How to Publish Monographs and Books: Some Rules of the Road

To be a success in business, be daring, be first, be different.

– Henry Marchant

This chapter describes the differences between articles and books, then shows you how to select book projects and deal with publishers. Along the way you will read about how to manage book writing like a project so that you get the book written and published. Publisher’s insights on book publishing round out the discussion.

Monographs and books are very different from articles. Managing the process from conception to publishing is also more complicated. These longer publications cover a wider subject, tend to delve more deeply into issues, and require additional research and information to support. On a more personal level, they take more time to put together. From a publisher’s point of view, this kind of a project is different from an article in that the investment required to produce such a publication is far greater and takes more resources. Your time is one of the resources, production staff and cash are others that the publisher picks up. All
of these translate into economic risk for a publisher, not simply an opportunity for financial rewards. The risk can be very extensive, particularly if an editor decides to print tens of thousands of copies of your book for the initial offering without any sales record to suggest the number is justified. This will happen, for example, if the author is famous (e.g., a well-known CEO). Publishers can control the risk by printing fewer copies at a time and going back to the printer more frequently. But still, there is risk because they all have profit targets to make.

How Monographs and Books Differ From Articles

So, what is a monograph or a book? Simply put, anything larger than an article. A chapter is dependent on other chapters and rarely stands on its own. A monograph could be the length of a chapter but does stand on its own. For example, many consulting firms will publish monographs—publications that are longer than an article but shorter than a book—that deal with some subject in which they claim to have a competency. Fifty- to one-hundred-page monographs are very common and do quite nicely for demonstrating a technique, describing an issue, or proposing a strategy. They can either appear as one extended essay or as two or more little chapters; normally, they are organized with little chapters. The longer the monograph, the more likely it will be organized by chapters.

So, when does a monograph become a book? There are no hard and fast rules, but usually a monograph is a book at over 125 printed pages in length. Professors will call their own research-based books a monograph, but in business we tend to refer to monographs as small booklike publications on very narrow topics. Table 5.1 lists sample topics that might be suitable for a monograph and in the second column indicates how that topic might be a book.

A book tends to cover broader subjects and is far more detailed. Both are normally intended for sale, although in busi-
ness, companies often publish monographs for internal use or as giveaways to customers. User guides to products that are written as management tools often fit into this category. For instance, a manual on how to install a Lotus Notes software package is neither a book nor a monograph, although it may be hundreds of pages in length. On the other hand, if a Lotus Notes employee wrote a 75-page publication on how to use Lotus Notes groupware to improve team-based management practices, then we would have a monograph.

A well-designed monograph and book have some features in common. The most important are:

- Chapters are of equal importance without one dominating over another.
- Chapters tend to be of equal length, although that is not a hard and fast requirement.
- Chapters tend to have more illustrations and charts and graphs today than years ago.

Table 5.1

<table>
<thead>
<tr>
<th>Monographs</th>
<th>Books</th>
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<tr>
<td>Implementing Balanced Score Cards in</td>
<td>Measuring the Performance of Companies</td>
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<td>Information Processing Organizations</td>
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<td>Techniques for Optimizing Master Production</td>
<td>Modern Manufacturing Processes</td>
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<td>Schedules</td>
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<td>Applying ABC Methods in Process Design</td>
<td>Activity-Based Costing and Modern</td>
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<td>Accounting Methods</td>
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<tr>
<td>Applying Business Intelligence in the Petroleum</td>
<td>Marketing with Computers</td>
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<td>Industry</td>
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<tr>
<td>Hiring Practices in the Retail Industry</td>
<td>Hiring and Retaining Employees: The New</td>
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<td>Corporate Asset</td>
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<td>ESR Software Trends</td>
<td>Leveraging Enterprise Systems for</td>
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<td>Competitive Advantage</td>
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<td>How to Publish Articles on Accounting</td>
<td>Author's Guide to Publishing Articles and</td>
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<td></td>
<td>Books</td>
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How Monographs and Books Differ From Articles
Chapters usually are designed with three to five subsections that break up the material (e.g., like the subheader for the next section, "Selecting a Topic").

Chapters are normally longer than articles.

Which brings us back to what differentiates an article from a book. Because articles are shorter than chapters, they have to be very well written, that is, waste no words, do no wandering around a topic. They have to be net and to the point, whereas a chapter allows you more room to discuss an issue in detail, even to ramble around side concerns as part of your treatment of a topic.

