

**MORE THAN A PRETTY GOOD BOOK IDEA:
A SELF-PUBLISHER'S PERSPECTIVE ON
DEVELOPMENT, MARKETING, AND SALES**

by

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BA, McGill University, 2002

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Abstract

This report introduces self-publishing through a discussion of why people choose to self-publish and illustrates the elements that contribute to a successful venture. As a case study of the self-published book *More Than A Pretty Face*, the paper employs analytical and practical segments that bring research, industry experience, observations, and analysis to the discussion. The report examines self-publishing as it relates to the larger publishing industry and includes insights into editorial, design, printing, sponsorship, and pricing strategies. A marketing discussion centres on titles, sub-titles, cover copy, author events, publicity, and reviews. A subsequent section on sales and distribution reveals distribution tactics used in selling to libraries, directly to consumers, and bookstores, while touching on special sales, and subsidiary rights. The paper concludes with a financial review and analysis detailing the cost of goods and operational expenses for *More Than A Pretty Face*, along with a summary of the income statement.

Keywords

publishers and publishing, self-publishing—biography,
self-publishing—finance, self-publishing—print-on-demand

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Self-Publishing

*No matter how much publishers need you, you may not need them at all. For much-published authors and beginners alike, self-publishing is an increasingly viable option.*¹

—Judith Appelbaum, *How to Get Happily Published*

Self-publishing attracts authors, visionaries, entrepreneurs and a whole host of others. New technological developments have opened opportunities for non-professionals to enter the publishing domain and exert control over their own publishing destiny. The ability to publish one's own manuscript—without the need for a traditional publishing house—and transform one's own inventive ideas into bound books has inspired many to embark on the journey that is self-publishing.

As the social and business barriers to self-publishing decrease, success in the retail book market becomes possible. Many self-published books enter the market so seamlessly that consumers do not even realize they have purchased a self-published book. “Chances are you already have read many self-published books,”² notes a *Chatelaine* magazine article. Consumers ultimately dictate the market, and they buy books for any number of reasons that do not include whether the book is self-published or not. But the author's reputation, reviews, price, testimonials, recommendations, content, buzz, cover design, and/or quality are elements that may come into play. Book purchasing decisions are generally independent of a publisher's name,³ which creates opportunity for self-publishers looking to enter the market.

¹ Judith Appelbaum, *How to Get Happily Published: A Complete and Candid Guide*, 5th ed. (New York: HarperPerennial, 1998), 7.

² Richard Phinney, “DIY Publishing: How to Make Your Family History or Local Lore into a Book,” *Chatelaine* 71, no. 1 (January 1998): 12d.

³ Richard Phinney, “DIY Publishing: How to Make Your Family History or Local Lore into a Book,” *Chatelaine* 71, no. 1 (January 1998): 12d; Thomas Woll, *Publishing for Profit: Successful Bottom-Line Management for Book Publishers*, 2nd rev. ed. (Chicago: Chicago Review Press, 2002), 169-170.

The Choice to Self-Publish

People choose to self-publish for numerous reasons. A common motivator is to see one's work in print. After submitting to many publishers' slush piles and reading too many rejection letters, some people self-publish, as it represents the only means available to them to see their name on a dust jacket. This reason is common considering the likelihood that a publisher will accept and publish an author's manuscript is a slim 6 percent.⁴

Other authors self-publish simply for their own personal pleasure and that of their family and friends.⁵ Whether they have written a family history or the story of a local legend, these authors want to preserve their stories in an attractive, tangible, and long-lasting form. In essence, their books become family treasures and historical memorabilia. Self-publishing is an ideal option for these writers, as their subject matter often appeals to a smaller audience and would generally not attract the attention of a traditional publishing house.

For other authors, whose primary interest is writing, self-publishing can be a strategic move and a first step in gaining the attention of a traditional publisher.⁶ The more copies self-publishers sell, the more notice, recognition, and respect publishing houses may attribute to them as authors, which could further their careers. As proven authors, self-publishers put themselves in a position to make the transition to bigger houses. A first-time author is a financial risk for any publishing house, but successful self-publishers diminish that risk by having already proven themselves in the marketplace.

