

Four By Four

How To Get Your Book Published

Getting published involves more than just deciding to do it. Steven Piersanti, president of Jossey-Bass, Publishers, says there are many ways to get published. "One of the main mistakes people make when approaching publishers is that they're unaware of the kinds of publications a particular publisher does and the markets it focuses on."

Most familiar are trade publishers such as Harper & Row and Simon & Schuster, who do books primarily for the general reading public. Prentice-Hall is an example of a publisher that handles textbooks for college classrooms and elementary or secondary schools. A third category is for academic or scholarly publications and is geared toward researchers, professors, libraries, and specialists in a particular area. Those would be university presses and some commercial publishers—Westview, Praeger, HRD Press—publishers that try to target a fairly narrow academic market.

Most would-be authors in the HRD field, says Piersanti, should focus on professional-book publishers that develop books aimed at practitioners. Professional publishers are in the business of "identifying the authors that are doing the best work in a particular field and working with them to develop book projects that are understanding of the needs of the market. Target audiences may range from the heads of organizations to professional staff members.

"The HRD field is an excellent field in which to publish. HRD people are good book buyers and readers. They have a lot of impact on what others in the organizations read, what managers read, and on the materials that trainers and other HRD people use in their workshops and courses. HRD is an excellent market."

Piersanti advises new authors trying to get published to stay in close contact with the publisher. "Some people wait until they have the full manuscript before sending it to the publisher," he says. "Most publishers would rather see



sample chapters so they can offer advice in the early stages and help steer the project in a particular direction.

"We prefer to see projects at the point at which the author has an outline, a proposal, and perhaps a couple of chapters. We do not want simply to receive query letters. We want something more concrete than just, 'I'm thinking of doing a book.' We want to be convinced that the author has a book plan and really has thought through this project. But we want to see it at an early enough stage so that we have some input in helping

to shape the project to meet the particular needs of the publisher and the market."

This month, "Four by Four" heard from four sources about getting published. We talked to a book producer, Ray Bard, about working with first-time authors, and to a book publicist, Kathryn Hall, who spoke, in part, about working with self-publishers. We also talked to two authors about their experiences publishing for the first time—Geoffrey Bellman, who brokered the production aspects of his book, *Quest for Staff Leadership* (Scott

Four by Four

Foresman, 1986), and Keshavan Nair, who self-published his first book, *Beyond Winning* (Paradox Press, 1988).

Despite the differences in their roles in the publishing process, all of our sources seemed to agree on three points:

- People considering publishing should first find out what publishing entails and what their options are.
- They should develop business plans that include all aspects of publishing, from writing to distribution.
- They should focus on their expertise and hire professionals to handle the areas of publishing that are outside their expertise.

“The book proposal is one of the most important components of getting published. The proposal is the sales tool you take to your publisher”

Ray Bard is a book producer and the head of Bard Productions, 5275 McCormick Mountain Road, Austin, TX 78734.

Rather than being a ghost writer, I function as a sort of ghost publisher. I set up the production work and work very closely with the author all the way through publication. When I first sit down with someone who is thinking about publishing a book, we start by “shaking out” all the ideas onto the table. Then we begin to do the structural work toward getting published. The first step is putting together a solid proposal.

The proposal is one of the most important components of getting published. The proposal is the sales tool you take to your publisher. It’s a lot like a business person going to the bank for a loan. It’s the editorial plan about your book idea, but more important, it’s the business plan. You’re essentially asking

Bard’s recommendations

1. The first step in making a powerful proposal is to go through four stages, which I’m borrowing from a colleague of mine, Betty Sue Flowers, who teaches at the University of Texas. You should also go through these stages when writing the book. They are the mad-person stage, the architect stage, the carpenter stage, and the judge stage.

■ The mad-person stage of putting together the proposal is the creative stage where you just open up your head and let all the popcorn come out. It’s where you get out your most creative thoughts.

