

Creating Community:

The Audiences of Washington's and Oregon's Independent Publishers

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Research Question

For what audiences do independent publishers based in Washington and Oregon publish based on their submission guidelines and publicly available website information, and how can this audience information inform decisions from potential authors about where to submit their manuscripts?

Background

Small publishers face unique challenges in the publishing world. While all publishers face economic uncertainty, small publishers lack the financial safety net that larger publishers gain by releasing a larger number of books each year. However, small publishers are also less reliant on best-selling books to raise millions of dollars and don't count on large payouts upon the publication of a best seller. In addition, the publishing industry is present and active across the United States and each state has its own culture and behavior surrounding book publishing. The publishing landscapes of Washington and Oregon, like the publishing landscapes of every other state, are unique, and I aim to interrogate which audiences are most represented in these states and how publishers reach their audiences through their websites.

Conglomeration, Consolidation, and Entrepreneurship

Throughout the twentieth century, the publishing industry went through many phases of change including the golden age of publishing from the 1920s to 1940s and the age of acquisitions from the 1960s to 1980s. As chronicled by John B. Thompson, "A wave of mergers and acquisitions swept through the industry, beginning in the early 1960s and continuing through to the present day. By the 1990s the shape of the industry had changed dramatically: in a field where there had once been dozens of independent publishing houses, each reflecting the idiosyncratic tastes and styles of their owners and editors, there were now five or six large corporations, each operating as an umbrella organization for numerous imprints."¹ This corporatization left room for the idiosyncratic publishing of independents to return in new forms and expand into new spaces.

As evidenced in this wave of mergers, there has always been immense movement in the way the industry is organized. The rush of acquisitions decreased the number of smaller publishers and left space for more to pop up. In combination with second wave feminism that picked up in the 1960s, these movements that rejected established power systems caused a rush of decentralization within the publishing industry.. The

¹ Thompson, *Merchants of Culture*.

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strengthening of publishers as corporations in the age of acquisitions and the realization that it was possible for individuals to create their own publishing spaces led to an expansion of publishers across the United States. In the 1990s with the rise of zine and DIY publishing culture, this accessibility and independence became more pronounced as zine networks like Riot Grrrl and Riot Grrrl Press hit the national news circuit, as “At its core, Riot Grrrl was committed to girl empowerment and self-representation. Central to these goals was the creation of alternative media and DIY self-publishing.”²

In more recent news, according to *Publishers Weekly*’s “Fast-Growing Independent Publishers, 2022” article by Thad McIlroy, the fastest growing publishers span the United States, including two from Oregon, four from California, three from New York City, one from Massachusetts, one from Minnesota, and one Nevada.³ Clearly, independent publishers are growing in multiple geographical areas. As Oregon had two publishers on the list, the growth of publishers in this region is active.

Similarly, rapid growth is happening in the tech sector of book publishing as seen in the roughly thirteen hundred companies detailed in Thad McIlroy’s recently updated “Book Publishing Startups in the US 2022.”⁴ People have been attempting to catalog book publishers for decades, but “it is difficult to identify exactly how many publishers there are in the Pacific Northwest. The 1993 Writer’s Northwest Handbook estimated that there were 3,000 publishers of books, newspapers, and magazines in these states. However, this was the last publication of this handbook, and there is not one, more recent, publication that lists publishers based in all the different states of the Pacific Northwest.”⁵ In such a rapidly changing landscape, it is important to catalog existing publishers for the sake of those interested in the history and development of the industry, the broader reading and writing community, and other publishers, especially larger publishers that can benefit from the wealth of opportunities provided by smaller publishers and the authors they publish.

Defining Independent

Publishers of any size can and do define themselves as “independent” in part because “independent publisher” can be defined in three specific ways. The first defines independent publishers as having economic autonomy in that they are not a part of a conglomerate or Big Five publisher. The second definition is simply that an independent publisher is a small publisher. Lastly, an independent publisher can be defined as a publisher

² Dunn and Farnsworth, “We ARE the Revolution.”

³ Milliot and Kirch, “Fast-Growing Independent Publishers, 2022.”

⁴ McIlroy, “Book Publishing Startups in the U.S. 2022.”

⁵ Bold, “An ‘Accidental Profession.’”

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that “is guided by a particular philosophy, a philosophy focused on editorial quality, local communities, and author relationships.”⁶ While I personally believe the latter should be a priority for all publishers, for the purposes of this research, the publishers included will be independent in that they are not part of a Big Five publisher and if they are part of a larger company, that company must be located in the same state of Washington or Oregon.

