
Vain Dream to Mainstream: The Growth of Red Deer College Press

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*The Beginning*¹

According to one account, Red Deer College Press began as a “fun” project for a group of faculty “flakes” who wanted to publish one slender book of poetry each year.² The ‘head flake,’ to use that term, was Dr. Gary Botting, a creative, rebellious, faculty member in the Department of English. Born in England in 1943, Botting emigrated to Canada in 1954 and joined the staff of Red Deer College in 1972. Botting was the father of Red Deer College Press and, quite naturally, its first editor. He remained in this position until the 1979–80 academic year. A poet and playwright as well as English instructor, Botting was no stranger to publishing. He had never worked with or for a mainstream publisher but had for a number of years, in both Edmonton and Red Deer, published his own work under his own imprint Harden House.

Officially, Red Deer College Press was incorporated under The Companies Act of the Province of Alberta as a limited company on 30 September 1975. However, the first title with a Red Deer College Press imprint that I have been able to find (*Experiments in Organic Chemistry* by Blackburn and Soper) bears a publication date of 1971. It is the third edition. The first two editions had been published by Fletcher’s Printing in Red Deer and Canadian Union College in nearby College Heights. An article from the *Red Deer Advocate* states that the Press was formed as a non-profit organization in 1972.³ In fact, Red Deer College Press records show that between 1971 and 1975, the ‘unofficial’ Red Deer College Press published seven books of poetry, two works of non-fiction, and a short-lived literary journal called *New Thursday*. There is also an undated book

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of poetry, *Frames* by Joan Hanson, which was probably published during the same period. The discrepancies in dates and publication history cannot be adequately explained. Early Press records are incomplete, and many of the individuals first involved in the Press are unable to reconstruct the early days.

By the time Botting stepped down as editor, Red Deer College Press had published its first titles: not only the eleven mentioned above but also a further eleven. Of these twenty-two titles, fourteen were volumes of poetry. This was certainly more than the original intent of publishing 'one slender book of poetry each year,'⁴ but these first titles are indeed slender and, in many cases, reflect the distinctive tastes of the Press' first editor. Botting considered the poetry that the Press was publishing to be avant-garde in nature and saw Red Deer College Press acting as 'an outlet for Alberta poets, who receive little attention from most publishing outlets.'⁵

However, the emphasis on poetry did have its detractors. Kathy Marriott, the Red Deer College Board of Governors' representative on the Press Board of Directors in the late 1970s, is quoted in the *Red Deer Advocate*: 'I have indicated my lack of interest in the modern poetry arm of the press.'⁶ These sentiments were echoed in the same *Red Deer Advocate* article in the succinct but to-the-point statement of Dr. Bob Cooper, the Chairperson of the College's Board of Governors: 'I'm not too impressed with a lot of modern poetry.'⁷ Marriott also felt that 'the emphasis on modern poetry was "because of the influence of the English department,"'⁸ a statement which may or may not have been directed at Botting.

The press struggled throughout its early years, but it did receive some help from beyond the College. The Alberta Department of Culture granted the Press \$1,000 in 1976. The following year, the Canada Council gave the Press a block grant of \$3,500 and also granted the Press \$1,337 for the publication of *Kookoosint* by Marion Smith. Still, despite grants like these the Press' financial statement for 1976-77 shows a deficit of \$7,000. Nonetheless, Gary Botting's dream of a small literary press had been realized and whether or not the members of the College's Board of Governors liked it, the Press continued to survive.

Re-Organization

However, the problems alluded to above, some based on personality conflicts, some on artistic conflicts, and a number on economic and accountability issues, necessitated a re-organization of the Press. By

August 1979, the College Board of Governors requested 'a full financial accounting and personal appearance by press founder Gary Botting.'⁹ According to Karen Weaver, the 1979–80 College Board of Governors' representative to the Press, 'no one at the college appears willing to assist Mr. Botting in running the publishing company which [is] beset by managerial and marketing difficulties.'¹⁰ Botting did appear before the College Board of Governors at the September 1979 meeting. Despite the apparent managerial and marketing difficulties, the College decided to continue its support of the Press but a re-organization was still needed.

