

# *The New Role of the Managing Editor at Large Companies in Argentina*

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# The New Role of the Managing Editor at Large Companies in Argentina

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**Abstract** The purpose of this work is to address the changes in the role of the publisher, based on the analysis of the dynamics and performance of the major publishing houses in Argentina today. Based on a number of interviews, we will seek to identify and analyze the tension occurring between the cultural and business logics among stakeholders with a particular interest in the field. These actors share a “publisher’s practical sense” that outlines their *habitus* and refers to a series of dispositions for action consisting of technical and theoretical knowledge, intuitive processes which, together, make up the publisher’s practice.

**Keywords** Publishing field · Publishers · Cultural and symbolic production · Globalization · Marketing

## Introduction

The purpose of this work is to address the dynamics and performance of the major publishing houses in Argentina today. To that aim, we will focus on the transformations in the position of Managing Editor as a key actor in the industry. As of the nineties, the publishing field in Argentina went through successive transformations, which resulted in a space dominated by large groups of transnational capital. Some of the expressions of such processes are illustrated by the reconfiguration of the practices of the actors in publishing houses, in the restructuring processes of companies, and the growing participation of Argentinian publishers in the international circuits of books and literature.

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This new stage of professionalization<sup>1</sup> features continuities and disruptions with earlier stages, and operates generally in the field, proactively influencing many small and medium locally owned publishing houses, whose directors were able to adapt and put into practice different competitive strategies and building new publisher profiles.<sup>2</sup> We believe that the publishing field is undergoing a process by which the publisher, as an intermediary and cultural producer, is deeply influenced by the marketing ideology and the logics of profitability responding to the business *ethos* of contemporary capitalism,<sup>3</sup> an issue that also calls into question the practices of the actors involved as opposed to the large groups.

From a qualitative work perspective, we started taking into account the position of publishers at the largest groups operating in Argentina, Planeta and Penguin Random House (PRH), to discover and analyze the specific practices that take place inside these companies. Based on the interviews with publishers and other agents, we will account for the performance of publishing houses at present. These actors share what they call a “publisher’s practical sense”, that gives shape to a dynamic *habitus*, according to Pierre Bourdieu. This “practical sense” refers to a series of dispositions for action consisting of technical and theoretical knowledge, and processes of creative intuition which, together with a specific rationality—related to the operational logics of business—, makes up the publisher’s practice at any transnational publishing house. The structural transformations that cultural production and contemporary capitalism experienced, affect and modify the identities of social actors, and adopt specific features in the local publishing field, given the ongoing tension between the business and cultural logics that this space is based on, and also the characteristics marked by the local situation.

## Recent Transformations in the Argentinian Publishing Industry

For the publishing space in Argentina<sup>4</sup>, the nineties were marked by the acquisitions of domestic publishers by foreign conglomerates.<sup>5</sup> Transnational players, with their import of titles and the imposition of new forms of marketing,

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<sup>1</sup> The Argentinian publishing industry has undergone several stages of modernization and professionalization for the occupations of writers and publishers, with changes of major and minor degree of radicality as compared to every previous stage. One of the central stages of professionalization preceding the present time, was the development of the industry based on the work of exiled publishers who fled from the Franco regime, and who established the big national publishing houses [5].

<sup>2</sup> Saferstein and Szpilbarg [12].

<sup>3</sup> Boltanski and Chiapello [3] and Du Gay [7].

<sup>4</sup> The transformations in the publishing industry also occurred throughout Latin America. The main groups operating in the country have subsidiaries in the countries of the region, controlling local markets to a greater or lesser extent.

<sup>5</sup> The Spanish group Planeta acquired, among others, the historical Argentinian imprint Emecé. Sudamericana was acquired by the German group Bertelsmann, which owns Random House and Mondadori among others. Bertelsmann associated with Penguin and in 2014 bought Alfaguara and Aguilar. Despite this concentration, the Argentinian publishing space shows some heterogeneity provided by many small and medium enterprises. However, 42 % of the book production is controlled by 3 % of the companies [6].

concentrated around book publishing, while national groups retained a large portion of the marketing chain. Concentration in the publishing sector have extended and modified so that large groups dominating the global book market got involved not only in investments in communication but also in financial activities and large production industries. From a paradigm where the objective of the groups was to make a profit from an investment aiming at educational, political or cultural goals, by the end of the twentieth century a new paradigm emerged where investments were meant to make more money, from a purely financial perspective. This affects cultural production globally, which on the one hand, is homogenized according to global standards, and on the other hand, produces a wide heterogeneity and diversification of the supply, a customization that makes up “a global system of clusters of cultural products around which identities are defined”.<sup>6</sup>