Some authors simply choose to be independent. Professional publishers cannot do justice to every author's work. Publishing houses represent numerous authors every season and therefore, authors may not receive the attention, time, or marketing and sales investment that they would like or that their books deserve. For those, a smaller house might better represent their work, and for others, self-publishing may prove to be the best option.

⁴ Sandra Janssen, "The Changing Face of Publishing," *Word Works*, (Spring 2005): 8.

⁵ Richard Phinney, "DIY Publishing: How to Make Your Family History or Local Lore into a Book," *Chatelaine* 71, no. 1 (January 1998): 12d.

⁶ Frances McGuckin, "Is Your Book a Business? Dispelling the Self-Publishing Myths," *Home Business Report* 12, no. 2 (January 2002): 19; Lisa Roberts, "When the Big Guys Say No, Authors Take Printing into Their Own Hands," *Orlando Sentinel Online*, 30 October 2005.

Self-publishing puts the author in control, and “successful self-publishers love to be in control,” declares Judith Appelbaum, author of *How to Get Happily Published*.⁷ Traditional publishers optimally allot twenty-four months⁸ to turn a manuscript into a bound book—a turnaround time that can ultimately prove too long for many self-starters. By self-publishing, authors, amateurs, and professionals alike can produce their book and bring it to market within a shorter timeframe,⁹ enabling them to meet other goals and commitments for the book, such as an upcoming speaking engagement or event.

Many authors want to control more than the publishing schedule: they want control over all aspects of the process, from cover design to print quality.¹⁰ Self-publishing offers the control over the finished product that some authors crave. Sometimes, authors become disillusioned and even disappointed during the traditional publishing process, which can diminish the original thrill of being published. The author might find the cover design atrocious, the book description misleading, the editing invasive, or the publicity insufficient. Any number of factors may not meet the author’s expectations and ultimately detract from the pleasure of being published, so they may decide to self-publish to ensure their own satisfaction.

Other authors wish to reap the financial rewards from their work, and self-publishing offers the opportunity to make more money than the 5 to 10 percent royalty traditionally paid to authors.¹¹ After budgeting and calculating the time and resources the project requires, savvy self-promoters choose to self-publish quite simply because it is the best financial decision.¹² Authors who are in a position to sell—professionals or experts who already have a platform or audience, or those skilled in

⁷ Judith Appelbaum, *How to Get Happily Published: A Complete and Candid Guide*, 5th ed. (New York: HarperPerennial, 1998), 172-4.

⁸ Thomas Woll, *Publishing for Profit: Successful Bottom-Line Management for Book Publishers*, 2nd rev. ed. (Chicago: Chicago Review Press, 2002), 12-15.

⁹ Suzanne Anderson, *Self-Publishing in Canada: A Complete Guide to Designing, Printing and Selling Your Book*, (Duncan: Half Acre Publishing, 2004), 4; Marion Crook and Nancy Wise, *How To Self-Publish and Make Money*, 2nd rev. ed. (Kelowna: Sandhill Publishing/Crook Publishing, 1997), 5-6; Lisa Roberts, “When the Big Guys Say No, Authors Take Printing into Their Own Hands,” *Orlando Sentinel Online*, 30 October 2005.

¹⁰ Suzanne Anderson, *Self-Publishing in Canada: A Complete Guide to Designing, Printing and Selling Your Book*, (Duncan: Half Acre Publishing, 2004), 3; Marion Crook and Nancy Wise, *How To Self-Publish and Make Money*, 2nd rev. ed. (Kelowna: Sandhill Publishing/Crook Publishing, 1997), 6; Lisa Roberts, “When the Big Guys Say No, Authors Take Printing into Their Own Hands,” *Orlando Sentinel Online*, 30 October 2005.

