 who saw little or no correlation, 5 had received some honors while 18 had not. A somewhat different ratio emerged when these same publishers' responses were divided between those who had reprints and those who had not. Of the total of 24 who saw very high or high correlation, 20 had reprinted some of their titles while 4 had not; of the 24 who saw some correlation, 18 had gone into reprints while 6 had not; and of the 23 who saw little or no correlation, 15 had had to reprint and 8 had not.

NOTES

¹Texas Almanac and State Industrial Guide, 1986-87.
(Dallas, Texas: A. H. Belo Corporation, 1985), p. 443.

²Statistical Abstract of the United States, 107th ed.
(Washington, D. C.: U. S. Government Printing Office, 1987),
p. 23.

CHAPTER V

DISCUSSION OF FINDINGS

The discussion of the findings of the study in this chapter follows the general outline provided by the research questions in the survey. Concluding this section of the study is an assessment of the hypotheses.

The greatest number of publishing firms in the group studied were founded from 1975 through 1985, a total of sixty-six from the pool of 107 identified publishers. The population of Texas was increasing dramatically during the same period and probably had a positive effect on the growth of the publishing industry in the state during this period.

A major reason cited in the study for establishing presses in Texas was that the large publishers in the East were not interested in material from Texas writers and the respondents were motivated to encourage the writers by providing an outlet for their work. They also sensed strongly that a market existed for this material and they wanted to take advantage of it. Preserving the cultural history of Texas for generations to come was important to them. Another motive which emerged was that many Texas publishers wanted to have complete control over the entire

process involved in publishing a book, and establishing their own presses was the most viable way of accomplishing that goal.

This conviction is graphically expressed by John Erickson who has successfully published his own books for the last six years:

In my seventeen-year career as a writer, I have learned a few things about the publishing business, both as an outside observer and as a small publisher. If I were to distill my thoughts down to one statement, it would be this: publishing is an expression of power. Arguments about taste, literary quality, artistic expression, cultural importance--they mean nothing. He who controls publishing has the power to define those terms himself.

Part of that power is the exercise of effective control over the number of titles and the number of books published in order to achieve success in the endeavor. A total of ninety-three publishers in this study gave statistics on their publications, revealing a great disparity in the number of titles published during the period of the research: fourteen of the respondents published one book each, while one published more than four hundred. One publisher said he did not always offer certain of his books for sale, and six said they were not-for-profit businesses. The latter either did not make a profit or turned the money back into the enterprise to help publish the next book. The majority of the publishers had sold

thousands of copies and two-thirds of them had gone into reprints to supply the demand.

The Texas publishers have continued to publish the materials, which, in turn, gave them the incentive to establish their presses. Their interests were wide-ranging: poetry, genealogical records, science fiction, plays, sports, Hispanic literature, children's books, horses, and cultural history are only a few of the areas they mentioned in the survey. Of the ninety-nine publishers who replied, twenty-one were engaged in subsidy publishing while seventy-eight were not.

Manuscripts for publication were obtained in several different ways. In this study, twenty-three firms accepted unsolicited only which formed the basis of their publication list; forty solicited them; twenty-one published only their own manuscripts; and four accepted both solicited and unsolicited ones. The greater number preferred to solicit them in order to be able to publish books on specific subjects which they had selected. Several methods were used to accomplish this. Some retained a writer to develop the ideas, others made contact through college English departments and selected from theses and dissertations. Notices placed in newspapers and magazines attracted writers, but

the majority of respondents preferred writers whose works were currently appearing in books or journals.

Before a decision could be made to accept a manuscript for publication, however, the publisher or his representatives must have judged whether or not it met certain predetermined criteria. Written or formal selection criteria were uncommon among these publishers. Of those who answered the question, seventy-nine out of 107 said they had neither. Many, however, used informal or unwritten guidelines which they followed. When asked to characterize the subject of qualities they sought in selecting a manuscript, the largest group of publishers named the qualities of good writing as the most important. Second was the question of market appeal, that is, whether the average Texan would be interested enough to buy it.

Preferences expressed by others in many varied subjects included factual, authentic, and interesting books on historical subjects, poetry, Texana, athletics, and, in the case of three publishers, material relating to Hispanic and Chicano cultures. Dominating the replies, nevertheless, were the two criteria considered of most value: quality of writing and marketability.

The person responsible for determining the criteria in sixty-one instances was the owner. Some said the editor alone or a combination of editor and owner or board of

editors established the criteria. As stated above, the criteria for each press was determined by the owner of the press who was dedicated to publishing materials he himself perceived were needed. The subjects were of his own choice. He might want to assure a new writer of support by providing an outlet for his work; he might want to publish his own books; or he might have observed a market developing for a local history and wanted to take advantage of it. There seemed to be no standardization of criteria used. Each publisher was unique in that respect.