In this respect, the restructuring processes of the national publishing space are characterized, from the perspective of the actors, as a “professionalization” and a break with the past. From their perspective, until the nineties the industry might have been ruled by a form of work more linked to “craftsmanship”. The structural reforms that were triggered by the entrance of companies to the field regulated under financial rules implied that subsidiaries incorporated new actors and adopted new modalities of work and organization. These changes should be read in the light of the structural reforms that the country went through, that were adopted between the nineties and 2000.

### **The Publishing Field at Work and its Leading Actors**

We consider publishing mediation as central to the understanding of the dynamics that occur between writers and readers, since the processes of production and circulation of books involve a number of social relationships which take place within the hybrid space between trade and culture. Bourdieu defines the publisher as an actor “invested with the extraordinary power to ensure publication, to confer upon a text and its author a public existence along with the fame and recognition that this entails “. His work involves “a consecration, a transfer of symbolic capital, bestowed by the publisher not only upon the author but upon the publishing house as well, specifically upon its “list”, the repertoire of authors”.<sup>7</sup> Publishers can be conceived as dual characters, who must mediate between the commercial end, that is, the technical and business skills that led them to take up a role as an entrepreneur; and the cultural end, that is based on anti-economic logics, and performs symbolic stakes that give the company returns in the form of prestige. That is why the concept of the publisher, who is responsible for the commercial and technical aspects of publishing, arises simultaneously with the role of editing itself: the editor is responsible for curating the contents of the work. Also he develops a relationship with the writer and the text, annexing the history and the publishing house catalog as a “brand” to the new author. This character, who is both an editor

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<sup>6</sup> Miguel [9].

<sup>7</sup> Bourdieu [4].

and a publisher, leads the fundamental processes of the publishing house. This means considering the publisher as a cultural intermediary, being a carrier and a transmitter of symbols, meanings and new lifestyles.<sup>8</sup> Their role is to carry out practices that identify and link cultural goods—both their material and symbolic dimensions—to potential consumers markets, being a central question the one of the representations that attempts to reconcile a product or service with the consumer.

The job of publisher at the large groups currently is different from the work of the “legendary” publisher of the thirties and forties in Argentina, who was an exile from the Franco regime and the founder of historical national publishing houses, such as Emecé and Losada.

According to the literary agent Guillermo Schavelzon, at present publishers of large groups “have to work on the basis of profitability, which is what they are required and what they are paid for”, an issue affecting their capacity for action and management.<sup>9</sup> However, as we shall see, the creative aspect of the profession is present in all the stages of the publishing process and their work is not limited to an extreme business planning. The major publishing houses are penetrated by financial logics and a requirement of profitability that is expanding to the entire cultural production, an issue that affects the role of the publisher as well as the overall dynamics of the field. As the structure and rules of the field qualify the decisions made within each company, their actors’ practices will be conditioned by the positioning and development of publishing houses within that relational space. It is from this vision that we can assess the practices and performances of the actors in the national publishing field as is, in its current state.

## The Ideology of Marketing and its Impact on the Publishing Field

Based on the last transformations, large publishing houses deepened their modernization and professionalization processes in order to become companies with a high degree of rationalization and planning, mainly in the search of profitability. Publishers have incorporated new skills in conjunction with their traditional ways of doing things. The large publishing houses, where readers are explicitly considered as consumers, have incorporated marketing tools to their planning of production, circulation and distribution of books.

The *American Marketing Association* understands marketing as “the process of planning and executing the conception, pricing, promotion, and distribution of ideas, goods, and services to create exchanges that satisfy individual and organizational goals.”<sup>10</sup> The explicit objective of marketing strategies is that the moments of production, circulation and consumption operate based on a symbolic mediation between the producer and the consumer. This discipline intervenes in the

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<sup>8</sup> The increase in the production, circulation and distribution of cultural goods is closely related to how these goods are mediated by the progressive consumption of signs and images, where the role of these actors comes into play [10].

<sup>9</sup> Schavelzon [13].