¹¹ Suzanne Anderson, *Self-Publishing in Canada: A Complete Guide to Designing, Printing and Selling Your Book*, (Duncan: Half Acre Publishing, 2004), 3-4.; Marion Crook and Nancy Wise, *How To Self-Publish and Make Money*, 2nd rev. ed. (Kelowna: Sandhill Publishing/Crook Publishing, 1997), 6; Thomas Woll, *Publishing for Profit: Successful Bottom-Line Management for Book Publishers*, 2nd rev. ed. (Chicago: Chicago Review Press, 2002), 140.

¹² David Chilton, Interview by author, Victoria: October 6, 2005.

marketing and sales are particularly suited to this venture. Publishing is a business, so too is self-publishing. Those who choose to self-publish are often dedicated to the process, enthusiastic to see their book in print, and find success in doing so.

Successful Self-Publishing

Self-publishers need to determine their own definitions of success: some desire commercial success while many others simply wish to see their words in bound form. It is important for self-publishers to know their goals for the project. Self-publishers' must understand what their goals are so they may see their work in a realistic context. The goals will also serve the self-publisher as they make decisions throughout the process. If a goal of self-publishing is financial, then certain considerations should be taken.

The formula for financially successful self-publishing is the same as that for books published by a traditional publishing house. In the self-publishing arena, its importance cannot be underestimated. Three key elements contribute to the success of a self-published non-fiction book. These attributes are not exhaustive, but are part of creating a solid foundation.

Elements of a Successful Book:

1. Niche subject

Self-published authors can promote and sell a book more successfully when it is based on a specialized subject. Books that concentrate on a focused and untapped subject or take a new approach on a specific theme tend to find an audience. Broad, general subjects do not serve self-published books: it is hard for a small, under-capitalized firm (a self-publisher) to market such books, especially if they are competing with the large, established publishing companies.

Self-published author Vickie Jensen achieved success with her niche book entitled, *The Totem Poles of Stanley Park*—a book clearly about a very specific subject. Knowing that more than three million people visit the totem poles every year and that there is already a \$16.95 book on the subject, Jensen cleverly made a smaller-sized book and priced it at \$9.95.¹³ Further, native art and Canadian history are constant favourites at libraries and for some collectors. It is also easier to attract the attention of city and provincial media outlets with local subject matter. In the

¹³ Vickie Jensen, "Self-Publishing," *Word Works*, (Spring 2005): 6.

first five months the book was for sale in 2004, she sold 4,000 copies¹⁴—a significant number by Canadian standards, where 5,000 copies is considered a “bestseller.”

2. Intriguing and saleable subject

Every book needs a market. If a book’s topic is not of interest to anyone, it is unlikely to sell in vast quantities. If there is no primary audience, much less a secondary and tertiary audience for a book, then the book, naturally, will not be able to achieve success in the marketplace.

Since many people love to cook, and many more love to eat, it is never too difficult to find an audience for a cookbook. Jean Paré’s self-published cookbook series *Company’s Coming* began with one book, *150 Delicious Squares*, in 1981, and today there are more than sixty titles in the series, which boasts over \$20 million in sales.¹⁵ Although Paré does not write the books today, her early success is partially attributed to her quality, saleable subject matter. Cookbooks are reliable sellers, and this is a large part of the reason they are ideal to be self-published.

3. Marketable author and self-promoter

Authors whose enthusiasm, expertise, and personal contacts encourage sales are a publisher’s delight. Such authors are also prime candidates to self-publish. It is much easier to sell a book if the author speaks well in public and enjoys promoting their book. These attributes create more media opportunities¹⁶ that help generate increased sales for the book. The author will also stimulate sales and drive the bottom line by participating in publicity and other author events.

Janet and Greta Podleski embody the “marketable author” ideal. This sister-author team have found enormous success for their cookbooks. They sold more than 800,000 copies of their cookbook, *Looneyspoons: Low-Fat Made Fun!* and more than 500,000 copies of *CrazyPlates: Low-Fat Food so Good, You’ll*

¹⁴ Ibid., 3.