In line with these definitions, publishers have many reasons to choose independence. Colleen Dunn Bates, founder of Prospect Park Books, began her company to publish books that would have smaller print runs of around three thousand and still be profitable for small publishers that wouldn’t be profitable for larger publishers.⁷ As Harbour Publishing in Pender Harbour, British Columbia, put it, “one of the main problems with becoming a writer in the West Coast . . . there was very little in the way of a West Coast publishing scene . . . so it was pretty evident to me that if I wanted to have any freedom to publish the kind of writing about this region then I would have to tackle the problem of how to get it published, and the most obvious thing seemed to be to start my own company (ellipsis in original).”⁸ Sometimes smaller publishers work hand in hand with corporate publishers which allows “writers a chance to practise [*sic*] their craft within the small press space, then leverage that into large deals with big trade publishers. However, the move from small presses to large is not ‘inevitable’ at all. The movement can be reversed: big trade publishers sometimes drop writers whom they perceive are not selling well, and in such situations, small presses may provide an outlet.”⁹ There is a collaborative yet competitive relationship between large and small publishers and each have a lot to gain by fostering a relationship. It benefits everyone in this space to foster relationships and encourage benevolent competition.

In addition to the label “independent,” some smaller publishers are labeled as “regional” publishers. While this can seem dismissive—and is sometimes intended to be dismissive—the recentering of local businesses and support of local communities is a good thing. The growing idea of localism connects the values important to the community to the economic benefits of local businesses to create an environment of collaboration. In addition, publishers who are responsive to localism and are active participants in engaging in the communities can build their brand and make it recognizable, a difficult feat in publishing.¹⁰ As readers browse shelves, their first thought isn’t usually to look for books by a specific publisher. Instead they search

6 Noorda, “The Discourse and Value of Being an Independent Publisher.”

7 Ulin, “How Small, Scrappy Local Book Presses Have Turned L.A. Into a Publishing Town.”

8 Bold, “An ‘Accidental Profession.’”

9 Wilkins, “‘A Crowd at Your Back.’”

10 Hein, “Building a Literary Culture: How Indie Publishers Can Establish Stability by Operating Community Hubs.”

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out book titles or author names, both things that can be branded and can engage readers in online or physical spaces. Creating a recognizable brand is more difficult for publishers, and readers may notice that their books may coincidentally be from the same publisher, but it is probably not the deciding factor for buying a book. This is why it is important for publishers to create alternative ways to establish themselves as a brand and to reach their intended audiences. When looking at something like who publishers are creating books for in specific regions, the idea of localism is an important framework because it may indicate if there are more readers of a specific audience in one area or if it is possible to even read local. In rural areas it might be more difficult to read local because local publishers might only publish poetry or nonfiction for adults.

Unexpected Perks of Being Small

Unlike publishers in other English-speaking countries such as Canada¹¹ and the UK,¹² small US-based publishers don't have access to government funding through arts grants, so they often have to rely on community support. In addition, building community helps publishers reach their audiences more directly and reaching their audience is easier if they have multiple avenues of connection. For example, some publishers have diversified their literary communities, which helps them know and reach their audiences.

Even before the pandemic, collaboration was extremely important to smaller or independent publishers. For example, to combat the sprawl and distances involved in Southern California, Colleen Dunn Bates at Prospect Park Books started informal, publisher mingles. Deputy director of Red Hen Press said "a huge and complicated city, and we are all so scattered. But it's not the destination, it's the journey. Not competition, but community."¹³

This sense of community has been strengthened by the COVID-19 pandemic through online and virtual opportunities to build bonds. In addition to publishing books, there are publishers with bookstores,¹⁴ online classes like those offered by Ashland Creek Press, podcasts like AKCA,¹⁵ and record labels like Fonograph Editions.¹⁶ They also take on nontraditional roles for publishers, like Microcosm in Portland, OR, which has recently established a distribution branch of their brand¹⁷ and the combined efforts of Asterism Books and Chatwin Books in Seattle, WA, which recently teamed up to create an online hub for small press ordering.¹⁸