As a result, the administration of the College and the Board of Directors of Red Deer College Press came to an agreement concerning the following points: the Press would show a net profit for the fiscal year ending 30 June 1980; the line of credit provided by Red Deer College would be reduced from \$10,000 to \$5,000 by 30 June 1980, with a further reduction to \$2,500 by 30 June 1981, and with no subsidy whatsoever by 30 June 1982; the Press would provide a schedule of its aging inventory and a schedule of the use of the Press' publishing services for 1979–80; and the Press would show a positive image of the College and operate within the College's Mission Statement. Finally, the Press' organizational chart would also be revised.

By 30 January 1980 the Press' Board of Directors had established a number of recommendations to be used as guidelines for this re-organization. These recommendations became the real basis for Red Deer College Press. The first section established the Press' policy: the Press would continue to offer publication opportunities to central Albertans and other members of the community and would publish children's literature, poetry, educational materials aimed at the college market, and other works of broad general interest — a rather open-ended mandate. Final approval for publications would rest with the Board of Directors with the aim that each publication should be self-supporting. The editorial guidelines, policies, and procedures would be reviewed annually.

A set of procedures accompanied this policy. Manuscripts would be screened first by the editor and secondly by the editorial board. Selected manuscripts would then be presented to the Board of Directors by the editor with a description of each work's merits, budget estimates, and a description of the target market. External referees would be used when appropriate.

In conjunction with this re-organization, the Press' Board of Directors decided to write off as a loss the entire inventory of titles

published before 1976, except Claire Shuler McKinnon's *Nisku* (1975), the primary reason being that annual sales — one or two copies of each title — did not warrant active status. Also, copies of *Hanok* (1977), by Leanne M. Jones, were removed from the inventory since nearly all copies were soiled and not saleable.

To some of the more flamboyant supporters of Red Deer College Press these changes smacked of bureaucracy. Botting resigned as editor and was replaced by Dennis Johnson, an instructor in the Communications Department. The recommendation from the president of the Press to name Johnson as editor was contained in a report that also recommended that the Press should not support the publication of children's literature. Time has shown that naming Johnson editor was an excellent decision. Time has also shown that disregarding the recommendation to cease publishing children's literature was also wise.

Up to 31 March 1981, all of the Press' efforts were concentrated on internal re-organization and improved promotional activities. It was at this stage that a publishing program — the first real effort at such a strategy — was proposed for 1981–82. The proposed program called for two poetry chapbooks of 250 copies each, one to be published in the summer of 1981 and the second in the fall of 1981, and a book of poetry of 500 copies to be published in the winter of 1982.

The year-end report for 1980–81 outlined all of the decisions, guidelines, and proposals that had been made and noted that the Press' initial re-organized marketing and promotional efforts had unfortunately been thwarted by that most Canadian of institutions — the postal strike that began on 29 June 1981 and lasted for 42 days, until 10 August. However, the year-end report also notes that the Press received the maximum available grant from Alberta Culture — \$1,200 or 25% of the Press' estimated production costs — in support of the first two proposed titles. This was seen as a vote of confidence in the Press and its attempts at re-organization.¹¹

The 1981–82 publishing program did not quite meet its objectives. Only one title was published, but even this first step following re-organization was significant. *Eastbound from Alberta* (1981), a book of poetry by Richard Woollatt, was the first title of the Press' new era. It recovered its costs within six months.

This auspicious start led to a \$2,000 grant from Alberta Culture for 1982–83 and the release of the Press' second title, another book of poetry, *In the Eye of the Bee* (1983) by Marion Smith. It also created some problems. The return to active publishing led to an

increase in workload for the editor who still had a full load of classes to prepare and teach. As a result, he began to fall slightly behind in the publication schedule. Any more titles that came along would, of course, create greater time demands. Therefore, release time was needed for the editor and the president of the Press, both of whom were, and continue to be, members of the College faculty. Requests for release time to meet the needs of the Press continue to this day; currently, the editor has a 50% course reduction.