¹⁵ Suzanne Anderson, *Self-Publishing in Canada: A Complete Guide to Designing, Printing and Selling Your Book*, (Duncan: Half Acre Publishing, 2004), 190; *The Jean Paré Story* [online], *Company’s Coming* [cited December 18, 2005], Available from: <http://www.companyscoming.com/index.php?par=about_cc&cat=the_jean_pare_story>.

¹⁶ David Chilton, Interview by author, Victoria: October 6, 2005; Marilyn and Tom Ross, *Jump Start Your Book Sales: A Money-Making Guide for Authors, Independent Publishers and Small Presses*, (Buena Vista: Communication Creativity, 1999), 44.

*Swear it's Bad For You*¹⁷ and are now busy promoting their third book, *Eat, Shrink and Be Merry*.

The sisters' sales success is a direct result of their enthusiasm, which shows in every ounce of energy they put into marketing. While promoting *Looneyspoons* on a twenty-two-city, thirty-eight-day US tour, their effervescent personalities obtained them a spot on *The Today Show* in New York, which attracts more than eleven million viewers daily. They were also able to secure, highly desirable and difficult to obtain, ten-minute spots on the US home-shopping channel, *QVC*, which translated into an enormous amount of exposure and sales.¹⁸ The noteworthy *QVC* is the third largest network in the US, selling hundreds of thousands of dollars of products every hour.¹⁹ Unquestionably, the Podleskis' combined charm and passion contributed to the books' marketing and subsequent sales success.

Although these three elements contribute in large part to a book's success, they alone are not enough to ensure sales. Success would not be possible without a means of reaching the audience. Books in Canada generally require a book distributor to access traditional sales channels such as bookstores. The distributors use sales representatives and act as liaisons between the publisher and the venues where books are available. Whether it is through a website, national chain, and/or independent bookstore, there must be a way for people to buy the book.

A niche topic, saleable book idea, and marketable personality are all essential to finding success; their importance cannot be underestimated. As the author of my own self-published book, *More Than A Pretty Face: The Essential Canadian Handbook for Models* (referred to as *Pretty Face*), I applied these principles of self-publishing in the marketplace. I embarked on self-publishing *Pretty Face* because I wanted to maintain financial control of the project and bring the book to market in a timely manner. My goal for the project was to reach the break-even point in order to recuperate my investment and head toward a profit.

¹⁷ Suzanne Anderson, *Self-Publishing in Canada: A Complete Guide to Designing, Printing and Selling Your Book*, (Duncan: Half Acre Publishing, 2004), 191.

¹⁸ Anita Lahey, "Looneyspoons Finds Recipe for Success," *Quill & Quire* (January 1, 1998).

¹⁹ *Working Knowledge for Business Leaders, QVC: Driving Sales in Real Time* [online], Harvard Business School [cited March 24, 2006], Available from: <http://hbswk.hbs.edu/item.jhtml?id=4586&t=marketing>.

Case Study:

More Than A Pretty Face

'Self-publishing has become respectable and even fun' (not to mention a moneymaker for those who approach it properly).²⁰
—*The Complete Guide to Self-Publishing* quoting and commenting on the *Los Angeles Times*

This self-publishing case study of *More Than A Pretty Face*, employs a conceptual framework that is both analytical and practical. The analytical segments bring research, industry experience, and observations to the discussion, while the practical elements are observations recorded and analysis made while producing the book. The report examines self-publishing as it relates to the larger publishing industry and tells of my experiences through development, marketing, and sales processes. Discussion focuses on how these experiences conform or deviate from industry expectations. Of course, this is just one book in a sizeable marketplace—estimates suggest that at least 64,000 books are self-published in the US annually.²¹

In October 2000, I began envisioning the idea of writing and publishing a book about the modelling business in Canada—the industry that had supported me for more than a dozen years. Due to my entrepreneurial spirit, I began investigating self-publishing as an option from the beginning. Before writing my own book, I talked with David Chilton, Canada's self-publishing guru of *The Wealthy Barber* fame. His book is thought to be “the top-selling book in Canadian history, with the exception of the Bible”²² and counselled me on the pros and cons of self-publishing.