The practices of the Texas publishers in the fiduciary matters of contracts, royalties, and copyrighting were not unusual at all. Most had written contracts, paid around ten percent royalties, and copyrighted in the author's name, although about half as many copyrighted in their own names as in that of the author.

In many cases the editor was the owner of the press and as such took a very active interest in the entire publishing endeavor. He often selected the manuscripts, made the arrangements with the author for copyright and all royalties, influenced the design of the book, edited the proof, selected a printer if he did not have his own printing machinery, and controlled the marketing process. The statement was repeated again and again that the owner wanted complete control over the publication of his books.

As for the intensity and extent of editing, that depended on many factors but varied considerably among the publishers. Of the group who replied, approximately a third used very intensive, a third used moderately intensive, and a third used low intensity editing.

In the decade under study it was no longer considered unusual for a publisher to employ another firm to print his/her manuscripts. Presses were costly to purchase and maintain, and the personnel to operate them required a constant outlay of funds. For every publisher who printed his/her own book, three others sent theirs to out-of-state printers. They indicated their experience had been that the quality was better and the costs were lower.

To reach the intended audiences of the finished book, Texas publishers used a variety of methods as is customary in the publishing industry. The two most heavily used strategies were advertisements mailed to libraries and individuals, and copies sent to potential reviewers. Advertisements in newspapers and/or magazines were next in frequency of use while advertisements in scholarly or special interest journals and outside sales force were least used. The respondents named and ranked more than thirty other techniques they had employed to generate sales for their publications.

Since the results were important to this study, several questions attempted to gather data for use in evaluating the critical or qualitative success of Texas publishers' books. In one instance, the publishers were asked what percentage of their books were reviewed in major metropolitan newspapers or journals. From the responses it was ascertained that more than a third of the respondents had up to ten percent of their titles, and a third had more than half of their publications reviewed. Percentages of titles reviewed for the other third of the publishers were between those two percentages, a recognition that the reviewers and newspapers and/or journals consider the publications worthy of review.

Another measurement employed involved honors, prizes, and awards won by the publishers during the last ten years. Twenty-four of the respondents listed forty-three specific titles which had been awarded honors of some kind and many more were indicated as having received honors which were not specifically named. Some of the prestigious honors won include The Guggenheim for Literature, Texas Historical Commission, Library Journal's Best Small Press Book of the Year, Peruvian Poetry Book Design, The Texas Institute of Letters: First Place in Book Design, and the Agricultural Publishing Award.

The volume of sales of a book is often used to judge its success. One title of one respondent has never sold more than twenty-five copies while those of others have reached sixty thousand, and even seventy-six thousand copies in one instance. Almost two-thirds of the total number of respondents in the survey have reprinted some or all of their titles. The conclusion is that these publishers as a whole have been successful in marketing their books. It is fair to say that Texas publishers have achieved a measure of success and prestige.

The relationship between the critical acclaim given a particular book and the number of its sales was not clear. The publishers themselves did not agree on the amount of correlation and, as was seen in Table 15, approximately one-third saw a very high or high correlation, one-third saw some correlation, and a third saw little or no correlation at all.

Further analysis of the responses indicated that the publishers who received awards and who found it necessary to reprint some titles to meet demands saw a very high or high correlation between critical acclaim and number of sales, much more so than those who had not received honors and had not reprinted titles. Publishers who saw some correlation had a different opinion: more of those who had not won honors saw some correlation than those who had

won acclaim. On the other hand, those who had a number of reprints felt more strongly that there was some correlation than those who had not reprinted. Little or no correlation was seen by more non-prizewinners than by prizewinners and by more of those who had reprinted titles than those who had not reprinted.

From these analyses, the pattern indicated that the prizewinners believed that there was a very high/high correlation between acclaim and profitability. The ratio was reversed when some correlation and little/no correlation figures were examined for opinions of the prizewinners and non-prizewinners. More of the non-prizewinners saw a lesser degree of correlation than did the prizewinners.

As for comparing opinions of those who reprinted and those who did not, publishers who reprinted had a more positive reaction in each of the correlation areas than those who did not reprint. For example, five times more publishers who reprinted perceived a very high/high correlation than those who did not reprint.

The hypotheses in this study were not subjected to formal empirical tests. Based on the findings and analyses of responses made by small, regional Texas publishers, the following hypotheses were accepted.

Regional publishers have produced monographs which have achieved both qualitative and quantitative success.

Publishers who had had both careful manuscript selection policies and good marketing strategies have maintained economic viability.

Regional publishers in Texas have produced books of value which might not have been published had the regional publishers not existed.

NOTES

¹John R. Erickson, Essays on Writing and Publishing
(Perryton, Texas: Maverick Books, Inc., 1985), p. 29.

CHAPTER VI

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

The purpose of this study was to identify the elements which have contributed to the success of the regional publishers in Texas during the years 1975-1985. Regional was defined for this research as falling within the geographical borders of Texas. To obtain the necessary data, a survey questionnaire was sent to the selected publishers. The survey results which were used to answer the research questions were presented in Chapters IV and V.