With a small number of successful books being published, marketing and promotion were becoming more necessary and such efforts at the local level proved rewarding. The Press also began to get Red Deer College students involved in the Press' operations by using expertise from marketing and computer systems technology classes. Active student involvement lasted until about 1986.

In keeping with its original intent to reduce the line of credit provided by Red Deer College, the 1982-83 annual report indicates that the Press requested that its line of credit be reduced to \$6,000. This did not meet the original target but it was a move in the right direction.

The Press' third title following re-organization was *Risks* by Anne Szumigalski, published in the fall of 1983. Funding for this title included a \$400 grant from the Saskatchewan Arts Board. Szumigalski who also published *Doctrine of Signatures* (Fifth House) in 1983, a book that earned her a nomination for a Governor General's Award in poetry, was the first of several nationally recognized authors to be published by Red Deer College Press.

The 1979-80 re-organization of the Press' activities proved to be the impetus needed to move the Press from being a "fun" project for a group of faculty "flakes" to a legitimate undertaking. This was no surprise to the new editor, Dennis Johnson. Like Gary Botting, Johnson also dreamed of a literary press, but he dreamed of taking the Press beyond central Alberta and this was just the beginning. It also meant that there would be problems ahead. Johnson's larger plans did not quite fit into those of the College's Board of Governors.

Re-Organization Redux

During the 1985-86 academic year the Press faced two major obstacles. The Board of Directors needed to make a significant commitment to publish the Press' first commercial children's

book, Kathleen Cook Waldron's *A Winter's Yarn*. And a joint Administration-Press Committee was, once again, reviewing the structure of the Press and assessing the need for re-organization. In its 1980 policy, the Board of Directors had indicated that Red Deer College Press would, as part of its mandate, undertake to publish children's literature. *A Winter's Yarn* would be the first publication in this area, and, naturally, the Board wanted it done right. However, this involved a major financial commitment and was not something to be rushed. The commitment was made in January 1985, but the book was not launched until the fall of 1986.

This major commitment plus the fact that the Press was planning on releasing three poetry titles in the fall of 1985 led the Board of Directors to request, yet again, a workload release for both the editor and the president, and an increase in the line of credit provided by the College from \$6,000 to \$15,000. The former was promised verbally, and the latter was also granted.

In the midst of the children's literature decision and the latest Press re-organization, the Press launched three major poetry titles in the fall of 1985: *Instar* by Anne Szumigalski, *The Alternate Guide* by Monty Reid, and *Seventy-One Poems for People* by George Bowering. *The Alternate Guide* won the Stephan G. Stephansson Award for poetry, and *Instar*, which received a Writers Choice Award, was nominated for a Governor General's Award. In the minds of many people, Red Deer College Press had arrived. Botting's dream was making its first real foray into mainstream publishing.

Despite all this success, the Press still had to contend with the joint Administration-Press review. Initial negotiations produced a Mission Statement for the Press:

Red Deer College Press operates as a nonprofit, institutionally affiliated publisher of books of significant literary and artistic merit and interest. The Press publishes books by, about, or of interest to, Canadians. The Press specializes in poetry, adult and juvenile short fiction, children's pictorial literature, children's drama, and history/biography.¹²

As well, a Memorandum of Agreement with the College was drawn up that outlined the obligations of the College and the Press in their interactions with each other. These obligations included a resource commitment on the part of the College, a workload release for the managing editor but nothing for the Press' president, the provision

of support services and facilities in kind, and a credit line of \$15,000.¹³ Subsequent drafts of the Agreement refined a number of these issues and cemented the relationship between the College and the Press.

The work of the Press did not, of course, take a backseat to these negotiations. *A Winter's Yarn* was released in the fall of 1986, and the Press' first series, *Writing West Series*, made its debut in November 1987 with the simultaneous release of three new works of poetry: *Songs from the Star Motel* by Ian Adam, *Soul Searching* by Dennis Cooley, and *Music at the Heart of Thinking* by Fred Wah. At the time of release, Phil Hall wrote in *Books in Canada*: 'The books are well-made; the covers appealing; the type is spacious and inviting. All of which amounts to one of the most handsome series designs I've seen in a long time.'¹⁴ A second series, *Northern Lights Books for Children*, also began in 1987 while a third series, *Northern Lights Young Novels*, was launched in 1991.