²⁰ Marilyn and Tom Ross, *The Complete Guide to Self-Publishing*, 4th rev. ed. (Cincinnati: Writer's Digest Books, 2002), 5.

²¹ Lisa Roberts, “When the Big Guys Say No, Authors Take Printing into Their Own Hands,” *Orlando Sentinel Online*, 30 October 2005.

²² *David Chilton: Financial Management with a Heavy Dose of Humour* [online], Professional Speakers' Bureau Inc. [cited March 20, 2006], Available from: <<http://www.prospeakers.com/news/default.asp?load=239>>.

Chilton is not afraid to share his opinion on whether authors and their projects are appropriate for self-publishing. Where others think that self-publishing is a last option, he sees it as the first possibility for books and authors whom it would serve well. Of the hundred people Chilton counsels yearly, he tells 25 percent of them, that in his opinion, they could be successful self-publishers. The other 75 percent? They should attempt to get a traditional publisher.

He thought I would be an excellent candidate for self-publishing because I met the criteria for success. *More Than A Pretty Face*:

1. Captures a niche subject area—modelling, from a Canadian perspective.
2. Synthesizes a captivating and saleable topic.
3. Claims a marketable author who is outgoing and reputable.

About the Author

After working in the modelling business for twelve years, I had the expertise, experience, and desire to educate others. I had travelled the globe working in a dozen different countries for hundreds of magazines and thousands of clients; I knew that many young women were curious about this fascinating business. Aspiring models and their parents want to know about modelling—what really goes on and how to get into it. I attended a modelling school when I was fourteen years old and worked as a model during high school and university. Along the way, I knew I wanted to write a book that shared the lessons I had learned about the industry I had come to know so well.

I knew there was a market for a how-to modelling guide for two reasons:

- First, I am asked about the business all the time, by strangers and friends alike. People are spellbound with the seemingly glamorous modelling industry and its inner workings. Further, many young girls have glamorized visions of the industry and parents have practical concerns about rejection and corruption.
- Second, my agents always exhibited confidence in me, requesting I teach new girls about the business. Young women entering the business may have limited social and business skills. I set out to create a book from which I could have benefited when I entered the business.

I began to research what sort of information was available on modelling and discovered that no resource existed from a Canadian perspective. Further, the American books that were available

had a different approach from what I deemed necessary. I envisioned a book that was practical and professional in nature—providing useful information, ideas, and lessons with a sincere attitude towards modelling as a business. In order to produce, publish, and sell the book, I formed Feather Books, a sole proprietorship.

About the Book

More Than A Pretty Face: The Essential Handbook for Canadian Models is the result of more than a decade of experience in the fashion industry and fifteen months of writing and producing. Decisions regarding the development and production of the book were made on experience, advice, and instinct. Here is an outline of the book's structure:

- The book is 6.5 x 9.5-inch trade paperback with a black ink interior, including over sixty black-and-white photos and a four-colour cover.
- It has 128 pages with perfect binding.
- Three thousand copies were printed.

Here is a summary of the book's contents:

- *Pretty Face* has six chapters and contains a glossary, index, and resource section.
- The first chapter introduces readers to the business and contains a letter to parents.
- Chapter two is a lesson on the different opportunities in the business as well as a discussion about schools, conventions, and agencies.
- In the third chapter, a model's tools are discussed—her portfolio and comp cards (models' business cards), along with information about castings and go-sees (models' job interviews).
- The fourth chapter covers some of the periphery subjects including make-up, hair care, and self-esteem, along with an excerpt from Nathan Branden's bestseller *The Six Pillars of Self-Esteem*.

- Chapter five teaches about the work—shooting, auditioning, and travelling. There is also a discussion of markets in Canada and abroad.
- The final chapter coaches on the business side of the job, including the bookkeeping and financial-planning aspects of the modelling business.

Budgeting and Expenses

Budgeting is a substantial part of the decision-making process for a self-publisher, since by the very definition of self-publishing, it is the author-publisher who financially supports the endeavour. There are financial advantages and disadvantages to funding and supporting such a project.