■ In the architect stage, you arrange what the book’s going to look like—the table of contents, the chapter-by-chapter sequence, the short chapter summaries.

■ The carpenter stage is when you do the polishing—the punctuation, the grammar, the basic copyediting. It’s the stage of writing the proposal where you make the copy look good and read easily. As in the book, even if the content is very good, if the proposal has misspellings, incorrect grammar, or dangling phrases, it may keep the publishers from buying. If it looks readily marketable, they may be more likely to take it. When publishers see a clean, well-written proposal, it leaves a favorable impression as to what your book will look like.

■ The last stage is when you play the judge—when you step back and critically evaluate your work, and we’ll get into that more later.

Sometimes when I’m working with coauthors on a book I use the four-stage outline to help them stay on track. Sometimes one author will want to stay in the mad-person stage, and the other will want to start working on the carpentry part. If I can help them communicate with each other about where they are, it keeps the process moving along. One person can say, “We’ve already

decided what’s going into the table of contents. I think we should move on to polishing this piece.”

2. Write the proposal itself. You don’t want to go into great detail, but you want to include enough information to position your book in a favorable way. Try to keep the proposal to several pages at most. Major publishers get about 5,000 queries or proposals every year, although they can only publish one or two hundred books. And about 75 percent of those are sold through agents. Most publishers don’t have time to sort through thick proposals.

There are four key things that publishers want to know—the concept, the market, the competition, and your qualifications as an author.

■ **The concept.** Here you describe what the book’s about and how it fits into the field. It’s essentially the answer to “Why publish this book?” I like to include a table of contents for the proposal itself.

■ **The market.** As descriptively and clearly as you can, describe who this book is for—executives, middle managers, trainers, OD people, salespeople. This is not the place for a PR plug, but you can break down helpful information.

■ **The competition.** Here you distinguish your book from the others out there. How is your book unique, special, and different in comparison? What does your book do that others miss? You don’t have to knock the competition, but you can position your book in relation to what’s already out there. Start with the subject index in *Books in Print*, and then check the library and bookstores to see what’s on the shelves and to get ideas for positioning your book.

Timing is another risk you have to contend with. If it’s a new book or concept, a lot of publishers may be

Four by Four

reticent to venture out and take the risk. On the other hand, if there are already 20 books on the subject, they may feel the market is glutted. You want to hit that in-between stage, when another publisher has already broken through and has shown that those kind of books will sell. Try to align yourself with books that have sold. *Publishers Weekly* or even other authors may be able to give you information on how well similar books have sold.

■ **The author.** Publishers want to know about your professional expertise. Why are you a knowledgeable person to write this book? What is your knowledge base—is it your research, your experience, or the fact that you're a professor? They also want to know about your writing. Have you written before? How confident are you as a writer?

Finally, how can you help sell the book? If you're Peter Block and are going to crisscross the country and give 50 workshops to promote the book, then they want to know. So, it's very important to a publisher that you indicate your professional affiliations, and the kind of exposure and networks that you have as an author.

3. Solicit feedback on your proposal. Just as you would do with your book, let at least four other people look at the proposal and react to it. Choose people you know and don't know. If you ask friends to look at it, choose ones who will give you good, frank, critical feedback. Sure, it's nice to hear nice things, but what you really need is tough feedback that will serve a constructive purpose. Make sure people evaluate the title, which is so important to the success of the book. I usually tailor a feedback form for each author, and you can do that with your proposal as well.

Also, use your networks. Find someone in the field who's totally

fresh to the piece and to your work, so that you have some unbiased feedback. After you receive the feedback and incorporate it, you're then ready to send the proposal off to the publisher.

4. Be aware of the publisher's decision-making process. I can remember many times thinking I had a sale, only to have it all fall through. For a beginning author, that can be frustrating. You need to get four yeses from the publishing company before you will get a contract.