<sup>10</sup> American Marketing Association, “Definition of marketing”. <https://www.ama.org/AboutAMA/Pages/Definition-of-Marketing.aspx> [1].

concept of a future book, sees a potential audience, and examines their potential for a commercial success. In this sense, the “taste” of the publishers must be reconciled with their effectiveness to interpret demand.

From a sociological perspective, marketing has been problematized from its objective claim as a marketing tool set, and when considered from a productive vision, as the ideology underlying the current state of capitalism. According to Gilles Marion, marketing ideology is the stable set of arguments that embodies the commitment of the agent with commercialization.<sup>11</sup> Its primary function is not only meeting the demand of consumers, but allows the agents responsible for this task to render the process of symbolic mediation. From a productive vision of ideology, Marion works with the concept of ideology in line with the one of collective representations, of a set of shared beliefs that establish common frameworks for action. In this respect, he sees ideology as a factor of social order integration that causes a tacit legitimacy and a legitimization to those who are dominant based on their own practices. This is fine for marketing, in the sense that while it proposes certain techniques to understand a given market, it builds the market at the same time, and replicates it through its practices.

### **The Publisher as a Key Actor in the Processes of Production and Circulation**

The organizational structure of publishing houses and their operation, production and dissemination strategies for books, encourage publishers and especially the Managing Editor to have a leading role in transforming the publishing world.<sup>12</sup>

Historically, the publisher used to be a very learned man with writer friends, who belonged to the cultural, intellectual worlds, and brought him books out of their confidential relationship [...] Publishers today are not waiting for the books to reach them, they'd rather go out and look for them. They have begun to perform more like newspaper editors, i.e., 'if I think this topic is going to sell well, or it would be good for such a writer to write about such a thing'. (Managing Editor Southern South America, PRH, 2011)

Beyond the continuities and disruptions that can be set on the types of publisher, in these arguments different thematic issues are condensed and will be developed, such as the modes of project selection and customer orientation, the issue of the economic return as a priority aspect to manage a large publishing company, the review and acknowledgement of the financial reports of the company, and the relationship between publishers and authors.

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<sup>11</sup> Marion [8].

<sup>12</sup> Thompson [14].

## The “Guardian of Balance” in the Catalog

The business restructuring transforms the operation and the dynamics of publishing. As the publishing field was witnessing a decline in its relative autonomy by the entry of large groups of financial origin into the playing field, the large publishing houses—though not limited to them—tended to have a view towards the commercial end, since the search for profitability became a central topic, which was in constant tension with the literary skills of the publisher. However, there is a claim to a balanced catalog, which decreases in the path between the quest for profitability and the maintenance of prestige. The large publishing houses do not publish only “profitable” titles, since their dominant position also depends on being able to maintain the prestige accumulated by the company, which comes from the history of its catalog and the self-construction built by the publishing companies. However, the operations that give prestige are often also related to commercial operations. For example, the purchase of Jorge Luis Borges copyrights by Planeta at the time of the Emecé imprint acquisition in 2001, and this same operation afterwards by Random House in 2010, involved an annexation of symbolic capital, even though RH managed to conceive a profitable business from this operation.

One of the issues to be broken down refers to how the project book selection processes are, where they are related—in the case of the large publishing houses of Argentina—to the logics of profitability. The coordination between the Publishing and the Commercial departments is important, because the rolling sales forecasts create constraints and even determine whether or not to contract a book. If the Senior Commercial Officer grants the “rationality” of the business and the Managing Editor contributes to the “creative” aspect, their discussions illustrate the development of a large publishing house.<sup>13</sup> The interviewees agree that the *former* “romantic publisher” that used to be linked to the intellectual field turns into a more oriented actor towards the customer than to the product. The publishing production in Argentina is more oriented towards potential customers to whom the books produced can be sold rather than to the priority of taking care of a prestigious catalog. However, there is tension between these two extremes that are not finally resolved, because in large publishing houses both commercial authors and prestigious authors coexist.<sup>14</sup>

Therefore, while it is true that there is a primacy of the commercial aspect, the major publishing houses have imprints or divisions dealing with the publication of consecrated literature or emerging symbolic stakes. Although not the major segments of their production, the non-generalization of all the Planeta and PRH production to the “commercial universe” posed by Bourdieu is an attempt to address the issue in its complexity. These publishers make symbolic investments in

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<sup>13</sup> “The Managing Editor used to be the most respected figure: the content was above everything else and the Commercial Officer had to report to the Managing Editor. Today it is not so, they share the same level of responsibility, and if they do not agree, there is a problem” (Publisher, PRH, 2013).