How-to books on self-publishing are reticent in detailing how much this venture costs. One reason these books lack figures is because no project is alike and therefore any figures would be inaccurate; nonetheless, averages and examples are useful, which is why I discuss my own figures in the Financial section—so that others may benefit from my experiences.

While *Self Publishing in Canada* and *How to Self Publish and Make Money* give no financial direction, *The Complete Guide to Self-Publishing* gives a sample profit-and-loss projection chart with numbers, but it is not clear if the numbers represent any sort of average or real situation. *The Complete Guide to Self-Publishing* notes that vanity or subsidy publishers²³ can charge between \$4,000 and \$30,000 (US) per project depending on many factors.²⁴ *The Self-Publishing Manual* by Dan Poynter clearly indicates that for 3,000 copies of 192-page book, which he describes, it would be appropriate to budget \$15,000 (US) for production and preliminary marketing and promotion, whereas for 500 copies \$10,000 (US) would be suitable.²⁵ Canadian author, self-publisher, and businessperson Frances McGuckin advises that the cost of self-publishing a book—that is the cost of goods, and a reasonable amount of operational costs—is about \$20,000.²⁶ As with any such endeavour, an author-publisher could spend as little or as much as they wish, resulting in any extreme—a product printed and stapled at home to a full-colour hardcover book.

²³ Vanity publishers and subsidy publishers are companies that do not necessarily provide quality editorial and design services but charge authors to print their book.

²⁴ Marilyn and Tom Ross, *The Complete Guide to Self-Publishing*, 4th rev. ed. (Cincinnati: Writer's Digest Books, 2002), 43.

²⁵ Dan Poynter, *The Self-Publishing Manual: How to Write, Print and Sell Your Own Book*, 14th rev. ed. (Santa Barbara: Para Publishing, 2003), 78-79.

²⁶ Frances McGuckin, Interview by author, By phone: November 1, 2005.

From a financial perspective, publishing is a difficult, often marginally profitable, business. In traditional publishing, authors are usually paid between 5 and 10 percent of the gross price (cover price), which is one of the reasons why I decided to self-publish. Sometimes authors receive an advance that goes against the projected sales. Joni Evans, former publisher of Random House (US), believes that only 10 percent of all the books published allow their authors to earn out their advances.²⁷ On the other hand, it is also alleged by the president of the biggest subsidy house in the US, that of authors who work with subsidy houses (or vanity publishers), only 5 percent make their money back.²⁸ Factors contributing to poor financial performance for books include high initial costs, minimal or no marketing or sales support later on, below average production qualities, and the lack of quality content.

How do self-publishers fare in the money equation? It is hard to find numbers that allow this sort of analysis. Anecdotal accounts confirm this belief as noted by writer Sydney Allinson: “The brutal fact is very few, if any, first time author-publishers even break even.”²⁹ As with many investments or business ventures, self-publishers must be able to produce the money at the outset and consider whether they are prepared to risk it. The Financial section of this report outlines how *Pretty Face*, the subject of the case study, beat the odds to make a profit and create a positive cash flow.

²⁷ Marilyn and Tom Ross, *The Complete Guide to Self-Publishing*, 4th rev. ed. (Cincinnati: Writer’s Digest Books, 2002), 4, quoting *Lear* magazine.

²⁸ *Ibid.*, 43, quoting 60 Minutes.

²⁹ Sydney Allinson, “Online Promotion and Persistence Pay Off for Self-Published Authors Online,” *Publishingcentral.com*.

Development & Production

*The key to success is investing in quality cover art and professional editing.*³⁰
—*Newsweek* quoting *Smart Self-Publishing: An Author's Guide to Producing a Marketable Book*

Self-publishers usually learn about the publishing business as they progress through it. Often the freelancers who work with them spend time educating them in the ways of the publishing world. For example, a printer's sales representative can play a vital role in teaching the self-publisher about the economics and functions of book size, paper quality, inks, and binding. Self-publishers learn very quickly that *writing* the book is only the first step in a lengthy process. Writing, editing, designing, and printing make up the development and production of a book—the critical first steps in the publishing process.