■ The person who screens the mail really makes the first decision about what gets sent on to the editor. If your proposal just says "Editor," or the name is spelled wrong, that person will know you haven't done your research. You must get the editor's name, title, and address correct. Look up the publisher in the index of a current *Literary Marketplace* for a listing of editors. Because so many people change jobs, I also make a quick telephone call just to confirm that the same editor is still there.

■ The editors themselves are your next yes. Whoever works with you becomes your in-house spokesperson. A good proposal is your best bet.

■ The editorial committee is next. Most houses have review processes where all the editors present the proposals they've gotten, and they all talk about and evaluate them. You have to get past that committee.

■ The marketing director may be the most important of all. The marketing person evaluates input from the sales and marketing staff and will often make a decision about how many copies they can sell. I don't know how many times an editor has really liked one of my books, just to have the marketing director say it wouldn't sell enough copies to make the effort worthwhile.

the publisher to go into business with you, in a sense, to form a sort of partnership. You're going to furnish the product, and they're going to furnish their money to do the editing, typesetting, production, and inventory—and the marketing to promote the book. Then, if you're lucky, you'll get a contract and an advance of money.

The trade-book publishers, the big New York publishers like Harper & Row and Doubleday, can offer big advances—20, 30, or 50 thousand dollars for business-type books. But the professional publishers—Scott Foresman, John Wiley & Sons—often offer only modest advances. At any rate, you want them to advance you the money, interest-free.

But first, your goal is to present the editorial plan, or the business plan, for the book with clarity and power.

■ **"It's important for people to assess their skills carefully and to delegate the areas they're really not experts in—unless they're up for a lot of learning"**

Kathryn Hall operates her own firm, Kathryn Hall, Publicist, Box 2402, Mill Valley, CA 94942.

The process of publishing entails a lot more than most people think it will, and they wind up being very surprised. Publishing entails production, marketing, publicity, distribution, and more. Many people think they know what it's all about, but they have no idea what they're getting into.

Publishing can be a painful, long journey—one of those journeys where people learn everything the hard way. First they just think they're going to write a book. And then they discover that they've suddenly put themselves in the position of finding a publisher, or an agent or a producer who will find a publisher. And some of them choose to self-publish, but then they've really

Four by Four

Hall's recommendations

1. The first step is to have a business plan and to have researched that plan in advance. People tend to think through the process as far as production costs. But when they start thinking about distributing, they assume they'll be able to find a distributor without really researching it.

That doesn't necessarily happen, and then they try to sell books that they don't really have. I try to forewarn people that they need a business plan for what they have in mind. If they researched the plan in advance, they would realize what they're getting into. And a lot of them wouldn't publish.

A lot of times, people who are unaware of the publishing process will call me even before they have a finished product. And when you try to explain that they first need a product to publicize, they sometimes get insulted, even when you're trying to be benevolent. Or they want me to help them set up appearances on talk shows and to do radio spots. But if the book's not even in the bookstores yet, what's the sense in going on a talk show? It can lead to a lot of problems.

I also ask them upfront if they have a budget set up for publicity. If they don't, it's a waste even to talk to them on the telephone. Of course there are exceptions to all of this, but I encourage people to talk to someone who knows the business and find out what it's all about.

Once you've written the book, the next step is to get it published.

2. You can self-publish, but don't assume that it's going to be the easy way. With all the computer hype and everyone buying desktop-publishing systems, a lot of people think self-publishing will be a piece of cake. But again, they don't really think it through. It turns out to be a very expensive lesson. Once the book comes out, how are you

going to distribute it? If you haven't arranged for a distributor, you may be left with boxes of books in your garage and no way to get rid of them. And, if you're self-publishing, or if you only intend to publish one book, a lot of distributors have a flat-out rule that they won't pick you up.

Sometimes I go to bat for a self-publisher. I'll go to a distributor where they know me and where I have a reputation. I'll say, "This book is fabulous; you should take a look at it." Then I just keep on them until ultimately they say, "Ah-ha, this is our hottest new book." But I can only risk my reputation on quality.