Most authors find that when they write books, they also should and do write articles. Suppose you are writing a chapter and you have decided that a topic will only get 7 pages; but as you get into it, you find yourself drafting 20 pages to do justice to the topic. Now what? You have three choices:

- Cut your precious material down to 7 or 10 pages.
- Write a summary of the 10 pages for the chapter.
- Take a piece of the 20 pages and turn that into an article.

Most authors will implement a combination of all three strategies. To begin with, it is not unusual to cut between 5 and 30 percent of your first draft to get it down to fighting shape; everyone does that. Then, you can figure out if there is a subset of the 20 pages that stands on its own; if so, it is a potential article. In that case, you might summarize the article portion of the paper in a paragraph or two for the chapter and simply refer to the paper, once it is published, in a footnote, in the body of the text, or in a bibliography at the back of the chapter or book. So nothing has to go to waste! Table 5.2, a summary of the differences between books and articles, is a nice checklist to use when selecting topics for publication.
Selecting a Topic

People in business tend to have no problem selecting a topic for a book at a very general level. If someone wants to write a book, it is typically on a topic related to that person’s work. A plant manager might want to write a book on managing a highly automated factory, and another book on how to run a car manufacturing facility. A consultant wants to write on some methodology used in consulting—remember James Champy and Michael Hammer and their Reengineering the Corporation book? They did reengineering for a living. Programming managers want to write project management books, and sales managers want to write the next “how to sell” opus. But ask them to get specific and narrow the topic down to a manageable scope and they turn glassy-eyed.

The problem is that the act of defining what the book is about is a process of narrowing the scope of the book. Take the idea of the how-to-sell book. What should go in it? Chapters on selling techniques? What about customer relationship strategies? What role should marketing considerations play? Should the discussion involve just selling Girl Scout cookies, or is there a different approach for computer salesmen? Should the comments in the book be directed to sales representatives or clerks at Wal-Mart? By
the time this poor potential author has sorted out those issues, you might find that what he or she really wants to write is a book called "Ten Techniques for Selling Commercial Real Estate." Now you potentially run into the problem of having narrowed the scope too much, thus limiting the number of possible buyers who might be interested in the book. A little more work and this author might have decided on the following: "Selling Techniques for Real Estate Agents." Now are included those who sell houses, homeowners who want to try doing it without an agent, and buyers interested in knowing what they are facing.

What criteria should you use in selecting a topic, particularly if it is related to your work? Try answering this list of questions to help you decide:

- Will the book draw more customers to my company, and if so, how and why? A book written by an IBMer about computers may draw a larger reading audience than the same book authored by a Catholic priest.

- Will the book give away company insights that will help my competitors? This is a real issue because most authors want to throw everything they know about a topic into the book. If you write a book detailing exactly every little thing that has to be done on how to write a book, you won't need to come visit me for additional advice!

- What can I write that will give my readers information but not so much that they do not need to come to me any more? This is a variation of the previous question in that what you are usually looking for is a way of increasing a reader's dependence on you. When Steven King writes a novel in serial form, you become dependent on him for more chapters and thus you will buy whatever publication has the sequel chapters.

- Is it a book that has a sufficiently large potential audience to interest a publisher or that is worth my time to do? If the book would be of interest to only a few hundred people, forget it; let some professor write the monograph on the topic. You are looking for exposure. Working with a
publisher, you should be able to identify the size of a potential audience. Go for a readership of 5,000 or more for a book or over 1,000 for a monograph aimed at your existing or potential customers.

- Can I, or my company, make money on the book? Or do we just want it as a fat calling card that brings prestige to the firm and credibility to its author? Doing it for prestige is fine because you establish your reputation as proficient in doing whatever the book is about. That can be worth millions of dollars in sales and services. Most books in business are written for this purpose. But if you want to make a living off your books, like Tom Peters, then you write on topics of mass appeal and get on the lecture circuit to drive up sales. The point is, decide before you settle on a topic. Too many authors don’t face the issue until after publication.

- Will I have anything important or new to say? It helps to have something new to say or a different way of saying something old so that it resonates well with the reader. Each year dozens of books come out on how to manage information technology; books on that subject have been published since the 1950s. But each new one is fresh because the examples are of current computer technology and the case studies are of things people are doing at the time of publication. If you have new ideas, like George Stalk did when he wrote a book on cycle time reduction, then you are in good shape. Often, unique projects represent bodies of work that, if written down in books, represent good sources of new ideas of relevance to potential readers.