11 Bold, "An 'Accidental Profession.'"

12 Squires and Markou, "An Ecosystem Model of Small and Medium Sized Enterprises Publisher 'Tiers.'"

13 Ulin, "How Small, Scrappy Local Book Presses Have Turned L.A. Into a Publishing Town."

14 Hein, "Building a Literary Culture: How Indie Publishers Can Establish Stability by Operating Community Hubs."

15 Berens, Noorda, and Beeck, "PLA & Pacific Northwest Spotlight."

16 Ulin, "How Small, Scrappy Local Book Presses Have Turned L.A. Into a Publishing Town."

17 Boog, "Microcosm to Self Distribute."

18 Beeck, "Two Seattle Indie Publishers Unite Around Small-Press Distribution."

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As illustrated through the Australian case-study by Kim Wilkins¹⁹ and detailed by John B. Thompson in *Merchants of Culture*, unlike larger publishers who have the advantage of scale, smaller publishers have the advantage of “an economy of favours [*sic*].”²⁰ People invested in independent publishers’ ethos or who may be invested socially in the books they publish often participate in the process for a discounted rate or volunteer their time and talents to the production of books. This means that new publishers that start out without connections or community may face challenges producing books that other small publishers don’t face.

PNW-Specific Background

The Pacific Northwest has a very specific literary ecosystem. A 2022 *Publishers Weekly* article entitled “PLA & Pacific Northwest Spotlight: Publishing in the Pacific Northwest” highlights the region’s rich publishing landscape that includes everything from nonprofits to Amazon and from nonfiction technology books to children’s fiction books. Berens, Noorda, and Beeck note the region “is known for its many bookstores, publishers, colleges and universities, and for its innovative libraries. And there is a strong ethos of community and cooperation.” The high number of publishers in a relatively small area means that the community ties are strong, and as publisher of Latah Books Jon Gosch says, “the Pacific Northwest literary community is tight-knit and supportive.”²¹ At a glance, most publishers in this region seem to be independent and small, with the exception of Amazon, which means that community is extremely important as noted in the previous section.

Small publishers have a special role in the publishing landscape as “small press publishers have unique mission statements with a niche or regional focus. The niche appeal manifests itself as they publish experimental or underrepresented forms of literature while the regionalism is evident from the literature dedicated to the publisher’s region, in this case the Pacific Northwest.”²² Small publishers have more flexibility and can be more responsive to readers because they are not as bound by the need to be financially successful every single time. For example, small publishers fill in the publishing gaps that are left by big publishers and “nurture” authors and titles that would not otherwise be published.²³ For publishers local to the Pacific Northwest this could mean that authors in this region have a higher chance at getting published by large publishers later or that there is more support for people who are just starting on their writing and publishing journeys.

19 Wilkins, “‘A Crowd at Your Back.’”

20 Thompson, *Merchants of Culture*.

21 Berens, Noorda, and Beeck, “PLA & Pacific Northwest Spotlight.”

22 Dey, “The Culture of Small Press Publishing in the Pacific Northwest.”

23 Bold, “An ‘Accidental Profession.’”

Methods

In an effort to contribute to the community of small publishers in the region, I wanted to create a resource that other small publishers could use to reach out to similar presses or provide support for publishers that might not have access to the “tight-knit and supportive” community of Pacific Northwest Publishers. Because there is no clear database or directory of publishers, this research also aims to create such a directory to create connections, foster community, and provide a resource for authors.

The original intention of this research was to pursue the question: *What topics and genres are most important to Washington and Oregon independent publishers as revealed through their submission guidelines and publicly available website information, and what does this say about the regional interests of readers and the publishing diaspora of professionals on northern West Coast readers?* After beginning my research, I realized that this question was not as straightforward as I thought it would be. While books have clear markets and can be categorized by metadata such as BISAC codes, publishers do not have the same type of tagging system for their genres. Many publishers produce a range of books that fit into any number of genre labels and others object to being put in a box, claiming to be “genreless” or “open to any genre” or “focused on publishing great stories” instead of stories that fit within the boundaries of a specific genre market. This led the focus of this research to shift from genre to the more general consideration of audience. Instead of categorizations of sci-fi, fantasy, mystery, and litfic, I examined if publishers produced nonfiction and fiction books for adults/young adults/children as well as poetry and comics & graphic novels for people of all ages.