Editor's reports from this time show that Red Deer College Press was receiving approximately 300 unsolicited manuscripts per year and spending about 25 % of its total budget on advertising. The Press was becoming, as Ruth Richardson, Executive Director of the Alberta Publishers' Association called it in 1987, 'one of the best literary presses in the whole country.'¹⁵ The editor, Dennis Johnson, described his philosophy: 'produce good-looking books by the best authors you can find, then market them like crazy.'¹⁶ This approach seemed to work. In April 1989, Red Deer College Press was named Publisher of the Year by the Alberta Publishers Association, and by the fall the Press had its first bestsellers — *A Winter's Yarn* (6,100 copies) and Judy Schultz's *The Best of Seasons* (5,000+ copies). The Press also began to make serious forays overseas by making its first appearance at the International Children's Book Fair in Bologna in the spring of 1989.

By the end of the 1989–90 academic year, Red Deer College Press had thirty titles in print and was receiving over 1,000 unsolicited manuscripts per year. Red Deer College Press was now, officially, fifteen years old and had gone through two re-organizations. In each case, the re-organization had been requested by the College's Board of Governors, primarily to address the issues of accountability and direction. To the individuals involved with the Press, each re-organization initially seemed to be an intrusion, an imposition of unwanted bureaucracy and interference. But each re-organization, in effect, challenged the Press and its members and propelled the Press forward.

Re-Alignment

By the end of 1990, Red Deer College Press did not need another re-organization so much as it needed a re-alignment of staffing. A review and proposal conducted by the Chairperson of the Department of Humanities and Social Sciences to provide a rationale for the Press' request for greater support outlined four recommendations or observations. First of all, he noted that the Press had achieved a high level of respect and prestige, and in order to maintain this standard, 'the existing management and staff of the Press will need to be able to devote more time to the operation of the Press.'¹⁷ Secondly, he pointed out that it was possible and desirable for the Press to play a role in several programs being offered by the College. The Press could assist the English Department in developing a practicum/workshop component using national, international, and local writers in a workshop series. Press facilities and personnel could also be employed, at minimal cost, to operate practicums and studio courses in book design and illustration for the Fine Arts Department. The Press could also play a role by helping to develop media, communications, and public relations components for College diploma and B.A. programs. However, he did indicate that these possibilities could only be initiated when 'the position of the Press within the College is solidified, especially the position of the managing editor and secretary.'¹⁸

The Chairperson's third observation centred on the Press' economic value to the College and the fact that this economic resource had been developed 'at minimal cost to the College, through the highly efficient operation of the Press by the current managing editor and support provided throughout the College.'¹⁹ He indicated that to maintain and develop this aspect, 'the current managing editor and secretary will need to be able to devote their full time to the operation of the Press.'²⁰ Finally, he commented on the cultural value of Red Deer College Press and the need for the Press' existence:

Without this Press, the arts and in particular the literary arts in Canada, Alberta and Central Alberta would suffer a great loss. The Press is at a stage of development such that a cut-back in production may be necessary to accommodate the strained workloads of both staff, at a time when quality literary works are available but quality publishing houses to produce them are in short supply.²¹

Ultimately, this proposal for re-alignment asked that the managing editor receive a 100% release from course instruction, that the secretary receive a 100% workload release, that the monies to cover these buyouts come from the Red Deer College Foundation/Development Fund, and that the Press initiate a business plan to become self-sufficient no later than January 1997.

The Chairperson's report and proposal were accompanied by a list of book awards and nominations received by Red Deer College Press, including the Alberta Publisher of the Year Award (1989), two Canadian Children's Book Centre 'Our Choice' Awards (*The Most Beautiful Kite in the World*, 1989, and *A World of Stories*, 1990), the McNalley-Robinson Manitoba Book of the Year Award (*The Prowler*, 1989), the Writers Choice Award (*Instar*, 1985), and a Governor General's Award nomination (*Instar*, 1985).