- How does this book align strategically with what I personally want to get done and what my company is attempting to do? Good question. Often, it is never asked or answered. If your company wants recognition as the world’s best in benchmarking, like Xerox Corporation does, you publish articles and books on benchmarking. Xerox employees, for example, published nearly a dozen
books on the topic. The book is simply another form of marketing and advertising or, to use a fashionable term of the 1990s, credentialling.

- What is the best approach for reaching my intended audience? In fact, who is my intended audience? Understanding who would read your book helps you make many decisions related to the organization and style of the book. If the audience is academic, you may opt for a scholarly tome complete with footnotes and large vocabulary. If the audience is general management, it better be around 300 pages and have a light, fast-paced style. Forget the footnotes! What would your customers read? Ask them. Ask a publisher or another author in the subject area of your potential book. This may be a key issue for the publisher.

Having said that, are there some best practices for getting effective ideas for books and articles? Want a book that people will read? Usually, the following strategies will get you to a good topic.

- Get ideas on topics from publishers before you start outlining.
- Write about what you know because that probably means you know what is needed.
- Fill a need; we don’t need another book on “How to Use a PC.”
- Don’t write a book publishers won’t publish. What?! Yes, some people will write a book, thinking humankind needs it, without validating the need for it. Mighty risky strategy!
- Remember, it has your name on the cover, so don’t pick a topic that will embarrass you later.
- Keep it short; this is not the time to write a 20-volume encyclopedia.
- Target your audience as widely as possible because that gets you more readers, more sales.
Are there some perennial hot business topics always in fashion? If you look at what gets published, the answer is yes. Here’s my list. Can you add to it?

- “How to” management books because people want to implement; they are impatient with theory
- Case studies and war stories because these are popular, believable, and effective
- Change management because it usually is the biggest topic on the minds of senior executives, most consultants, and many business and engineering professors and professionals
- Industry and functional trends because change is rapid and risky, causing people to find ways to survive this churn and chaos and make sense out of it all
- Detailed technical “how to” because this is a skills development issue (e.g., look at all the Dummy books on computing)
- Productivity and efficiency because the topic never goes away
- New and emerging strategies because everyone is afraid the other person will get ahead

You can think of other criteria but the point is made: although the topic is important, why it is so and to what purpose you will put the project is even more significant. As you address those issues, you may need to write several outlines of the book as you wrestle with the riddle of which approach will be the most effective for you, your company, and your customers (readers).

I suggested earlier that you might have multiple outlines for a project before settling on one. Here is my technique for settling on one outline that has the right scope, the right fit for the audience, and that reflects what I really want to get done. My technique makes it possible then to treat writing a book not as a literary exercise but as a project, just like any other you do in business.

**Step 1:** Take out a sheet of paper and write down a working title for your proposed book; worry about the cute title after you have
written it. Write your name under the title of the book so you begin to visualize what this book is about and by whom.

**Step 2:** Take out a second sheet of paper and write down the titles of the table of contents for this book just like you would see them in a printed book. Imagine the ideal book you would want to buy on this topic. If you are going to have seven chapters, then you have seven lines on this page numbered 1 through 7. Stare at it, make sure it contains all the chapters you want, and in your mind ensure the chapters generally would be of roughly the same importance and same length.

**Step 3:** Now, under each chapter heading, add three to four bullets that have three to five words describing what that part of the chapter is all about. Put the list away for a day or two, then stare at it again. You will find you need to add others. Use the table of contents of this book you are reading as an example of a table and then the subheadings of this chapter as examples of subheadings. I think by now you know where I am taking you.

**Step 4:** Once you have fiddled with the more detailed table of contents, write a paragraph under each chapter and before the subheadings, describing what you think this chapter is all about. Use my first paragraph of any chapter or the short descriptor above that text (and below the quote) as examples of what to write. Put the text away for several days, then come back and stew over it to make sure you don't need to add or subtract material from it.

**Step 5:** Now write a draft of a preface (ideally three to seven double-spaced typed pages) that describes what the book is about, who should read it and why, and what your key messages are. Forget that you don't have any acknowledgments to make (normally put in a preface) at this point. Read the prefaces of any two or three other business books to get a drift of what goes into these little essays. This exercise ensures that you have put a reasonable fence around the project and can explain it. Once your draft preface is done, compare it to your table of contents, fix the inconsistencies, and put the whole thing away for several more days. Then look at it again, and make changes if appropriate.
Step 6: Show your document to several colleagues, managers, etc., to get their input on organization, scope, and content. Incorporate the best of their ideas into it. Now you have two wonderful things in a short document:

- a clear idea of what this book is going to be about and probably its length
- half of a book proposal already drafted for a publisher

You are ready to get started turning this into a project with the real possibility that it would be done!