In order to understand what types of books publishers actually publish, content analysis of publisher websites—specifically submission guidelines when available as well as mission statements, about sections and other elements such as dropdown menus—was performed to establish what each publisher self-reported. First, the submission guidelines were analyzed; if those pages were not available or did not have enough information, home pages, about pages, and books menus—along with other locations on publisher websites—were examined for this information. Publishers need to be clear about what types of books they accept so they are not bombarded by manuscript submissions that will waste both their time and the author’s time. Genres tend to be publicly available and if they

are not available on the website—for example if a publisher is not currently accepting submissions or if they do not accept unsolicited manuscripts—it is likely that they can be found elsewhere. Where these self-reported genres were found on the publisher’s website was noted and analyzed. In addition, these descriptions were pulled from each website into a spreadsheet and analyzed by the most used terms/word frequency broken down by state.

Building the Sample

Although I tried to include as many publishers as possible, this collection is in no way exhaustive. They were discovered through a range of sources—online searches, Portland Book Festival exhibitors, academic and trade articles, word of mouth, and social media such as Instagram and LinkedIn—however, the main source of publishers was the Publishers Archive page for each state. After verifying the links to each website, ensuring each publisher has published a book in the past five years, and confirming each one is still in the state listed and has not been absorbed into a publisher based outside of that state, the publisher was added to my list. Organized by state, the list was organized into a spreadsheet with headings detailing the information collected from each publisher—Publisher Name, Website, Mission, Submission Guidelines, Self-Reported Genres, Are they accepting submissions (open and unsolicited), Do they have a submissions page with guidelines, Where are the genres found on their website (submission guidelines first), Where are the genres found on their website, “We don’t publish . . .”, Do they accept unsolicited manuscripts?, Are they an imprint?, Who is the parent company?, Address, City, Audience, Audience code for analysis. See Appendix for the link to the full spreadsheet.

Refining Eligibility

There are many types of publishers that produce books, from self-publishing to hybrid publishing and from trade publishers to academic publishers. In order to limit the scope enough to complete the research within my timeframe, publishers added to the list had to fit within a specific criteria. Each publisher had to be a non-author-subsidized trade publisher, defined as “general-interest books, both fiction and non-fiction, that are written for a non-specialist readership and sold through the general retail trade.”²⁴ For example, this paper does not look at zine publishers, literary magazine publishers, or other short form publishers unless they also publish trade books. While the publishers included may produce books that can be used

²⁴ Thompson, “Trade Publishing.”

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in educational settings, they do not include strictly academic publishers, such as textbook publishers. For example, Oregon State University Press is on my list and while they produce academic books, they also produce trade nonfiction and state that they “publish general interest books on topics relevant to the Pacific Northwest, including memoir, creative nonfiction, food and wine, and politics.”²⁵ This research also does not include hybrid publishers and any publishers that require an author to pay in order to publish a book. Publishers that ask a reading fee are also not included in this sample. The Independent Book Publishers Association defines hybrid publishers:

“Hybrid publishing companies behave just like traditional publishing companies in all respects, except that they publish books using an author-subsidized business model, as opposed to financing all costs themselves [. . .] A hybrid publisher makes income from a combination of publishing services and book sales.”²⁶

Findings

The Data

There are eight general genres or audiences that guided this research and that books produced by each publisher can be categorized into: adult fiction, adult nonfiction, young adult fiction, young adult nonfiction, children’s fiction, children’s nonfiction, comics & graphic novels, and poetry. While each publisher describes what they publish in different ways on their websites—from submission guidelines to catalog headings and from mission statements to frequently asked questions pages—there are always ways to locate and determine the publisher’s intended audience.

Because of the lack of consistency on where to find what publishers publish, I have also decided to include information on where the genres are listed on a publisher’s website. While most publishers have a list of what they publish in their submission guidelines, some publishers are not accepting submissions right now or do not accept “unsolicited” submissions, meaning that they don’t accept manuscripts unless they are specifically requested by the publisher or they are submitted by an agent. If this was the case, I had to look elsewhere on their website to find what type of books they published. There are a range of locations in which I have found genres listed on publisher websites beyond submission guidelines. About pages and mission statements are other common places to find lists of the genres published, although sometimes these sections are hidden in other pages such as contact pages.

²⁵ “For Authors | OSU Press.”

²⁶ “IBPA Hybrid Publisher Criteria - Independent Book Publishers Association.”

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The third and final aspect I focused on are the specific genres that each publisher reported they published. These genres are self-reported and are posted publicly on their websites. Specific genre themes like mystery, romance, etc, were collected from wherever they were posted and analyzed using a [word frequency counter](#) to determine which of these themes or genres were most commonly used.