For the most part, as a publicist, I try to avoid self-published people. Most don't know what they're doing, and want maximum service for the minimum amount of money, because they don't have any sense of what publicity is or that they'll have to pay for it. People think they're investing a lot if they drop \$1,000 on publicity. Hah! \$1,000 won't even hire a publicist.

With first-time publishers, you end up hand-holding a lot and having to educate them through the whole learning process, and that's time that you're not getting paid for. So, I only work with self-publishers who send me quality products from the beginning. But that's rare.

3. Find an agent to help you find a publisher. People ask me if I'll help them find a publisher. But I'm a publicist, not a professional publishing agent. I only function as an agent when all I have to do is pick up the phone and make the deal—but again, that's very rare.

■ This first thing you can do is to access your own network. Very clearly broadcast to your own personal network that you want a publisher. Something often falls into place just out of your own natural network.

■ Next, go to the library and look

up a book in the reference section called *Literary Agents of North America* (Author Aid Research Association). The book lists every professional agent in America by category and gives a lot of hard data about most of them. Then you can narrow down the selections—"Oh, this person does children's stories. This person does novels. This person's willing to publish first-time novelists" (a very important category).

■ Then start interviewing agents. I think it's much better to find one you feel very comfortable with than to just call a friend who says, "Oh, you should talk to so-and-so." And then you end up doing business with that person, just because he or she is willing to help you, instead of really going through the process of interviewing several agents and finding one you like. Thousands and thousands of agents are out there, so you should never come on from a position of scarcity.

You won't want every agent. I don't take all the authors who want me to promote them. I look for clients I'm going to enjoy working with. I need to believe in their work and that we're going to have a good working relationship.

Agents take on the risk of the book, so they have to choose carefully books they think they can sell. And they're not going to get any money unless they close the contract.

■ Finally, inform yourself about what agents in the field are getting paid and what to expect from a good one. *Author Law and Strategies* by Brad Bunnin and Peter Beren (Nolo Press) is a good self-help law book. It shows some standard contracts and how to draft one with an agent. It gives you a sense of what you're getting into, so that when you're interviewing, you'll be informed. You want to know how

to determine if the agent is professional and what to expect from him or her. You need to know that if an agent asks for 20 percent, it's too much. How are you going to know if you've never done it before? You need to be able to make an educated choice about who you work with.

4. Go directly to the publisher. You'll want to check out *Literary Marketplace*, which lists every major publisher in America by category. Find out which publishers are putting out your kind of book. Go to bookstores and look at the racks to see who's publishing titles in your category. Start making lists; ask your friends in the field. You have to inform yourself, because information is definitely power. Otherwise you could easily end up dissatisfied with your choices because they weren't well-informed. And those mistakes are usually very expensive, in terms of money, time, and energy.

Even with going straight to the publisher, there are no guarantees. A publisher also must understand the marketplace. For instance, when certain publishers started doing books in the New Age genre, many of them had no idea why they were publishing them. They didn't understand the market or how to market those books. The fact that they were selling was a fluke. Then *Publishers Weekly* came out with a huge issue on New Age books as a viable force in the marketplace. Suddenly it became popular to publish those books, and for the publishers who had the machinery in place, it worked, even though they didn't exactly understand what was happening.

IS YOUR MESSAGE GETTING THROUGH?

And will they take action after your presentation?

With *The Effective Speaker Program*, an experiential skill development program, individuals in your organization will learn how to speak with confidence to any size group.

The Effective Speaker Program will teach you how to deliver more effective, persuasive presentations. More than that, both you and your organization will experience greater productivity through clear, concise oral communications.

We're confident *The Effective Speaker Program* will improve your presentation skills, and those of your employees. For more information about this exciting program, call us at:

1-800-622-3231

HBJ LEADERSHIP™

The Exceptional Performance Company

Union Square • 10101 Reunion Place • Suite 200 • San Antonio, Texas 78216

A HARCOURT BRACE JOVANOVIH COMPANY

Circle No. 152 on Reader Service Card

Has Your Media Management Gotten a Bit Out of Hand?