The findings are summarized in this chapter and conclusions are offered. Recommendations for further research are also made.

Summary

The period between 1975 and 1985 saw sixty-six small Texas publishing companies established out of the total 107 used in the present study. Burgeoning prosperity leads to consideration of concerns involving more than the demand to provide for basic human needs. More leisure time, a by-product of prosperity, gives people the opportunity to think beyond the necessities of life. Stimulated

by the favorable economic climate. these and other factors influenced the development of presses and similar evidences of the maturing culture. A spirit of entrepreneurship was developing in the country, and many people were going into business for themselves. It was to some extent this spirit of independence, this pleasure of being his or her own "boss," that led many a Texan to the establishment of small, independent Texas publishing companies.

One of the motivating forces of these publishers is a dedication to the goal of producing books of lasting value, to preserve the cultural heritage of Texas. Part of the dedication involves working for oneself to see that the job is done properly, and to one's own satisfaction. The result is a book in which the publisher can feel great personal pride. Sometimes the sale is not the most important aspect. Many times the pleasure seems to be in the actual printing and release of the book.

As a whole, the publishers appear to be financially successful in terms of continuing in the business. Sales reached a high level for some though not for others during the ten years. Approximately two-thirds of the publishers have reprinted titles because of demand. This fact supports the conclusion that the publishers have achieved a good measure of economic success.

According to the data gathered in the survey, the types of materials published depend almost entirely upon the individual owner's personal view of the needs of his/her audience. This publisher's opinion is formed sometimes by talking with readers to learn the types of books they want, but, in other instances, the subjects come from the publisher because his or her likes and dislikes are the determining factors. An underlying motive is the owner's desire to produce high-quality books on subjects of long-lasting interest. Price is important to some of the publishers, but others are interested in scholarly books of fine quality which would obviously be more expensive.

Criteria for selection of manuscripts for publication are, in most instances, informal and unwritten and are created by the publisher/owner. When the publisher/owner delegates the authority to make the decision to publish to another person, that person follows the guidelines rather than makes use of his/her own judgment. The inference to be made is that the publisher is applying his or her own criteria when making a selection based on books which are being published, what is selling well, and, in the final analysis, what he or she believes should be published.

The lack of standardization in manuscript selection criteria indicates that the publisher is not bound by the

course others may take. His or her independent outlook is expressed in the use of informal guidelines which quite often others on the publisher's staff apply. Negotiating with the author, designing, editing, printing, and marketing the book are activities with which the publisher is likely to be involved.

As one measure of their success, the publishers were asked for the percentage of their books reviewed in major metropolitan newspapers and journals. The fact that seventy-five of the 107 publishers in the study had their books reviewed and that twenty-five publishers had more than fifty percent of their titles reviewed indicates a positive measure of critical success.

Another criterion used to measure success was the number of prizes, honors, and/or awards won by Texas books during the years covered by the study. In this category, twenty-four publishers won a number of diverse local, national, and international awards, obvious achievements of critical success.

Conclusions

Although the small, independent publishers in Texas have had a late start compared with those established in the last century on the Eastern seaboard, they are making a significant place for themselves not only on the local

but on the national and international scenes. That the quality of their writers and books merit attention is evident by the honors which have been won.

Identifying the elements of success of these publishers begins and ends with the owner himself/herself. There have been few major changes in the ownership of these Texas presses in the last ten years, and the resulting continuity of management plus the consistency of their objectives have provided an admirable stability of operation.

The reasons given for the founding of their Texas firms proved to be surprisingly uniform in that most owners mentioned they wanted to make certain information available to a wide audience, to publish high-quality books, to help new writers get started, or to see a subject covered that had not been addressed before. The owners have confidence in themselves and in their ability to make the correct decisions in order to present a quality product to the reading public. Above all, they want to control the process for the personal satisfaction they derive from it. They like books, they enjoy the independence of making all decisions, and they take great pride in the results.

Recommendations

This study was conducted for the purpose of discovering and identifying elements which successful Texas

publishers have in common and to which their success can be attributed. General conclusions have been drawn based on the survey questionnaires returned.

As the study of the 107 Texas publishers progressed and analyses were made, a number of areas appeared where further research was indicated:

1. The changes in ownership of the publishing firms and the effects of such changes.

2. A detailed study of the practices of marketing and distribution of books.

3. A comparison with large publishers in reference to practices such as analysis of intended audiences for books.

4. A study of the participation of women in the Texas publishing industry.

5. Comparison studies of publishers in other states and other geographical regions.

6. A study of the full impact of "desktop publishing" (i.e., computer/laser printer publishing) on the industry in Texas.