What happens if you go through this little process and you are not happy with it? Do it again. It is a process that takes only about two hours to do. You can come up with several versions of the topic for a book, testing to see which is a better fit for what you want to get done and what works for others, such as publishers. You could, for example, come up with an outline for a short or long book on your theme. Or, you could have an outline of chapters describing a subject and another that is a collection of chapter-length case studies, or yet a third that is a combination of narrative, case studies, and extensive display of tools and techniques.

Better to spend the time up front playing with these outlines and approaches than later because it takes more time to rewrite a book than to organize your thoughts in the beginning. The quality of the book also increases, and you stay focused on your original intent. Does that mean you will not change the book? Probably every book that was ever written wound up being different from what the author began with. However, you want to minimize churn. The outline helps, yet you want to accept changes in concept too. Any proposed changes can at least be accepted or rejected to the extent that they support or contradict the purpose of your book.

We live in an age of lists. They are quick to read, often summarize a lot of information, and can stimulate thinking. So, if you need a list of ten things to do and to keep in mind to really get a book written, this might be it:

1. Picture in your mind the title, table of contents, and length of the book.
2. Expand your table of contents as described above and imagine what illustrations, charts, and graphs you might have in it.

3. Treat your first draft of the preface as if you were writing a book review.

4. Show your outline to experts, colleagues, and publishers to see if it makes sense.

5. Put the outline away for a month and then come back to see if it still makes sense to you; if not, redo it or tune it up.

6. Then, act like a project leader by putting together your work plan with dates for doing research, writing, reviewing and critiquing activities by others, and for developing a marketing plan to sell the book to a publisher.

7. Write the book, planning on many long weekends, or get someone to ghost write the thing for you, but still plan on many hours of reviewing. You want to make sure it says what you want it to.

8. Warning: The book will take twice as long to write as you planned.

9. Editors are good people; seek their advice all along the way.

10. When you have come to hate the manuscript, it is ready to be published.

ORGANIZING AND WRITING

Most people do not write books, and many authors who have published books will tell you that they can't write books! So what gives? Keeping a large book in your head and coordinating all its various parts is very difficult to do. The key is organization and sound business project management. While I do not want to teach you project management in this book, there are some principles we use in business that are directly applicable here. Four very effective ones are:

1. Keep lists of “to do’s” by chapter, by time, by topic.
2. Break down your book into chunks of work, just as you would any project.

3. Worry about that portion of the project you are working on now.

4. Set deadlines for getting tasks done. Then stick to them!

What do these principles mean? Lists of actions that need to be done at the data gathering or writing stages are helpful. These could be as simple as photocopying material for use in a chapter or for plugging in data in the text. Remember when I said to break each chapter outline into several segments? Breaking work down into chunks applies here. It turns out, most people can’t write a 20- or 50-page chapter, but just about anybody can write 7 to 10 pages—a good length for a typical subheading in a chapter. So worry about writing only those 7 to 10 pages, then the next 7 to 10 pages, and so on until they are all done for the chapter. Then write an introductory section to the chapter if you did not already do so and, next, a summary paragraph or page that pulls together all the ideas from the various sections in the chapter. That is chunking the work down into manageable portions. Do that for every chapter until the book is done.

Deadlines work in business and they work with book projects. Break down the research and data-gathering activities into chunks, organize folders to hold material for each chapter, and then set deadlines for completion of the basic research, chapter by chapter. Then, set deadlines for when you will complete drafts of each subheading of a chapter or for the whole chapter. For example, I try to write a chapter every six weeks, which means I have to draft a sub-section about every 10 to 14 days. If I am ahead, great; if I fall behind, I have to spend more time on it this weekend to catch up.

Don’t wait for inspiration or the right time, just break the work down into pieces and keep doing something all the time. Remember our bricklayer.

What about inspiration, what role does it play? Prolific writers rarely see it. Instead, they talk about continuous production. Psychologically, they do several things:
They attempt to work at the same time each week, year in and year out. I personally write every Saturday and Sunday morning before my family is up and around.

They write in the same room, such as an office at home, so that whenever they are in that room, their mind immediately and subconsciously knows what it must do, which is to work on the book.