Hard on the heels of this report came College discussions surrounding the 1991-92 College budget. Based on the Chairperson's report, Red Deer College Press requested that the College Board of Governors release the managing editor from all instructional responsibilities and obligations for the foreseeable future. But the Board of Governors had an entirely different response — a reduction of \$5,000 to the Press' \$30,000 grant and a request that the Press 'prepare a plan which would demonstrate whether and/or how the Press would move toward operating on a cost recovery basis within a few years (i.e., become financially self-sufficient).'²² The public response consisted of editorial statements such as: 'To insult an award-winning organization, and to risk its tremendous current progress by undercutting its support for such a pittance of the money available in this year's budget seems an extremely short-sighted and inward-minded attitude'²³; and 'A small college can't do everything well. It can excel in select areas. The areas with a proven track record of excellence should be given every possible assistance to survive and develop. . . . In the arts, it would be book publishing.'²⁴

By the time the College's 1991-92 budget had been finalized, the monetary support granted to the Press had not been cut by \$5,000 — it had been cut by \$10,000. The Board of Directors of the Press rose to the occasion and put together a business plan that would see the College grant reduced by \$5,000 a year for three years in conjunction with a 100% increase in the line of credit provided by the College: an increase from \$30,000 to \$60,000. Additional inventory storage space was also requested. The year was not all gloom and doom. The Book Publishers Association of Alberta awarded Red

Deer College Press its 1991 Book Promotion Award, and *These Lawns* by Monty Reid received the 1991 Writers Guild of Alberta award for best poetry. Awards now seemed to come thick and fast. Reid's *The Last Great Dinosaurs* and Kristjana Gunnars's *Zero Hour* were both nominated in November 1991 for Governor General's Awards. In February 1992, the Press was once again honoured as Publisher of the Year by the Book Publishers Association of Alberta. At the same ceremony, Judy Schultz's *The Best of Seasons Menu Cookbook* received the Alberta Book Design Award. 1991-92 was topped off when the managing editor, Dennis Johnson, was awarded the Red Deer Mayor's Special Award in May 1992. The Award is 'intended to symbolize the highest possible recognition from the City of Red Deer . . . [to] an individual whose service or achievement has been of singular significance and whose accomplishments are not adequately described within the framework of the criteria for the Athletics, Fine and Performing Arts or Citizenship Awards.'²⁵

Throughout this time the Press had continued to grow financially and artistically. By March 1992, its annual budget was \$407,000. In June 1992, the Press sold the computer rights to the dinosaur illustrations in its acclaimed series of dinosaur books to Rockwood Infomatics of Ottawa to develop a dinosaur database. The end result is an interactive learning tool for students. This kind of innovation has also been attempted with poems of the late bp Nichol, eight of which appear on a Macintosh disk entitled *First Screening*.

The spring of 1994 saw a return to familiar but not always comfortable times for Red Deer College Press. In its initial budget deliberations, Red Deer College suggested eliminating the current \$61,000 worth of support given to the Press. In fact, actual College support amounts to \$32,000, and this has been reduced to \$2,000. The Press' line-of-credit has been cut to \$80,000 from \$100,000. All of this has led the Press' president, Dr. Torben Andersen, to indicate that the Press 'has to put out a more commercial book line to survive. This requires printing more cook books and wine expert guides, and less Canadian poetry and literature.'²⁶ In the midst of all of this, the Press received a \$37,359 Department of Communications' Book Publishing Industry Development Program grant, and was once again nominated for the Alberta Publisher of the Year Award.

Will Red Deer College Press survive? Of course it will. Not despite re-organization and re-alignment but because of them. This Press has already shown itself to be a survivor, and this is in no small measure due to the efforts of the individuals involved in its growth and development. It is difficult to say if there would even be a Red