7. A detailed comparison of academic presses with the small publishers represented in this study.

8. A study of plans held by publishers/owners for eventual disposition of their archives.

Further studies of this nature can be catalysts to increase awareness of the influence of small publishers in the cultural development of a state or region. Research can also provide the means to compare development of regional presses through the country; to observe the growth and maturation of ethnic contributions to the literature of an area; and to encourage the preservation of the publishers' archives for future generations as part of the cultural heritage of the region.

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APPENDIX A
COVER LETTERS



November 29, 1985

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LETTER A

The important role played by regional presses in the preservation and understanding of our cultural heritage has long been recognized by many people. Few studies, however, have been made of the elements which have contributed to the success of these publishers. As part of my research for my doctoral dissertation at Texas Woman's University, I am writing to a number of regional Texas publishers to identify, if it is possible, some of these elements.

Your firm is one which I should like to include in my study. You may be certain that the individual responses given me will not be cited without permission and that your comments will be held in confidence.

The purpose of my survey questionnaire, copy of which is enclosed, is to attempt to isolate those criteria which best illustrate the reasons for the success of our regional publishers. The study could be helpful in further research on the subject, and would be of interest to the increasing number of concerned people who wish to maintain close ties with the area in which they live, or from which they came.

I will be glad to share with you the results of my research. Mark the space at the bottom of the last page of the form to indicate your interest.

If you could complete and return the questionnaire to me by the first week in January, 1986, I should be most appreciative. An addressed, stamped envelope is enclosed for your convenience.

Thank you for your valuable contribution toward the completion of this study.

Sincerely,

Sue Margaret Hughes

Enclosures: (1) Survey questionnaire
(2) Stamped, addressed return envelope to my
personal address: 2101 Trinity Drive
Waco, Texas 76710



Texas Woman's University

P.O. Box 22905, Denton, Texas 76204 (817) 898-2602

SCHOOL OF LIBRARY AND INFORMATION STUDIES

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LETTER B

January 4, 1986

The post office was unable to deliver my letter to the first address shown, and I am using another address in the hope that my communication will reach you.

While my original request was that the questionnaire be returned by the first week in January, I would be very glad if you could complete it now and send it to me at your earliest convenience. Your response is important for my research and I hope you can find the time to answer the survey questions.

Thank you for your help.

Sincerely yours,

Sue Margaret Hughes



February 10, 1986

On November 29, 1985, I wrote to you, asking that you complete a survey questionnaire upon which I am basing my doctoral dissertation at Texas Woman's University. The purpose of the questionnaire is to try to determine the elements contributing to the success of regional Texas publishers.

Thus far I have not received your reply. In the event that the form was lost, I am enclosing another one, with a stamped, addressed return envelope to me at my home address. If you will fill in as many of the blanks as you find it possible to do on the survey, I will be most appreciative.

Your replies will make my research a better resource for further studies on this subject as it gives greater depth to our understanding of individual publishers' experience. I will be glad to send you a copy of my findings if you like. Just check the appropriate box on the last page of the survey.

Thank you for your cooperation in helping me to complete my research study.

Sincerely yours,

Sue Margaret Hughes

Enclosures: (1) Survey questionnaire
(2) Stamped, addressed return envelope to my
personal address: 2101 Trinity Drive
Waco, Texas 76710



February 10, 1986

LETTER D

When I began research for my doctoral dissertation at Texas Woman's University in November of 1985, I sent a survey questionnaire to a number of Texas publishers. My purpose was to determine, if possible, the elements contributing to the success of regional Texas publishers. I did not have your name at that time and therefore did not send a questionnaire, but I would like very much to include your response.

Enclosed is a copy of the survey, along with an addressed, stamped envelope. If you would complete the survey, answering as many questions as possible, and return it to me, I would be most appreciative. You may be certain that the individual responses given me would not be cited without permission and that your comments would be held in confidence.

Your replies would strengthen my research as a resource for further studies on this subject and give greater depth to our understanding of individual publishers' experience. I will be glad to send you a copy of my findings if you wish. Just check the appropriate box on the last page of the survey.

Thank you for your thoughtful contribution toward the completion of my study.

Sincerely yours,

Sue Margaret Hughes

Enclosures: (1) Survey questionnaire
(2) Stamped, addressed return envelope to my
personal address: 2101 Trinity Drive
Waco, Texas 76710

APPENDIX B
SURVEY QUESTIONNAIRE

Sue Margaret Hughes
2101 Trinity Drive
Waco, Texas 76710

SURVEY QUESTIONNAIRE

NOTE: If some questions are not appropriate for your firm, please omit and proceed to next question.

If more space is needed to answer any question, please continue response on the back of the page or use additional paper.

* * * * *

- I. A. Name of publishing firm: _____
- B. Name of person completing questionnaire: _____

- C. When was your publishing firm founded? _____
- D. Who were the original founders and who have been the successive owners? _____

- E. In a short statement, please explain why your firm came into being. _____

- F. Other than making a profit, what purpose(s), in your opinion, does your firm currently serve (such as preserving the cultural history of your region)?