Breaking it down by audience

If you are an author searching to write for a specific audience, be it children, young adults, adults, poets, or comic lovers, there are many options to choose from in Washington and Oregon. While some of these audiences have more support than others in terms of the number of publishers that are dedicated to those audiences, it is interesting that there are so few of some types of publishers and so many of others. It is also important to note that most, if not all, publishers create books for multiple audiences; therefore, the percentages in this section will not add up to 100 percent. Instead, these numbers look at all the publishers in the state and show which proportion of all of those publishers produces books for the audience noted.

For instance, poetry is well-represented throughout Washington and Oregon with ten poetry publishers in the former and nine in the latter. However despite their similar numbers, 43 percent of publishers in Washington publish poetry while only 28 percent of publishers in Oregon publish poetry.

Washington: Number of Publishers vs. Audiences

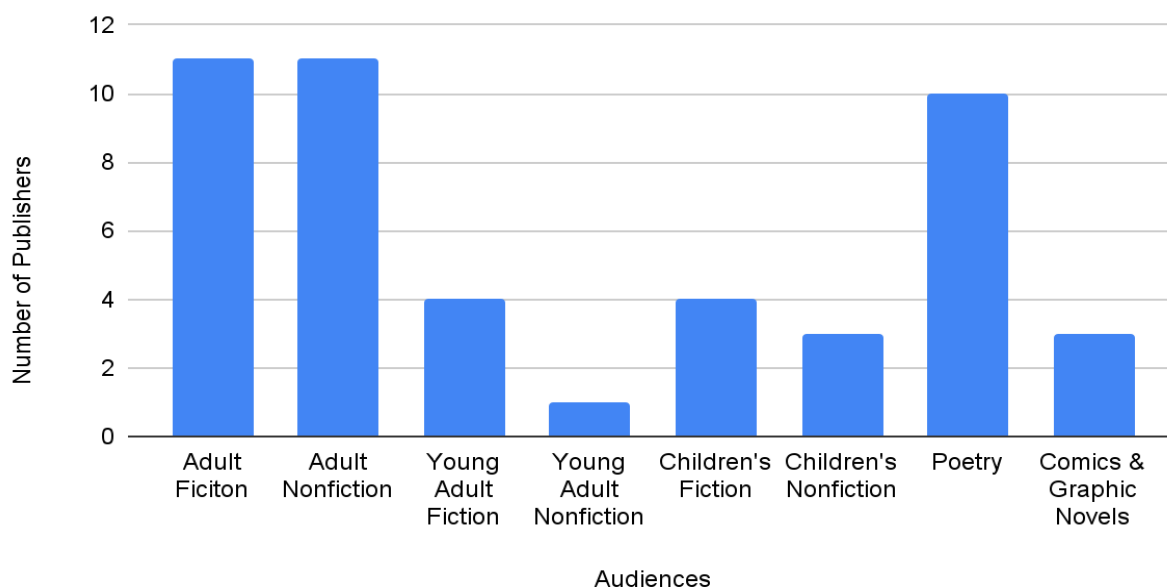


Figure 1: Most publishers in Washington state publish adult fiction, adult nonfiction, and/or poetry.

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Similarly, there are an equal number of presses that publish children's fiction (four presses in each state) but 17 percent of Washington publishers produce children's fiction while only 12 percent of Oregon publishers produce children's fiction. Children's nonfiction, however, is published more in Oregon with six presses or 19 percent of Oregon publishers creating children's nonfiction while Washington only has three publishers or 13 percent of the state's publishers producing children's nonfiction.

For the other audiences, Oregon has a stronger presence in almost every other market, even if they're small or not really represented. For example, in books for young adult audiences, 13 percent of Washington presses publish young adult fiction and 4 percent publish young adult nonfiction, whereas 19 percent of Oregon presses publish young adult fiction and 6 percent publish young adult nonfiction. This makes a total of three publishers of nonfiction for young adults and nine publishers of fiction for young adults.

The adult audience has a stronger presence out of all others, probably because the adult audience consumes everything from literary fiction to all facets of genre fiction. In total, there were twenty-three publishers in Washington and thirty-two publishers in Oregon that fit the criteria put forth throughout this process. Out of all Washington publishers, 48 percent (eleven presses) published adult nonfiction and 48 percent (eleven presses) published adult fiction. Out of all Oregon publishers, 66 percent (twenty-one presses) published adult nonfiction and 69 percent (twenty-two presses) published adult fiction.