They do the same amount of work each time and then stop. Remember Ernest Hemingway’s practice of drafting five pages each day and then going off to seek the adventures we have all read about? How do you think James Michener got all those fat novels written? Talk to prolific writers of business books and they will tell you the same. Even people who only publish one book or even one article a year tend to mimic the same pattern of behavior.

Often, new authors and even some experienced ones will ask: Where should I start writing the book? Chapter One? Anywhere? The Conclusion? The toughest chapters to write are the first and the last. The first requires that you know what the whole book is about in order to set up your audience; the last brings it all together, silhouetting our hero against the sunset. Start with Chapter One, knowing that you will have to rewrite significant portions of it later, as a way of getting your feet wet. Then, write chapters in sequential order if at all possible, all the way to the last. Then clean up Chapter One. If your book has only one real great chapter and everything else is foreplay and aftermath, then write that one first. Yes, you would be surprised how many business books really have only one or two important chapters!

One editor taught me a trick that most people forget to implement. He told me that no reader is required to read your book in the order in which you wrote it. Nor do they have to read all of it. Therefore, if you really care to have someone read your book, begin each chapter with a brief description of the chapter and why it is important. Set it in context. Always end your chapters with a statement on the significance of the material and on what the next chapter is about and why we (you and the reader) have to
go there next. In other words, don’t forget to persuade your reader to continue reading your stuff.

A very recent development in the area of digital publishing can have profound effects on an author or a corporation implementing publishing programs. Increasingly, the major publishers, such as Prentice Hall and McGraw-Hill, are rapidly acquiring important skills in the creation of digital products and in the marketing of these. Essentially, the way it works is that an author produces a manuscript, say, with 15 chapters. The publisher prints a book—just as always—but then makes available one of three types of additional products drawn from the same material:

- Individual chapters as stand-alone products (both electronic or in print)
- Electronic versions of the original book
- Printed or electronic combinations of various chapters from different books

In other words, intellectual capital is being repackaged in new ways today. As you and your organization think about publishing, it is not too early to start thinking about the implications of repackaged publications, both electronic and paper. In time, the electronic version will be enhanced with video that has obvious advantages over straight text in teaching and bringing subjects “to life.”

From your perspective as the author, if the unit of intellectual capital is the chapter, then you would want to make sure that all chapters are comprehensive, that is, that they can stand on their own with minimal or no literary surgery. This means asking yourself the question, “Does this chapter say everything I want to cover on the topic of the chapter?” That means also not constantly referring to material in other chapters, even at the risk of some repetition. It might even mean that you have to discuss with a publisher or manager of a knowledge network what software tools you should use for the text and graphics employed in preparing a manuscript.
FINDING A PUBLISHER

There is a secret all new writers need to learn and that all experienced authors know: book publishers are always looking for new material. In fact, they will admit it! A book to a publisher is a product—no product, no sales; good product, lots of sales. You, as an author, are the developer of new products. The big concern that publishers always have is, will you develop a product, and is it any good? You must deal with those two issues, both of which are not precise or easy to explain.

There are many books on how to get your stuff published. The advice always boils down to several actions:
- Develop an outline and proposal.
- Talk to a publisher about who the audience is and why the book will sell.
- Pick publishers who publish on the same general topic as your book.
- Then deliver the manuscript.

Table 5.3 illustrates the kinds of questions a publisher will ask when determining whether to take you on. The issues are essentially the same from one firm to another. The process is essentially the same as we reviewed in Chapter 4 so there is no need to cover the same ground.

There are some differences. Here are some rules of the road to follow that will help.

**Rule No. 1:** Don't waste an editor's time unless you are serious; too many people who talk to editors are not committed. Everyone seems to be floating ideas about books, so make sure that you have done enough homework to get an editor's attention.

**Rule No. 2:** Let an acquisition editor work with you to craft the outline; they then share ownership of the idea and success of the project. They usually have good ideas because they see many book proposals and they work in the book market.