Survey Questionnaire

Page 2

I. (Continued)

- G. Do you have any kind of working statement dealing with your firm's goals, objectives, and publishing interests?

_____ Yes (If yes, will you please enclose a copy?)

_____ No

- II. A. Please supply a list of publications published by your firm since 1975 (exclude periodical publications). (If more convenient, attach a printed list.)

Title

Date

- B. For each title, can you supply the number of copies sold?

- C. 1. How many titles have been reprinted to supply demand? _____
2. How many copies are printed in an average press run? _____
3. Comments: _____

- D. Do you have at least one copy of all of your publications?

_____ Yes

_____ No

Survey Questionnaire

Page 3

II. (Continued)

E. Does anyone (other than yourself) have a complete set of your publications?

_____ Yes Name of person or firm: _____

_____ No

III. A. Characterize the subject areas and types of your publications. (Check each for one or more titles. More than one category can be checked for each title.)

_____ 1. fiction _____ 7. directories and guides

_____ 2. poetry _____ 8. travel and geography

_____ 3. folklore _____ 9. politics

_____ 4. history _____ 10. hobbies

_____ 5. cookbooks _____ 11. women

_____ 6. genealogy _____ 12. Texana

_____ 13. other (please specify)

IV. A. How have you obtained your manuscripts for publication?

1. mostly unsolicited manuscripts _____

2. mostly solicited manuscripts _____

3. For solicited manuscripts, please comment on methods used in the process: _____

Survey Questionnaire

Page 4

(Continued)

V. A. Do you have written or formal selection criteria?

_____ Yes (If yes, can you supply a copy for

_____ No researcher's use?)

B. If you have informal or unwritten selection criteria, please characterize in a short statement what subjects or qualities you look for in a manuscript for publication (also, please circle, in the ones you list, those which you consider most important in selecting a manuscript for publication).

C. In selection of manuscripts for publication, are they reviewed by one person, a board of editors, or some kind of panel?

one person _____ (Who? _____)

a board of editors _____

other means (please explain) _____

Survey Questionnaire

Page 5

V. (Continued)

D. Who has determined the selection criteria of the firm (owner, board of editors, etc.)?

owner(s) _____

editor(s) _____

board of editors _____

(Comment, if necessary) _____

VI. A. Do you use a written contract for all authors?

_____ Yes

_____ No

B. What is the range of royalties paid?

_____ 0% - 5% other options _____

_____ 6% - 10% _____

_____ 11% - 15%

_____ more than 15%

C. Is a sliding scale used?

_____ Yes If yes, please specify: _____

_____ No _____

D. In whose name is the book copyrighted?

_____ author's name

_____ publisher's name

Survey Questionnaire

Page 6

(Continued)

- VII. A. When a manuscript is received and accepted for publication, who edits the manuscript? _____

- B. Who designs the book (typography, binding, paper, etc.)?
 _____ author _____ combination
 _____ editor _____ other (please explain)
 _____ printer _____

- C. How extensive is the editing process? _____

- D. Do you typically use one editor or several for a given manuscript? Please comment: _____

- E. Who is the printer of your books?
 _____ self
 _____ other (please explain) _____

Survey Questionnaire

Page 7

VII. (Continued)

- F. If a separate printer is used, describe the relationship between the printer and the press.

- VIII. A. Please rank in order (1, 2, 3, 4, etc.) in the spaces provided the audiences that you think are interested in the books you publish.

_____ libraries	_____ hobbyists and collectors
_____ juveniles and	_____ individual scholars
_____ young adults	_____ other (please specify):
_____ general public	_____
_____ businesses	_____

- B. Please rank in order (1, 2, 3, 4, etc.) in the spaces provided those marketing strategies you tend to use the most.

_____ circulating review copies to potential reviewers
_____ ads in newspapers and/or magazines
_____ ads in scholarly or special interest journals
_____ mail ads to bookstores
_____ mail ads to libraries and individuals
_____ outside sales force
_____ other (please specify) _____

Survey Questionnaire

Page 8

VIII. (Continued)

C. Which of these marketing strategies have you found most effective? Why? (Use list above.)

D. What percentage of your books are reviewed in major metropolitan newspapers or journals?

_____ 0% - 10% _____ 21% - 30% _____ over 50%
 _____ 11% - 20% _____ 31% - 50%

IX. A. Do you engage in subsidy publishing?

_____ Yes

_____ No

B. If yes, what percentage of your titles are represented by subsidy publishing?

_____ 0% - 10% _____ 31% - 50%
 _____ 11% - 20% _____ more than 50%
 _____ 21% - 30%

C. Do you market the subsidized publications you publish?

_____ Yes

_____ No

D. If yes, do you use the same methods as with publications that are not subsidized?

_____ Yes

_____ No (Please explain)

Survey Questionnaire

IX. (Continued)

E. Does a subsidized book carry your normal pressmark?

_____ Yes

_____ No (Please explain)

X. A. What publications since 1975 have won prizes, honors, or awards? (Please list.)

<u>Publication</u>	<u>Date</u>	<u>Award/Prize/Honor</u>
--------------------	-------------	--------------------------