Let Blackburn
put it all together for you,
with quality Stock or Custom Media
Packaging and Fulfillment Services.

- Audio or Video Cassette Albums
- Interactive Video Packaging
- Looseleaf Ring Binders
- Multi-media Package Assembly

612-944-7010
Toll-free: 1-800-528-6369
FAX: 612-944-4157

10150 Crosstown Circle • Eden Prairie, MN • 55544

bi
blackburn inc.

Circle No. 126 on Reader Service Card

Four by Four

got something on their hands because they have to become overnight professionals in a long series of professions. Sometimes their expertise isn't even in writing. Some people are really good at teaching or lecturing, but they really should hire a professional writer. It's important for people to assess their skills carefully and to delegate the areas they're really not experts in—unless they're up for a lot of learning.

“The first draft of a book is like building a house. Everything is thrown in the front door. It's all there, but the toilet's in the living room; the sofa's in the kitchen. The second draft puts everything in the right rooms”

Geoffrey Bellman is a principal with GMB Associates, 1444 NW Woodbine Way, Seattle, WA 98177. He wrote The Quest for Staff Leadership and is working on another book, Consulting to Life in Large Organizations.

For me, the only reason to publish is to write. From my perspective, money alone is not a good enough reason to write. You don't make that much off

Bellman's recommendations

1. My first recommendation is to be motivated about what you're writing. I only write about things that motivate me. The main reason I write is to learn from and about myself. With most of the articles I've written, and now especially with the books, the primary reward is in the writing end—not afterward. Through writing, I can articulate my thoughts and express myself in ways I ordinarily wouldn't through mere talking.

You need a lot of energy and focus to publish a book. So I make sure I write about something I know about and am enthused about. Why not use the energy and motivation to write about things you know, rather than contorting or twisting yourself to adapt to an area that isn't your primary area of expertise, even if it's one in which you think you could get published?

2. Another recommendation is to start making publishing contacts before you start writing. For me, the ideal thing is to have a contract with a publisher to write a book I haven't actually started on yet. I avoid writing the book itself for as long as possible, until I have a contract. That contrasts with the way many people do it, which is to write a book and then shop around for a publisher. For me that's less effective, because you just end up rewriting it the way the publisher wants.

I also talk with acquisitions editors to get a sense of the market for the book. With *The Quest*, I expected the editors to ask questions and be really interested in the content. They weren't; they were much more interested in the market for the book.

To satisfy the publishers, you need to have a good sense of what the market for the book is and how they're going to reach it. I found that when I tried to talk about the great ideas I had for the book, the editors would listen politely for a minute and then ask a business question like “Who's going to buy this book?” or “How are they going to see it?” or “How do we reach them?” I really expected them to talk in more creative terms, but they talked in marketing terms.

I thought they were really off base, until I'd talked to six or eight publishers and noticed a pattern in their questions. Then I began to sense that maybe I was off base. Publishers are looking for books to put their efforts and money behind, and they want to focus on books that are going to sell.

3. Work with someone knowledgeable who can help guide you through the writing and editing process. One of the biggest things I learned in doing my book, *The Quest*, was how books are written and published and marketed. My book producer helped a lot. Before

that, I didn't know anything about the book-writing world.

After writing my first draft, a very rough draft, I sent it off to my book producer, who works with a lot of writers. He read it through without doing any editing, and told me what he thought of it. He said, “Hey, this is headed in the right direction. Yep, this deserves work. Do a second draft.”

So, in the second draft I tightened it up. The first draft of a book is like building a house. Everything that belongs in the house is thrown in the front door. It's all in there, but the toilet's in the living room; the sofa's in the kitchen. Things are in the wrong place; some rooms are empty. The second draft puts the toilet in the bathroom, the sofa in the living room—everything in the right rooms and roughly where it ought to be in the rooms.