Deer College Press without the persistence of Gary Botting. Whether he really did see the Press as acting as an outlet for Alberta poets or whether he saw it as a vanity press does not really matter. The fact that it exists is due to his stubbornness. However, the national reputation that the Press enjoys is due to the efforts of Dennis Johnson. Like Botting, Johnson is also stubborn, and his stubbornness has led to books of artistic and literary merit — books that have captured the attention and respect of the mainstream publishing world. The fact that the Press and the College have, despite their differences, been able to work together is due to the efforts of Torben Andersen who has been president and treasurer of Red Deer College Press since 1985. Andersen is an instructor of Economics in the College's Division of Arts. He has been able to provide the bridge between the College and the Press and has done so effectively. Or as Dennis Johnson has put it: '[Torben's] financial planning skills (in addition to his considerable negotiation skills) are critical (even fundamental) to the Press — now and in the future. Succeeding in getting him to join the Press in his capacity as President was the best thing I ever did.'²⁷

One of the College's major concerns for all the operations it controls has been to justify the existence of any department vis-à-vis the College's mission to teach. The Press' relationship in this regard has always coloured its dealings with the College's Board of Governors. If and when the Press can more closely link its efforts to the mission of Red Deer College, its survival may well be more assured. The key might well lie in the re-alignment of 1990 when the Chairperson of the Department of Humanities and Social Sciences suggested that the Press needed to play a role in several programs offered by the College. If the Press, with the assistance of the College, can see its way clear to moving in this direction without sacrificing its own mission, survival may be less of a concern than it currently is. The Press has changed over the years. It is now a mainstream business, recognized across Canada as a viable, reputable enterprise that struggles to produce the finest in creative and documentary literature:

From its modest beginnings as a vehicle for student writing, the Press has grown into one of Canada's most successful small presses [and] [w]hile its publishing program has broadened from poetry into fiction, children's books, natural history, and even cookbooks . . . the Press remains committed to 'culturally significant Canadian books'.²⁸

RÉSUMÉ

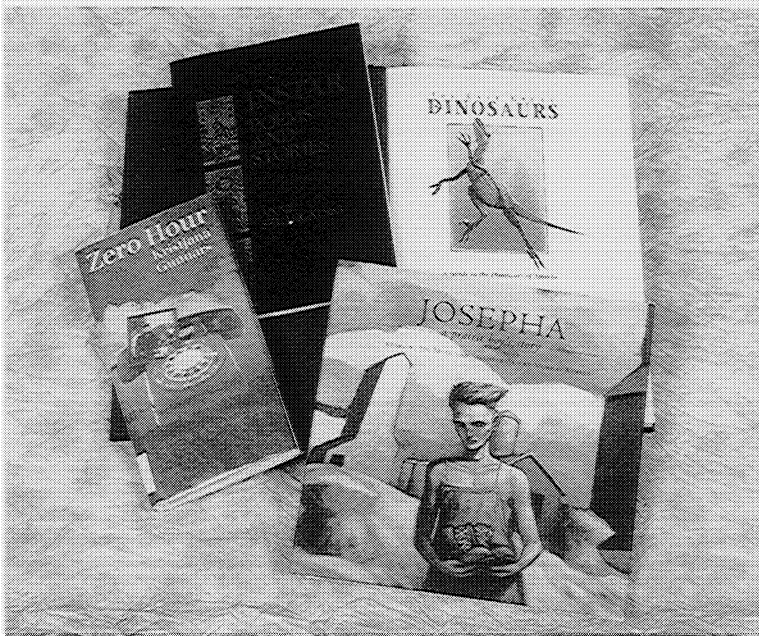
La Red Deer College Press fut établie au début des années 1970. Comme plusieurs petites maisons d'édition, ses premières années d'existence furent une lutte continuelle, et bien qu'aidée par l'administration du Collège, elle devait toujours justifier son existence. En 1980, ses activités furent réorganisées pour permettre une plus grande indépendance. Un nouvel éditeur, Dennis Johnson, fut nommé pour remplacer l'éditeur fondateur, Gary Botting, et un nouveau programme de publication fut instauré. Ces changements créèrent une édition plus ambitieuse qui commença à publier des livres qui gagnèrent des prix et attirèrent des auteurs primés. En dépit de ces succès, Red Deer College Press continue à lutter pour publier des oeuvres littéraires canadiennes et doit encore justifier son existence.