Editorial

Just as a publishing company's editorial niche must be well defined to succeed in a competitive marketplace,³¹ so too must be a book's editorial focus.³² That focus should come through in the writing, be improved upon in the editing, and be verified by proofreading.

Subject Matter

Pretty Face has a marketable topic and defined audience. The topic of how to get into the modelling industry is one that interests many young adults because of their extensive exposure to modelling as

³⁰ Matt De La Pena, "Publishing: Just For Vanity," *Newsweek*, June 28, 2004: 60.

³¹ Thomas Woll, *Publishing for Profit: Successful Bottom-Line Management for Book Publishers*, 2nd rev. ed. (Chicago: Chicago Review Press, 2002), 21; Marilyn and Tom Ross, *Jump Start Your Book Sales: A Money-Making Guide for Authors, Independent Publishers and Small Presses*, (Buena Vista: Communication Creativity, 1999), 44.

³² David Chilton, Interview by author, Victoria: October 6, 2005.

well as the reality that our culture glamorizes it. The fact that the book is practical and professional makes it different from its American competitors. In an aggressive marketplace, that distinction might not have been enough for it to stand out. The book also has Canadian content and is the only book on modelling from a Canadian perspective. This characteristic not only contributes to its editorial niche but also acts as its sales handle—the primary selling features of the book. Generally, a Canadian subject appeals to book buyers and thus is a major influence in book purchasing.³³

Many teens and parents need the information contained in *Pretty Face*, and they appreciate that the advice is specific, practical, and tailored to their immediate needs. It might be difficult to imagine how a topic that seems intrinsically international has a Canadian aspect to it. The Canadian content in the book includes specific information and advice regarding the Canadian acting union, financial planning, bookkeeping, and the federal goods and services tax (GST). Most notably, the book brings a Canadian viewpoint to the subject and it summarizes the markets in Vancouver, Toronto, Montreal, and other smaller cities.

Research and Writing

In writing the book, I began answering the most common questions I had been asked: How did you get into the business? What's your favourite part of it? Your least favourite part? Do you need an agent? How do you get an agent? How can one break into the business? Do all models have to be skinny? What makes a good photo? And on and on. Clearly, a book was needed to answer these questions.

It was easy to write down my replies in the same colloquial fashion I have used to answer these questions so many times before. In fact, a conversational style and simple language are ideal for how-to books.³⁴ From these initial “answers,” I started to form an outline for the book.

In writing the book, I wanted to create a resource that *I* could have used when I first started in the modelling business. Therefore, after noting the most common queries I had heard from young people and their parents, I started filling in the areas that I thought should be discussed. I examined ways to make the content interesting and memorable as I added interviews with seven Canadian models and asked them about their experiences in the business. Featured throughout the book, these

³³ Rowland Lorimer and Roger Barnes, *Book Purchasing: The Act In-Store Survey*, (Toronto: The Association of Canadian Publishers, May 30, 1996), 4.

³⁴ Jean Marie Stine, *Writing Successful Self-Help Books: An Insider's Guide to Everything You Need to Know*, (New York: John Wiley & Sons, Inc., 1997), 93-94, 98.

models each appear in two photos and a question-and-answer style editorial. Their answers are candid and motivating and add another viewpoint on the book's larger message of professionalism. Naturally, only models who embody the message of professionalism were asked to take part. In addition, other experts—a hairstylist, make-up artist, dentist, and different agents all contributed.

Nathaniel Branden's *Six Pillars of Self-Esteem* excerpt is another noteworthy element in the book. *Pretty Face* used a practical exercise from the bestselling book that directs readers through a routine of self-acceptance of one's body. It is well known that self-esteem, as it relates to body image, is a concern within and outside the modelling industry. Not only is this excerpt able to add a useful element to the book, but it was often mentioned in the sale pitch to libraries. Having an excerpt from a known and respected bestseller assisted with sales. To secure permission of this passage, a letter was sent to Random House's imprint, The Bantam Dell Publishing Group, asking for consent. A representative replied with a contract that asked for \$75 (US) and a copy of the book. So, the excerpt was purchased.