Oregon: Number of Publishers vs. Audiences

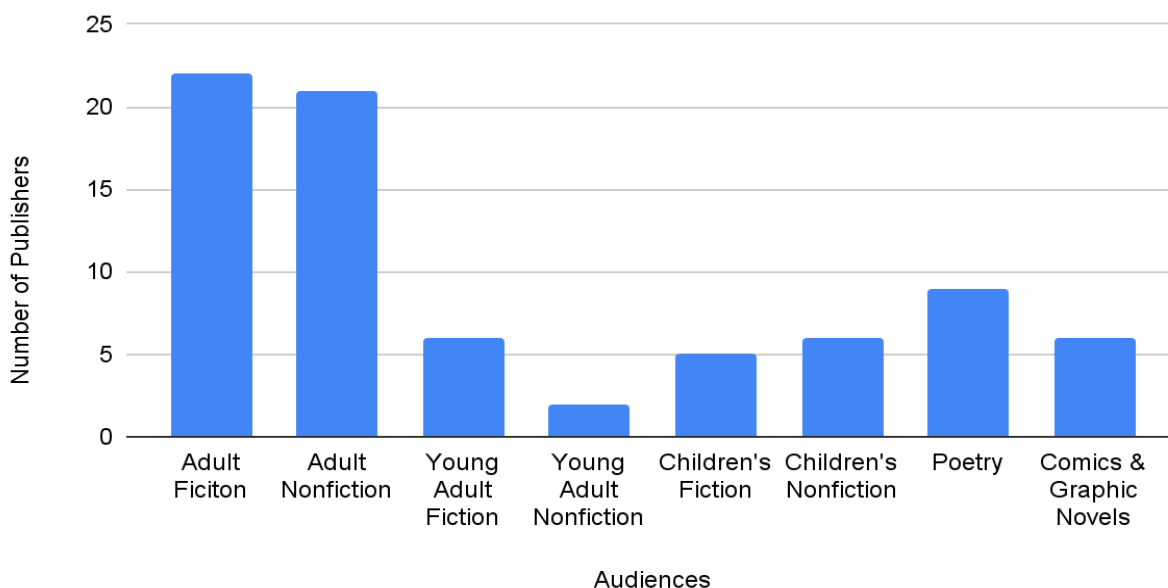


Figure 2: Most publishers in Oregon publish adult fiction and/or adult nonfiction.

Self-Reported Genres

Word Frequency

Frequency and usage of specific words of Washington publishers' self-reported genres ranges but generally matches the general genres they publish. As a state in which half of all publishers publish poetry, it makes sense that one of the top two most frequently used words is *poetry*. There were ten instances of the word *poetry* and fourteen instances of the word *fiction*.

Frequency and usage of specific words of Oregon publishers' self-reported genres ranges but also matches the general genres they publish. For example, *fiction* had forty uses, *nonfiction* had twenty-three, and *literary* had thirteen uses. *Fiction* and *nonfiction* can be used for every age range while *literary* is generally used to describe adult fiction that is not otherwise genre fiction.

As seen in Appendix B, the frequency of the words is difficult to categorize and sort in a clear way. However, it does show that Oregon publishers seem to publish more genre fiction with words like *science*, *sci-fi*, *romance*, *fantasy*, and *horror* appearing more frequently. Washington publishers appear to focus more on nonfiction or environmental books with words like *studies*, *outdoor*, *adventure*, *wildlife*, *wilderness*, *surfing*, and *sustainable* appearing multiple times.

Genre Location on Website

The submissions page on each publisher's website was the first location used to find what the publisher produced, in whatever form that page took. For some of these websites, the submission page was hosted on Submittable or other acquisitions software, located as a section in the FAQ, or nestled in the about pages. For others, this took the form of a traditional submissions page with guidelines, restrictions, and clear instructions on how and what to submit. For some presses, however, this information had to be found in other locations. Other common locations for what types of books are accepted and/or published are: about us sections, mission statements shown on the homepage of the website, and dropdown menus for products or books.