B. What publications published since 1975 are you most proud of?

<u>Publication</u>	<u>Date</u>	<u>Award/Prize/Honor</u>
--------------------	-------------	--------------------------

XI. A. Of the publications you are most proud of, which have been the most profitable to your firm?

Survey Questionnaire

XI. (Continued)

B. In your experience over the last ten years, to what degree has critical acclaim of a publication matched the number of sales of that publication?

_____ very high correlation

_____ high correlation

_____ some correlation

_____ little correlation

_____ no correlation

_____ PLEASE CHECK HERE IF YOU WOULD LIKE A COPY OF THE RESULTS OF THIS QUESTIONNAIRE.

APPENDIX C
LIST OF PUBLISHERS WHOSE RESPONSES
WERE USED IN SURVEY

<u>Name</u>	<u>City</u>
Amazing Reprints	Austin
Amistad Press	Austin
Anson Jones Press	Salado
Arte Publico Press/Revista Chicano-Riquena	Houston
Askon Publishing Co.	Abilene
Awani Press	Fredericksburg
BMP Publications	Garland
Judy Barbour	Bay City
Roger Beacham, Publisher	Austin
W. S. Benson & Co.	Austin
Blue Haven Foundation	Marble Falls
Brown Mouse Publishing Co.	Houston
Butterworth Legal Publishers	Austin
C & M Publications	Austin
Cap and Gown Press, Inc.	Houston
Cedarhouse Press	Bryan
Chawed Rawzin	San Antonio
I. E. Clark, Inc.	Schulenburg
Cordovan Press	Houston
Corona Publishing Co.	San Antonio
Cow Puddle Press	Sunset
Craftsman Publications, Inc.	El Paso
Creative Publishing Co.	College Station
Dallas Institute of Humanities and Culture	Dallas
Davis Brothers Publishing Co.	Waco
Steve Davis Publishing	Dallas
EPM-DVM Publishing	Decatur
Eakin Press, Inc.	Austin
Ericson Books	Nacogdoches
Feather Press	Dumas
Wayne Floyd, Publisher	Arlington
Ford-Brown & Co., Publishers	Houston
4 K Properties	Waco
Greenvale Press	Kopperl
Gulf Publishing Co.	Houston
Hendrick-Long Publishing Co.	Dallas
Henington Publishing Co.	Wolfe City
Highland Press	Boerne
Hill College Press	Hillsboro
Historic Jefferson Foundation	Marshall
Honey Hill Publishing Co.	Austin
Hughes Publishing Co.	El Paso
Ide House, Inc.	Mesquite
Anita Jacobsen	Dallas
Jan-Su Publications	Tahoka

<u>Name</u>	<u>City</u>
Jenkins Publishing Co.	Austin
Jobeco Books	Humble
C. M. Kent Publishing	Austin
King & Mary	Fort Worth
Lone Star Publishers, Inc.	Austin
Longhorn Press	Cisco
M J G Company	Midland
F. M. McCarty Co.	Austin
Cleo Mackey Publishing	Dallas
Madrona Press	Austin
Mangan Books	El Paso
Maverick Books, Inc.	Perryton
Nel-Mar Enterprises	Wimberley
Nieves Press	Kingsville
Ralph E. Pearson	Austin
Pinewood Press	Houston
Pioneer Book Publishers	Seagraves
Place of Herons Press	Austin
Robert Blake Powell	Hurst
Presidial Press	Austin
Pressworks Publishing Co.	Dallas
Prickly Pear Press	Fort Worth
Priority Press	Dallas
Prytaneum Press	Amarillo
Publications Development of Texas	Crockett
RSC Publishers	Fort Worth
Rebel Publishing Co., Inc.	Texarkana
Red Feather Publishing Co.	Lubbock
Relampago Books Press	Austin
Rosegarden Press	Austin
S & S Press	Austin
SFBRI	Bryan
Salt Lick Press	Austin
Rufus Shaw Publishing	Dallas
Shearer Publishing	Fredericksburg
South Coast Publishing, Inc.	Corpus Christi
Southern Methodist Universtiy Press	Dallas
Southwest Scientific Publishing	Dalhart
SOWA Books	San Antonio
Special Aviation Publications	China Spring
Staked Plains Press	Canyon
Still Point Press	Dallas
Studia Hispanica Editors	Austin
The Sub Genius Foundation	Dallas
SusAnn Publications, Inc.	Dallas
TCU Press	Fort Worth
Tardy Phoenix Press	Austin