Then my producer helped me put together a proposal, which we sent to 10 publishers to get indications of interest from the publishers. Several said they wanted to do it.

A number of times after my first book, I told people that if my computer had blown up when I finished putting in all the information for the first draft, I would have been disappointed, but it still would have been worth the process—just for having thought everything through.

I recently sent the second draft of my current book to 30 consultants,

Four by Four

each book. I make more money speaking a couple of times about my book than I do off the royalties for the year. The royalties for an unpublished writer are rather small—somewhere around a dollar a book. For people who are well established through their other writing, though, there could be enough monetary motivation.

Writing is one of the most rewarding things I do. It's a different kind of re-

ward than working with clients. That would be like comparing Chinese food with Mexican food. Writing is an "alone" process. You're alone with yourself, talking with yourself, and that screen is looking back at you displaying the other side of the conversation. A lot of it is drudgery; you have to just plow through. There are some inspired moments, but most of it isn't inspirational.

saying, "I want to know your thoughts on this. What would you include in this book; what would you not include?" I told them that the book is at least two and probably three drafts from being finished. I sent them things that I wouldn't include in the book if I were making the decisions myself, but I wanted to know what they're attracted to and repelled by. I'll collect all those ideas and use them in the third draft.

The process takes a lot longer than you think it will. *The Quest* took about twice as long as I would have guessed—about 100 days of solid work, which, in time, was a little more than a year. When I finished the first draft, I was only about halfway through.

4. My final recommendation is to learn from your mistakes. I've made some mistakes, but I haven't had major setbacks.

■ Definitely do your book on a computer and do it on a hard disk drive. Otherwise you end up with seven or eight floppies and you're trying to transfer from one floppy to another. It wastes a lot of time. For \$700 or \$800 you can get a hard disk and a tape backup. Considering the importance of the project, it's not that expensive. Writing on a computer draws on different kinds of creativity and energy.

■ As you write, you need a ready way of finding what it is you've

written. When you've got three or four hundred pages in the computer, how do you find certain headings? Some kind of coding process is helpful, so that you can print out headings or call up sections you want to work more on. I didn't do that for my first book, but my Word-Perfect software does have a provision for putting in the codes, and I'm using it in the second book.

■ Watch out for getting caught up in editing while you're writing. For me, writing is a "hot" process—I just dump out, trash-barrel fashion, all the ideas in my head. I intentionally avoid trying to make sense of what I've done. I just write and write until there are no more thoughts. Then I physically sort things out into different sections and piles and see what relates to different sections. I move them around and see if there's a book or an article in there. Sometimes it's a series of articles or columns.

I also know that maybe I'll never publish what I'm writing. And that's OK. It's an ongoing process and I just keep going. Later I come back with a "cold" process that is more analytical and can sort things out. At any rate, keep those processes separate. The cold process kills the hot one; it gets lukewarm.

■ "There should be some consistency between the quality of the book and the quality of what you want to say. The same holds true with the cover and the jacket design. It should be an art form, not just something to put the title on"

Keshavan Nair is a partner in the management-consulting firm, Benjamin/Nair Inc., 454 Lombard Street, San Francisco, CA 94133. He self-published his first book, Beyond Winning (Paragon Press, 1988).

I self-published my book about high-quality high-executive leadership. I funded the book out of my own pocket, because I felt the format was so important.

My feeling is that if you're a first-time author and you want to have a strong influence on the design, the format, and the quality, it may be difficult to have enough impact on the publisher to do it the way you want it. I have my own business, so I was able to do the book myself. But it's hard to make money off the book itself. Unless you're a best-selling author, you don't live off the book.

The problem with being your own publisher is that it does take a lot of time. In my case, I had to take time off from my consulting practice. Next time I might be tempted to go a more standard route—doing it, and then finding a publisher.