1. This is a group of early Red Deer College Press imprints published in the 1970s under the editorship of Gary Botting.

The books pictured are:

- Gary Botting. *Freckled Blue*. 1979.
- Lorne Daniel. *The Hunting Hand*. 1973.
- Irene Greenwood. *First Lust*. 1973.
- Leanne M. Jones and Audrey Young Oppel. *Hanok*. 1977.
- Einhard Kluge. *The Green Butterfly*. 1973.
- Claire Shuler McKinnon. *Nisku*. 1975.
- Marion Smith. *Koo-Koo-Sint*. 1976.
- Marion Smith. *Prairie Child*. 1974.
- Bill Snyder. *Waitress! There's an Eye in My Soup*. 1975.



2. These Red Deer College Press titles have all been nominated for Governor General's Awards. *Instar* by Anne Szumigalski was nominated for poetry in 1985. Kristjana Gunnars's *Zero Hour* was nominated for non-fiction literature in 1991. *The Last Great Dinosaurs*, written by Monty Reid and illustrated by Jan Sovak, was nominated for illustration in children's literature in 1990. Jim McGugan's *Josepha: A Prairie Boy's Story*, with illustrations by Murray Kimber, was nominated for both children's literature text and children's literature illustrations in 1994. Kimber received the award for illustration.

NOTES

- 1 This paper is not meant to be just a look at the growth and development of Red Deer College Press but may also be seen as an example of many of the small literary presses which were established across Canada in the 1970s. Most of the information upon which the paper is based comes from the Press' archives, currently located in the Press' offices at Red Deer College — a collection of minutes, president's reports, editor's reports, and internal College documents. There are no published materials available beyond articles in the *Red Deer Advocate*. As a result, the *Red Deer Advocate* articles have been used to supplement the Press' records in order to shed more light on the Press' history.
- 2 Laurie Grant, 'Red Deer College Press,' [Selkirk College publication]. 1988.
- 3 'RDC Press Becoming a Company,' *Red Deer Advocate*, 25 October 1975, p. 3.
- 4 Ibid.
- 5 Red Deer College Press. Financial report. 20 April 1977.
- 6 Catherine Ford, 'Children's Books to [Be] New Emphasis at RDC Press,' *Red Deer Advocate*, 22 April 1977, p. 2.
- 7 Ibid.
- 8 Ibid.
- 9 Brian Burton, 'Troubled RDC Press Told to Get Out of "Cloud Land,"' *Red Deer Advocate*, 20 September 1979, p. 17.
- 10 Ibid.
- 11 Red Deer College Press. Summary report for 1980-1981. n.d.
- 12 John Tobias, Acting Dean, Division of Arts and Education to Torben Andersen, President, RDC Press. Reorganization of RDC Press. 19 February 1986.
- 13 Ibid.
- 14 Phil Hall, 'The Words of Life,' *Books in Canada* 17 no. 8 [November 1988]: 31-2.
- 15 Bob Weber, 'Higher than a Kite,' *Red Deer Advocate*, 12 December 1987, p. C1.
- 16 Ibid.
- 17 Jim Gough. A Review and Proposal for a Re-Alignment of Staffing Priorities at Red Deer College Press: A Draft Report and Proposal. [20 December 1990], 4.
- 18 Ibid., 5.
- 19 Ibid.
- 20 Ibid.
- 21 Ibid., 5-6.
- 22 Ken Heywood, Chairman, Board of Governors to Torben Andersen, President, Red Deer College Press and Bob Anderson, Chairman of the Board, Red Deer College Press. Red Deer College Press — Request for Increased Financial Support. 18 April 1991.
- 23 'An Unreasonable Budget Saving' [editorial], *Sunday Express*, 21 April 1991, p. 6.
- 24 'RDC Press Pressure' [editorial], *Red Deer Advocate*, 22 April 1991, p. A4.
- 25 Red Deer. Mayor's Award Criteria.
- 26 Lana Michelin, 'Publisher's Grant Doubles,' *Red Deer Advocate*, 3 March 1994, p. B1.

- 27 Dennis Johnson. Personal communication. 1 June 1994.
- 28 Lorne Daniel, 'Reaching out with Committed Quality,' *Red Deer College Alumni Newsletter* (spring 1992): 7.