**Rule No. 3:** Always prepare a good outline and, if necessary, sample chapters, to convince the publisher you can do the job and are committed.
Finding a Publisher

Table 5.3

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<th>Key Questions an Editor Will Ask an Author</th>
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<tr>
<td>Who is the audience?</td>
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<td>In one short paragraph, describe your book.</td>
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<tr>
<td>What are the three key “bullet points” that will really sell your book?</td>
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<tr>
<td>Do you have anything new or important to say?</td>
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<tr>
<td>Does the book have a point of view?</td>
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<tr>
<td>Have you written before?</td>
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<tr>
<td>What are your credentials for writing this book?</td>
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<tr>
<td>Would you rate yourself as a world class authority on the subject? Some publishers never know what a gem they have, so make sure they do!</td>
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<tr>
<td>What is your competition and why is your book better?</td>
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<tr>
<td>How many pages is the work?</td>
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<tr>
<td>What prerequisite knowledge is required?</td>
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<tr>
<td>Are you going to meet your schedule?</td>
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<tr>
<td>Are there time or personal commitments that will interfere with your schedule?</td>
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<tr>
<td>How flexible are you in responding to changes, criticism, etc...?</td>
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<tr>
<td>Are there potential permission issues that may interfere with electronic or subsidiary rights?</td>
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<tr>
<td>Is there any possibility of special or corporate sales?</td>
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**Rule No. 4:** Meet your deadlines and so surprise your editor; editors know the old Biblical phrase, “many are called but few are chosen.” They assume you will miss your deadlines, maybe not even write the book, so surprise them by doing what you said you would, and on time.

**Rule No. 5:** Avoid writing the book and then finding a publisher unless you are already a well-established author. If you wait too long, it becomes nearly impossible or unreasonable to make changes to make a publisher happy if you got it wrong in the first place (like you wrote a 600-page book when one only 250 pages in length would have been ideal).

**Rule No. 6:** Don’t be a pig when negotiating contracts; publishing is not always a high-margin business.
Rule No. 7: Once your book manuscript is in the process of being produced, don’t fight the production department; they are worse than the government. They have their way of doing things and if you try to change that, they will ignore you or simply delay publication of your book.

Rule No. 8: You had better plan on offering to help market your book because publishers are notorious for doing a poor job in selling more copies than are necessary for their normal profit targets. We will deal with this problem in more detail in the next chapter.

Rule No. 9: Remember that your text is a cathedral under construction and can and should be constantly improved. If you want fine art, go paint a picture. Until it is published, use every opportunity to polish and tune the manuscript and be open to suggestions for improvements from many sources.

Rule No. 10: Be realistic about how many copies of your book can be sold; your editor normally is. Very few books become best sellers. In the United States, for example, less than three dozen books qualify as best sellers each year. Very few business books, for instance, make The New York Times Best Seller list.

What to Include in Your Chapters

- Give a chapter a title that tells the reader what it is about. Cute titles irritate business book readers. Remember, this is not a novel for entertainment. You may be discussing the way a company could become the next Microsoft, so don’t mislead your readers.
- Tell people what the chapter is about, up front, in page one, paragraph one of every chapter.
- Flip-flop back and forth between concepts and ideas on the one hand and real-life examples on the other. Fill the chapter back and forth; one type of text helps the other.
- End the chapter with a summary of what you think are the key take-aways. Don’t assume your poor readers can arrive at that all by themselves— you may be a lousy writer.
SUMMARY

If there is a central message in this chapter, it is to treat writing not as a form of literary adventure but as you would any business project. Justify it the same way, commit time the same way. And always have good business reasons for the book and what you do. But don't take my word for it. Read what Herb Addison, the highly experienced business book acquisition editor at Oxford University Press, says:

Practicing managers have an opportunity cost when they pick up a business book. Put bluntly, it has to be worth their time to read it. If it is not, they will not read it, and they will not recommend it to peers. Business books sell as much by word of mouth as by advertising. Therefore, always be aware of the practical application of the material you are writing about.

He often reminds authors that:

Books like these should be clearly about something of vital interest to the practicing manager. It may not always be obvious what this is, even to the author. A book on information strategies may really be about organizational transformation, or about listening to one's cus-
tomers, or about changing corporate cultures. It would be good to decide early on what a book is to be about.

He always reminds authors that every book should have themes that bind the chapters together. I would also add, don’t forget the few and mighty messages you want your reader to walk away with. The message should always focus on what can be applied. Avoid telling us how you did research, just share the results and what it means to the reader. Herb Addison has taught many authors the old trick about getting a reader to move with you through the book: “A ‘kicker’ sentence at the very end to entice the reader into reading the next chapter. Use your imagination.” How about: “If the problems that these companies faced were difficult, they were easy compared to those we describe in the next chapter”?

My hook for the next chapter: If you thought figuring out how to get a book organized was hard, wait until you see the problems writers in the business world face with copyright permissions, the rights and rules your employer has, and what happens if you have to get other authors to be as enthusiastic in getting their work done as you are! These are the topics of the next chapter. In fact, it is the most important chapter you can read since Chapter One!