<u>Name</u>	<u>City</u>
W. Thomas Taylor	Austin
Taylor Publishing Co.	Dallas
Tejas Art Press	San Antonio
Ellen C. Temple, Publisher	Fredericksburg
Texas A&M University Press	College Station
Texas Geographic Interests	Austin
Texas Tech Press	Lubbock
Thomas Publications	Austin
Thorp Springs Press	Austin
Tilted Planet Press	Austin
Triad Press	Houston
Trilobite Press	Denton
Trinity University Press	San Antonio
Tri State Promotions	Amarillo
Watercress Press	San Antonio
Fred White, Sr.	Bryan
Wings Press	Houston
Word Foundation, Inc.	Dallas
Mildred S. Wright	Beaumont
Wright Press	Paris
Yellow Jacket Press	Grand Prairie
Yellow Rose Press	Irving

APPENDIX D
NUMBER OF SMALL PUBLISHERS' BOOKS RECEIVING
AWARDS/PRIZES/HONORS
1975-1985

<u>Publisher</u>	<u>No. of Books</u>	<u>Award/Prize/Honor</u>
#1	9	1981 - Best Book in the Humanities of the Southwest Conference on Latin American Studies - <u>New York Times</u> : Outstanding Book of the Year 1982 - Before Columbus Foundation American Book Award 1981 - Before Columbus Foundation American Book Award - The University of Texas at El Paso's collection of prize-winning short stories in Spanish - Guggenheim for Literature (- Southwest Book Award (- Harvey Johnson Book Award (- <u>El Paso Times</u> Best Book of (Poetry - Massachusetts Artists Foundation Award (- New York Drama Critics Award (for Best American Play (- Obie
#2	Many	
#3	Many plays have won honors, both for playbook and for produced plays	
#4	6	1984 - Bluebonnet Nominee for 1985 1985 - Bluebonnet Nominee 1985 - Bluebonnet Nominee 1983 - Sons of the Republic of Texas: Presidio La Bahia Award 1982 - Texas Historical Commission 1982 - Sons of the Republic of Texas: Summerfield G. Roberts Award

<u>Publisher</u>	<u>No. of Books</u>	<u>Award/Prize/Honor</u>
#5	3	1979 - Recommended by 'Bob' Dobbs 1980 - Border Regional Library Association: Best Reference Work on the Southwest 1982 - TCA/NEA Grant
#6	3	1978 - <u>Library Journal</u> : Best Small Press Book of the Year 1978 - <u>Library Journal</u> : Best Small Press Title of the Year 1983 - Pushcart Award
#7	2	1982 - Texas Press Women Communications Award: Second Place 1983 - Texas Press Women Communications Award: First Place
#8	2	1984 - Western Writers of America: Spur Award (Best Western Fiction) 1984 - Texas Historical Commission: Best General Book
#9	2	1983, 1984 - Neiman-Marcus Book-of-the-Month for July, 1985
#10	2	1977 - University of California at Irvine: First Place, Third Chicano Poetry Prize 1978 - Southwest Book Award, El Paso
#11	2	1983 - Southwestern Book Award: Best Designed and Best Content 1984-85 - Peruvian Poetry Book Design: Second Prize
#12	2	1977 - Texas Books in Review: Book Design Award 1981 - Border Regional Library Award
#13	All printed have been in Western Books, Los Angeles	
#14	Several	- Named to the best selling racks each year
#15	1	1984 - San Antonio Conservation Society Award

<u>Publisher</u>	<u>No. of Books</u>	<u>Award/Prize/Honor</u>
#16	1	1975 - Dallas Genealogical Society: Best Published Genealogy
#17	1	1984 - Agricultural Publishing Award
#18	1	1983 - Western Design Award
#19	1	1985 - Austin Book Award
#20	1	1981 - The Texas Institute of Letters: First Place in Book Design 1981 - Southern Book Competition: Outstanding Total Book
#21	1	- New York Film Festival - Silver
#22	1	1975 - Regional Border Award for Best Book in 1975 (out of El Paso)
#23	1	1982 - Best County History (Texas) 1983
#24	1	1986 - Austin Book Award
#25		- Great reviews but no prizes

APPENDIX E
NUMBER OF ACADEMIC PUBLISHERS' BOOKS RECEIVING
AWARDS/PRIZES/HONORS
1975-1985

<u>Publisher</u>	<u>No. of Books</u>	<u>Award/Prize/Honor</u>
SG-1	42	(1975 - Sons of the Republic of (Texas: Presidio La Bahia (Award (1976 - The Texas Institute of (Letters: Friends of the (Dallas Public Library (Award (1976 - Border Regional Library (Association: Southwest (Book Award 1976 - Sons of the Republic of Texas: Summerfield G. Roberts Award 1977 - Sons of the Republic of Texas: Summerfield G. Roberts Award 1977 - Border Regional Library Association: Southwest Book Award 1977 - National Cowboy Hall of Fame: Western Heritage Award, folklore (1978 - National Book Award Com- (petition, Biography: (Finalist (1978 - The Texas Institute of (Letters: Dallas Public (Library Award (1978 - Texas Commission on the (Arts and Humanities, (<u>Texas Books in Review:</u> (<u>Best Book Award</u> 1978 - The Texas Institute of Letters: Carr P. Collins Award, Third Place 1979 - Texas Commission on the Arts and Humanities, <u>Texas Books in Review:</u> <u>Best Books Award, Out-</u> <u>standing nonfiction</u> selection