<sup>14</sup> “You have to get a prestige-giving product that, perhaps, is not a business hit. If what you have is Haroldo Conti, it is good for you. It does not sell, you lose money, but it is good for your catalog. If you are creating a publishing house that combines quality authors with best-selling ones, in any case, you should have Conti” (Marketing Director, Planeta, 2012).



a sense of balance and diversity.<sup>15</sup> In that sense, there is this double movement of a symbolic bet and the expectation that it is economically profitable. That applies to large business authors of the Argentinian *canon*, legitimized by sales and critics' reviews, as is the case of Jorge Luis Borges, Julio Cortázar and Juan José Saer.

Anyway reconciling the catalog on both ends is done in a way where the commercial aspect takes precedence under a particular logic that refers to marketing thinking, where production is outlined based on the alleged taste of the reader.<sup>16</sup>

This positioning accounts for the transition towards the current type of publisher.<sup>17</sup> One issue reiterated among interviewees is their ability to “invent” topics arising from a latent demand, a situational “social mood”. In connection with the ideology of marketing, it is important to highlight the articulation of knowledge, rationalities and intuition that make up the “publisher’s practical sense”, which provides a capacity to address current issues and hire the right authors that appear as feasible business.

### **The Publisher as a Specialist in Relations: The Hiring of the Author**

In these publishing houses, the mechanisms of association of a writer with his/her publisher generally occur in two ways: either the potential writer presents a sketch book that is planning to write in the hope that it will be hired by the publisher; or else, it is the publisher itself (from previous ideas mainly from publishers) the one that goes and search for the writer with a book project already agreed. This has to do with the ability of a publisher to sense “attractive” topics and with the possibility that a particular writer is appropriate to write about any subject matter, according to the publisher.<sup>18</sup>

For the selection process, the social capital of publishers is important, the network of relationships that were built when developing their publishing plans. John B. Thompson, who analyzes the latest changes in the Anglo-Saxon publishing field, says that much of the publisher’s time is spent cultivating relationships with

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<sup>15</sup> For example, in the case of PRH, the purpose of publishing fiction is to place literary bets, to summon writers who may or may not have been published by small publishing houses, to improve their advance payments and develop them as future authors, in the same way than for more commercial authors and genres.

<sup>16</sup> [The Managing Editor] came from journalism. There was a need for the publisher to be more open to consumption, trends, information... To have a great response to the current situation. It is very difficult to incorporate a book because all the circuits and processes involve many people and are very slow. So his idea was that journalists are less respectful of those circuits, you can take more risks to try different topics (Publisher, PRH, 2013).

<sup>17</sup> Despite the existence of a technical degree in Publishing from the University of Buenos Aires, none of the publishers of large companies analyzed here has graduated from that course of study. They mostly come from the area of Mass Media or Journalism.

<sup>18</sup> “Publishers are generally informed because they are always looking for what is dominant in the scene, seeing which the trends are now, what is becoming fashionable... When we discovered that there was a search for spiritual consumption, this trend was detected in other things, such as that there were many people attending meditation sessions, there was a thing called The Art of Living Foundation, and we understood that there was a demand there, so then the book by Ari Paluch came and sold a lot”. (Marketing Director, Planeta, 2011).

agents or on whom they are dependent for the supply of new book projects”.<sup>19</sup> While the “traditional” publisher established relationships within the intellectual and literary field, nowadays the priority of publishers is their relationships with journalists and media personalities who aim at promoting signature projects. Since many publishers come from the journalistic field itself, they use the contacts they were able to build from their participation in those circles.

As to the selection mechanisms, this task could not be reduced only to the commercial logics. The process of consecration of an author remains, although modified: the acknowledgment of authors is not only due to the legitimacy provided by the highest positions of the field. The intersection of a cultural logic with the financial logics of profitability leads, according to Claudio Benzecry, to a transformation in the distribution institutions of the symbolic capital, where business success will be a fundamental criterion for the accumulation of prestige.<sup>20</sup> In the building of collections and genres, the public or media resonance of an author intervenes conclusively, both linked to the performance of the book in the market and the prestige of the author obtained through different channels.