For the state of Oregon, twenty-one of the thirty-two publishers had specific submission pages with guidelines on how and what to submit, while eleven of the thirty-two publishers did not. Of the eleven publishers that did not have specific submissions page with guidelines, the types

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Washington: Genre Location on Publisher Website

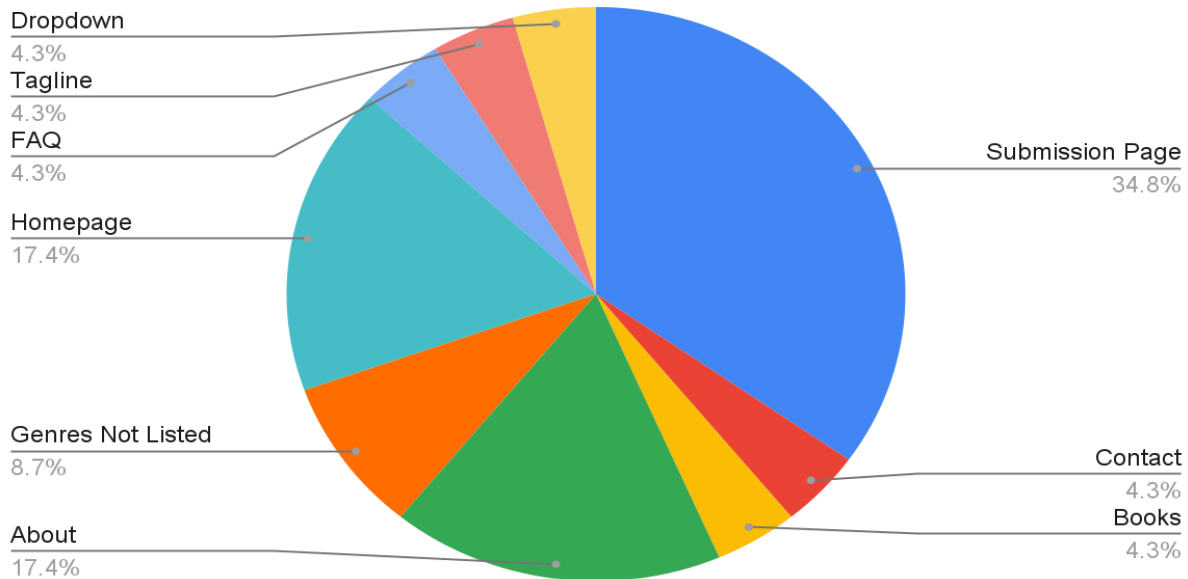


Figure 3: Based on publicly available information on publishers' websites, the genres of the books produced by publishers in Washington state were found mostly on the submission page, the about section, and the homepage.

Oregon: Genre Location on Publisher Website

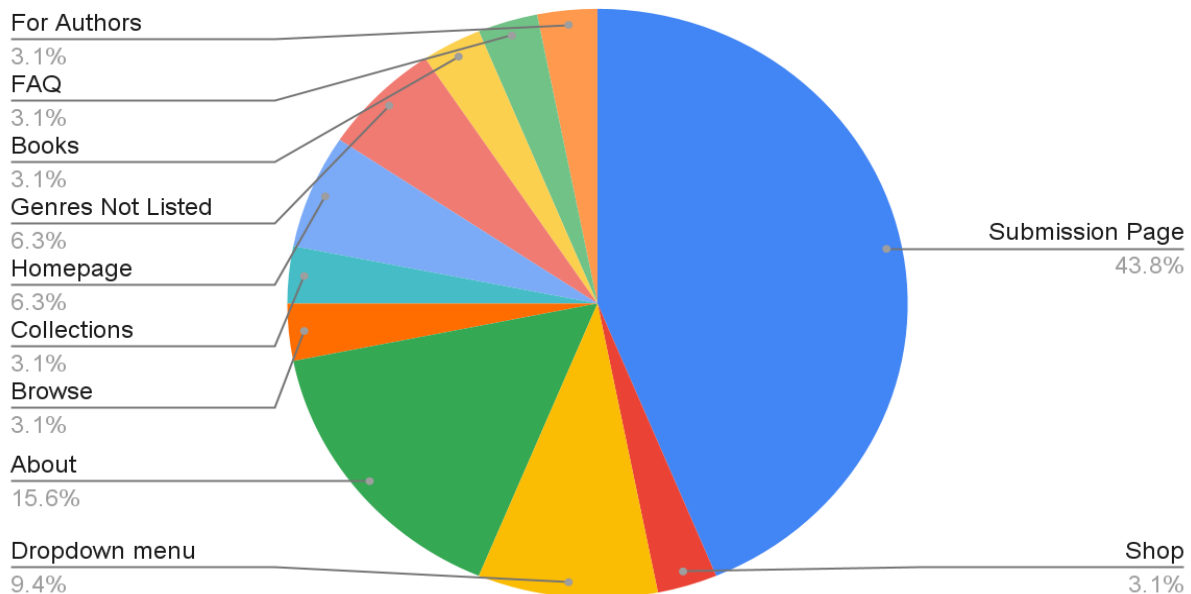


Figure 4: Based on publicly available information on publishers' websites, the genres of the books produced by publishers in Oregon were found mostly on the submission page, the about section, and the homepage.