At the same time, the book has helped me in my consulting. People read the book and get an idea of the kind of work I do, the kind of person I am, and what my skills might be. A book adds credibility. I've been giving seminars on the book, and it gives me a way of entering an arena and talking to people. It has been a good experience.

Four by Four

Nair's recommendations

1. If I did anything right throughout the process, it was that when I came to something I didn't know about, I was willing to go and ask people whom I felt knew more than I did.

Hire people who know the parts of the business with which you're unfamiliar. If the format and the book design are as important to you as the content, go to a professional who can guide you on how the book should be presented. There should be some consistency between the quality of the book and the quality of what you want to say.

To me, the content of my book was important, but the design was also important. So, I said to myself, "Look, if I want to present this right, I need somebody who knows more about visual design and presentation than I do."

The same holds true with the cover and the jacket design. It should be an art form, not just something to put the title on. I went to a design firm and said, "Here's my philosophy of what I want to present in the book. I want a jacket that is consistent with my philosophy in the book. I want a clean design, an elegant design; I don't want something cluttered."

Even though I did have a lot of say in the process, I think the fact that I hired a book designer very early in the process really helped me. I believe that if you want to do something right, you should hire people who know the business and who will do it right.

I did the same thing with every part of the book—the binding, the paper. . . . I said, "Let's do it right." My basic philosophy was always to uphold quality.

2. Be willing to try something new. I had never published before and I decided to try electronic publishing. The benefit is

that you can see the book very much like it will be in the end, and still make changes without incurring a lot of cost. That is something you couldn't do 10 years ago.

My advice is to find someone who's really good on the software—someone who can lay it out and show you different typestyles quickly. I was lucky enough to find someone like that, someone who's sort of a solo worker, who worked closely with me. He was proficient on the Macintosh, and if I would say, "I don't like this particular typestyle, or I don't like the layout," he could change it very quickly. For me, it was all kind of an experiment.

3. Don't try to do the whole thing yourself. There are too many parts to a book project. Getting the book off the press involves far more than just writing. I knew how to write, but I didn't know how to get it published, and there was no use kidding myself that I did. Of course, I had some ideas of how I wanted it to look, but I knew I had to talk to people who knew more about it than I did.

I found a lot of the people I used through pure networking—people I had met through my consulting business, editors who had done other work for me. Those people referred me to others, and that's how the circle went. As it turns out, I was lucky. For instance, after I had written a manuscript I was satisfied with, I called a freelance editor who had worked for me and who also works part-time for one of the big book-publishing companies. She agreed to help me edit the manuscript.

As we were talking about the editing, she said that another person who had worked for me was now doing desktop publishing. So I asked him to explain the truth about how electronic publishing works.

He did, and it all sounded like it would work for me, so we went with it. Eventually, he put out the manuscript on his dot-matrix printer and sent it straight to a printer he knew.

As far as publicizing the book goes, again, that was purely by luck. I realized I didn't know anything about publicity. So I looked through *Literary Marketplace* and found a publicist who said she was interested in books that dealt with human potential. I called and told her what I was looking for and sent her the book.

When she called me back, her enthusiasm for the book was what sold me. I thought that if she really liked the book, then she would be willing to work with me. Somebody who was very good but just thought of the book as a commodity would not be enthusiastic about it. I believe that if the people you hire like the book, that will come across in their work.

4. Be willing to pay people what they're worth. I learned that a lot of small-shop resources are out there—one- or two-person firms and a lot of freelance people. They can do the work and will really want to help you, but don't charge a lot.

But putting out a book does cost money, and a lot of people shy away from that. They say, "Oh no, I don't want to pay \$2,000 here or \$1,000 there." But if you're a consultant, as I am, and you try to convince people to hire you because you have expertise, then you should be willing to hire others and pay them well for their expertise.

This month's "Four by Four" was compiled and edited by Susan E. Sonnesyn. Send ideas for future topics to Four by Four, Training & Development Journal, 1630 Duke Street, Box 1443, Alexandria, VA 22313.