### **The “Active Editor” and its Close Relationship with the Author**

The “active editor” who expands from the aforementioned structural transformations is opposed to earlier publisher model types, since his functions are intertwined with the financial interests of the publishing company, so his key ambition is not to build a prestigious catalog.

in the early 1990s in Argentina the Anglo-Saxon meaning of the term “editor” began to penetrate, as someone who signs a book contract, who is responsible for its business-publishing results and also works with the author at different stages of the book design and production.<sup>21</sup>

The publishing house stresses the leading role of the publisher in all stages of production (and circulation) of a book: from the author’s work, to the work with the text and the surrounding texts, the cover and interior designs, its inclusion in certain collections, and so forth. “In many cases, the publisher is the one who transforms an idea from a casual conversation into a book”. The publisher is at least a mediator, an intermediary between the contents of the text proposed by the author and the final result. The publisher’s job requires an active role on all fronts: he knows the authors and offers them to publish, is attentive to look for potential writers; negotiates advance payments and contracts; and must be attentive to the interests on the agenda, as well as sense a potential or latent demand for a book that has not been written yet. This is at the core of the work of the publisher, since its trade involves an intuitive process where rational consideration does not diminish the “craftsmanship” of the task, which implies the development of topics sympathizing with a temporary social resonance at a given time.

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<sup>19</sup> John B. Thompson, *Merchants of...*, 22.

<sup>20</sup> Benzecry [2].

<sup>21</sup> Alonso [11].

The relationship between publishers and writers is a sign of change in the publishing process. Ideally, and as part of their daily work, publishers should contribute with a “professional reading”. The work of the publisher has to do with a trained reading, which ideally reflects the dialogue with the author based on a common book project. Through markings on the original text, the publisher should correct its weaknesses and highlight its potential, according to an annual publishing plan and the catalog.

However, tensions between these actors appear at this stage, according to the motivations, positioning, representations and practices of each, who are positioned at both ends of the field. On the one hand, publishers must intervene on the text for the book’s publication to meet their expectations, which are the expectations of the company. But on the other hand, the author is placed farther or closer to the positions of prestige within the field, posing a tension with the commercial aspect. In this sense, a relationship is established with the publisher, having individual ambitions that do not always coincide. The publisher’s job has to improve the original work, while his presence must remain “invisible” so that the result is capitalized both symbolically and commercially by the author. Although many interviewees emphasize this ideal of working with the text, as a shared writing process, the objective conditions of the publishing business exceed the capabilities of the editor. The dynamics of publishing is so big that they cannot effectively address the demand for works.<sup>22</sup>

The industrial dynamics of large publishing houses do not always correspond to a similar logic inside their organization, so that the structure exceeds the possibilities of publishers to meet the demands of the company, facing an oversupply of titles and innovations in the market. Both PHR and Planeta publish about fifty titles a month, and the small number of editors available in each group—not more than five per printing plant—leads to the publication of more books that editors can afford “to cure”. In that sense it is necessary to discuss the question of the “active editor”: where his “activity” is more evident, that is in the pre-production and production of books and authors. Working with the text is often an ideal situation that is not always achieved.

### **The “Enthusiasm” of the Publisher: The Structural Homology**

According to the testimonies of the interviewees, text should be “attractive” for the publisher.<sup>23</sup> Publishers should have flexibility to build relationships and publish books by those authors and texts that are not part of their normal practice as readers.

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<sup>22</sup> “Editors read very few books. It is not that they are bad; they do not have the time. Perhaps you do read them, but you do not have the time to tell the author the problems you have observed so that they can be adjusted. If the manuscript is more or less good... “It could be better, but I have to get it moving, otherwise I have to leave it for the next month and the topic will be dropped”. It is preferable to release it, even if not so well” (Editor, PRH, 2013).

<sup>23</sup> “I think that the most significant aspect is the enthusiasm and desire I have to keep on reading. The word would be “if I was hooked”; regardless of the literary qualities of the text, its political positions. Then I wonder if besides hooking me, it could manage to catch people’s attention. But what I most appreciate of my publishers is to see how excited they are... This is a business about excitement. I am a reader prior to be a publisher” (Managing Editor, PRH, 2011).