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of books they published were found in: a quiz to find the perfect book; products dropdown menu; browse, then genres, then see all; books dropdown menu; not listed and found by going through each individual book; about; not listed and found by going through each individual book; about; shop all dropdown menu; mission statement on the homepage; and collections. Out of all publishers, fourteen publishers (or 43.8 percent) posted what they publish in their submission guidelines. The other places these genres can be found are illustrated in the pie chart for Oregon in this section.

For the state of Washington, fourteen of the twenty-three publishers had specific submission pages with guidelines on how and what to submit, while nine of twenty-three publishers did not. Of the nine that did not have specific submission pages and guidelines, the types of books they published were found in: contact; books page; about us; not listed and found by going through each individual book; mission statement on the homepage; homepage; not listed and found by going through each individual book; about, then on their Oleda submissions page linked in the elsewhere online section; mission statement on the homepage. Of all twenty-three publishers, eight publishers (34.8 percent) had their genres posted on their submission page. The other places these genres can be found are illustrated in the pie chart for Washington in this section.

The pie charts in this section illustrate all locations where genres are self-reported regardless of whether they have a separate submission page. These are different measurements because the numbers in the pie chart measure where the genres are posted if a publisher is not accepting submissions and their guidelines are not posted on the submission page.

Implications for the Publishing Landscape

Washington and Oregon each have their own unique publishing landscapes. While it is expected that publishers would be centered around cities, such as Seattle and Portland, there are many smaller towns and cities that have publishers creating equally interesting and heartfelt books.

Authors who wish to publish local, explore independent or small publishing, or support small businesses have many options in Washington and Oregon. With over fifty publishers available to publish for any audience, especially for adult fiction, adult nonfiction, and poetry, this area is a great place to look into if you are an author looking to publish. In addition, smaller presses can act as a stepping stone to larger publishers by establishing debut authors and helping them grow their platforms.

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This collection can act as a starting point for many other research projects. I would love to see an analysis of publishing landscapes in other states that showcases the wealth of publishing across the country, and world, that may be hidden to people entering the industry, looking for other opportunities and movement within the industry, or searching for opportunities in their area that may be obscured by the an idealized career path.

For others in the publishing industry who may be blinded by the loudest voices, this is just a hint of the wealth of publishing that can be found at every corner of the US and the voices from across the globe that can be heard in the pages of these presses.

Based on the varied and diverse treatment publishers give their own websites, if you were to go website to website in search of a specific thing, it would be increasingly frustrating to locate it. From readers to authors looking to publish, book publishers' audiences visit publisher websites to discover specific books or to submit their own, not just learn what the publisher is all about. While it would do the creativity of this industry a disservice to attempt to streamline and duplicate the experience of exploring a publisher's website, there are a few ways to increase the usability and functionality of websites so the people searching for something specific can more easily access that information.

Clarifying submission guidelines in what a publisher accepts and doesn't accept would, hopefully, cut down on the amount of work both author and publisher do in the manuscript evaluation process. If an author knows that a publisher publishes books similar to their manuscript, they may be less likely to submit to a publisher that can't fit their needs. Likewise, a publisher that has clear guidelines can quickly deny manuscripts that don't fit their mission, guidelines, or ethos.

Similarly, assisting readers in locating books they are searching for as well as discovering books they would enjoy but wouldn't otherwise know about could increase sales and create a better, more enjoyable, user experience. One example of this I came across was on the website for A Kids Co., based in Portland, OR, that has a book matching feature called "Find The Perfect Book." In my own attempt to create this direct path, I created a game through Twine game (in Appendix) for authors to locate publishers that fit the audience of their manuscripts in both Washington and Oregon, with the additional option to look specifically at publishers in each state or for each audience.

Appendix

Simplified Spreadsheet: Washington and Oregon Publisher Audiences + Word Frequency List

(<https://lookerstudio.google.com/s/p0XloVpgdjo>)

Twine Game: For Authors

(<https://siennaberlinger.com/researchtwine/>)

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