<u>Publisher</u>	<u>No. of Books</u>	<u>Award/Prize/Honor</u>
SG-1 (contd)		(1980 - Daughters of the Republic (of Texas: Kate Broocks (Bates Award (1980 - Texas State Historical (Association: Coral H. (Tullis Memorial Award 1980 - American Association for State and Local History 1981 - Texas State Historical Association: Coral H. Tullis Memorial Award (1982 - The Texas Historical (Commission: Best Regional (History (1982 - Daughters of the Republic (of Texas: Kate Broocks (Bates Award (1982 - Sons of the Republic of (Texas: Summerfield G. (Roberts Award (1982 - Daughters of the Republic (of Texas: Kate Broocks (Bates Award (- Texas State Historical (Association: Coral H. (Tullis Memorial Award 1983 - Sons of the Republic of Texas: Presidio La Bahia Award (1984 - Texas State Historical (Association: Coral H. (Tullis Memorial Award (1984 - Daughters of the Republic (of Texas: Kate Broocks (Bates Award 1984 - Texas Historical Commis- sion: Best Local History for 1983

<u>Publisher</u>	<u>No. of Books</u>	<u>Award/Prize/Honor</u>
SG-1 (contd)		1984 - Texas Historical Commission: Best Regional History for 1983
	(	1985 - Sons of the Republic of Texas: Summerfield G. Roberts Award
	(	1986 - Texas Historical Commission: 1985 "Ethnic/Minority/Women's Study" Category
	(	1983 - Sons of the Republic of Texas: Presidio La Bahia Award, second place
		1986 - San Antonio Conservation Society: 1986 Citation
		1986 - Daughters of the Republic of Texas: Kate Brooks Bates Award

Design Awards

SG-1 (contd)		1979 - Southeastern Library Association: Southern Books Competition
		1977 - Monadnock Mills: Award of Design Excellence
		1978 - Rounce and Coffin Club, Occidental College Library, Los Angeles, CA: The Western Books Exhibition
	(	1978 - Mead Paper: Mead National Award of Excellence
	(	1978 - Mead Grand National Award of Excellence
	(	1979 - Rounce and Coffin Club, Occidental College Library, Los Angeles, CA: The Western Books Exhibition

<u>Publisher</u>	<u>No. of Books</u>	<u>Award/Prize/Honor</u>
SG-1 (contd)	(	1979 - Southeastern Library Association: Southern Books Competition
	(	1979 - The Texas Institute of Letters: Best Book Design
	(	1980 - Rounce and Coffin Club, Occidental College Library, Los Angeles, CA: The Western Books Exhibition
	(	1980 - Mead Papers: Mead National Award of Excellence
	(	1981 - Rounce and Coffin Club, Occidental College Library, Los Angeles, CA: The Western Books Exhibition
	(	1981 - Mead Papers: Mead National Award of Excellence
	(	1981 - Champion International Corporation: Champion Award
	(	1982 - Rounce and Coffin Club, Occidental College Library, Los Angeles, CA: The Western Books Exhibition
	(	1982 - Southeastern Library Association: Southern Books Competition
	(	1983 - Rounce and Coffin Club, Occidental College Library, Los Angeles, CA: The Western Books Exhibition
	(	1983 - Champion International Corporation: Champion Award
	(	1984 - Rounce and Coffin Club, Occidental College Library, Los Angeles, CA: The Western Books Exhibition
	(	1985 - Rounce and Coffin Club, Occidental College Library, Los Angeles, CA: The Western Books Exhibition

<u>Publisher</u>	<u>No. of Books</u>	<u>Award/Prize/Honor</u>
SG-2	4	<ul style="list-style-type: none"> - Southern Books Competition: Outstanding Citation 1981 - Southern Books Competition: Excellent Citation 1982 - Southern Books Competition: Award of Excellence 1981 - Texas Historical Commission: Best Local History Published in 1981
SG-3	3	<ul style="list-style-type: none"> 1980 - Rounce and Coffin Club of California: Great Western Books of 1980 or 1981 1984 - Rounce and Coffin Club of California: Great Western Books of 1984 1985 - "Oppie" Award for Best Biography of 1985
SG-4	1	<ul style="list-style-type: none"> 1984 - The Texas Institute of Letters: Best Juvenile