You go building a very cynical view of the trade, this is the way this industry is. One of the first maxims that I learned when I came here is “my library is one thing and another one is my publishing plan”. What I read is my business. (Managing Editor, PRH, 2011)

Publishers do their jobs in a space of practice. While their literary tastes can be considered according to their position in the structure of the field—as opposed to their peers and around a hierarchy of legitimations—, it is conceivable that the “enthusiasm” that publishers mention books can cause on them is also conditioned by the field itself. Beyond their personal motivations, the taste of publishers is influenced by the relationships defining their position within the social space where they belong. Their taste is oriented due to their position, but also in their capacity as mediators between a legitimate taste and a market of readers. The “enthusiasm” of the publisher is reflected in a relationship of empathy with the author and the text, where the requirement of questioning “individual” tastes causes tensions between their practices, ambitions and literary skills and the structure where they belong.

There are processes that come into play at all stages of the production chain, situated in a field with context relationships, regarding both publishers and writers, in a kind of homology that groups them into shared positions. Therefore, from this reading, the book result will be, in the best case, a balance between what the publishing house and the publishers expect of a project, and what the writer gives as a final version.

In short, the ultimate responsible for the publication of the book is the Managing Editor, both from the design stage and contract processing to the final result. He is the one that appears as a central player in the stages of production, circulation and performance of the book. In addition to the above issues, he is involved in the stage of the interior and cover design, as well as the back cover and paratexts, the social presentation of the book, and he also works side by side and supervising the Media and Marketing personnel in order to maximize the book diffusion. On these grounds the publisher is crucial to generate a collective belief among actors. The aforementioned “enthusiasm” should expand to others in pursuit of developing a feasible publishing stake.

Everything becomes less romantic in the publishing business. What it was once the owner, a Spanish gentleman who had come fleeing from war, who brought García Márquez and was then forced into exile, well, it all ended years ago. They have been acquired by multimedia publishing groups engaged in diversified businesses, sometimes even unrelated to the industry of culture, so they start to focus on business management, like in any other company. (Marketing Director, Planeta, 2012)

By engaging in the production of cultural goods that are both merchandise and significance, the Managing Editor carries out specific practices that cannot be reduced to purely planned and rational rules. There is an established constant tension in these companies, who have to consider readers as consumers. This leads to the fact that the large structures kept by these cultural companies are boosted by the publisher as a cultural manager and a creative actor of a cultural and commercial

activity, with conflicts that affect both his professional development and his individual one.

## **Conclusions: The “Publisher’s Practical “ Role Between Creativity and Planning**

In this work we have addressed the transformations of the role of the publisher in large companies in Argentina, in order to account for the peculiarities and tensions typical of their trade. The relationships occurring when actors interact perform the large publishing house operation. In the production and reproduction of their practices they can account for the way the logics of marketing and the commercial aspect mixes with the more cultural end of publishing. The publisher’s practical sense is made up of the interactions with their peers within the publishing house, a matter which strengthens the logics of the field.

Marketing appears as a tool to develop skills involved in the market/consumer relationship, based on rationalization processes and intuition. Business planning, which has become stronger thanks to the described transformations, is reconciled with a “creative intuition” these actors have, which is key to carry out their work successfully. This intuition escapes the logics of planning; it consists of more opaque processes that supplement the process of publishing production. This suggests the existence of specific rules within the field who are opposed to the mere commercial logics, which provides it with specificity as a field of cultural production.

Publishers are cultural intermediaries who spread and socialize modes of relationship between material and symbolic goods—involved on the “legitimate” consumption, not only starting from their own taste but because of their understanding of “trends”. This type of activity consolidates a number of practices that are legitimized in the same scope of application: research and intuition about the market relies on the market itself to be outlined. This “ideology” of marketing is a key part of the publisher’s practical sense, an expert knowledge that is articulated in practice. While the cultural production industry is immersed in a new paradigm, large structures require profitability from the book sales. This conflicts with the creative craft of the publishers, who must shape the catalog according to their skills and experience shared by their peers, the result of specific knowledge, linked to the marketing, the intuition processes that characterize this sphere, but also the rationalization and estimate.

In short, given the relationship between the agency and the practices of publishers with the company and its structural logics, they are blended in tension. The circuit resulting in the publication and circulation of a book is influenced by different actors with different interests, but through their practices conditioned by the financial logics of business, they perform and build this process. The publishing device consists of different agents with different interests—financial, commercial, and literary—, they occupy, for the case analyzed here, the privileged positions within this space. The publishers and the other actors, thus, naturalize their practices and they frequently incorporate rules as if it were their own criteria. So those who

publish in large groups rely on an agreed upon practical sense in an ongoing construction and reformulation, which allows to breakdown and describe the intrinsic practices of the trade of the publisher in Argentina.

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