Pretty Face, although not an autobiography, was written in large part from my own experiences. I have used my own stories and those of other models to typify the life of a model and to add personal and interesting elements to the book. Anecdotes in how-to books assist in hooking the reader because these are miniature soap operas that allow readers to compare themselves to others giving them a sense of balance as people.³⁵

Another technique employed to connect with the reader in the book was the use of the second person, "you." Here is an example: "You need great photos in your portfolio to get a job. So, how do you get them in your book?" (page 71). Using a voice that speaks directly to the reader gives the book a personal touch. This technique is particularly meaningful since it gives the impression to the reader that the book speaks directly to them, creating a more personal experience.³⁶

Moreover, the book is a reflection on how I saw the business when I worked in it and how I see it today. I acknowledge that it is a reflection of my experiences in the business, and may be biased in that respect. I attempted to be non-judgemental and open to different perspectives. My experiences in the modelling industry were not all positive, though most were. I tried to bring a balanced, but optimistic, view of the business to *Pretty Face*. Here is an example from the section on modelling schools, a controversial topic in the industry: "You've probably heard about some of the

³⁵ Ibid., 88.

³⁶ Ibid., 96-97.

modelling schools that have received a bad rap over the years for making false promises of work. Credible modelling schools offer potential models accurate and valuable information, as well as quality lessons in developing essential skills. Beware of the schools that make false promises, give out useless information, and act as a vehicle for selling other products. While a school or agency might predict the opportunities for work, it should never promise work to anyone” (page 24).

Substantive and Copy Editing

After *Pretty Face* was written I had to find an editor. David Chilton recommended Fina Scropo as an excellent editor and a great person with whom he had also collaborated. He hired Scropo for the Podleski’s sisters three self-published cookbooks. Scropo had served as the editorial director of teen magazines *Verve* and *Fuel*, and as senior editor at *Modern Woman*, a Canadian fashion magazine. The fact that Scropo came highly recommended influenced my decision to hire her. This decision was solidified by her experience with teen and fashion magazines and her nominations and awards within the magazine industry, namely the Kenneth R. Wilson and the Maclean Hunter Publishing Awards. On November 12, 2002, I hired Scropo to edit the manuscript for clarity and readability—a substantial edit—and where possible, line edit, and copy edit. Scropo was hired at \$50 an hour for twenty hours for a total of \$1,000. Her “flat rate,” which was based on an estimate of the text was a way for me to budget the project and manage expenses. I paid one half the payment when she completed her editing of the first half of the book and the second payment when she completed of the remaining half.

As the editor, Fina Scropo helped to add decisive descriptions and humour. She often made notes such as “tell the reader more about this” and “add something humorous here.” Marilyn and Tom Ross, authors of the award-winning *The Complete Guide to Self-Publishing*, stress the importance of hiring an editor, which is sound advice. Because authors know their subject so well, they are usually too close to their material; objectivity is lost. A professional editor can help detect passages that are unclear, poorly organized, or overwritten.”³⁷ *Pretty Face* was no exception. Scropo noted that some ideas needed to be explained or expanded upon—proof that I was too close to the subject matter to always present information clearly.

³⁷ Marilyn and Tom Ross, *The Complete Guide to Self-Publishing*, 4th rev. ed. (Cincinnati: Writer’s Digest Books, 2002), 90.

Further, I had wanted to include a bit of humour, but I quickly discovered how difficult it is to do so. In the end, it was not so much humour as a colloquial style that I used to relate to the reader. Here are three examples:

- “No matter what your look or your profession, having an agreeable personality is always an asset. Nobody wants to work with Cruella De Vil!” (page 23).
- “Do your homework (sorry!) before signing up for a school” (page 24).
- “A little bit of hair product is okay, but you don’t want your hair to look stiff—like the bride of Frankenstein” (page 57).

As the editor, Scropo encouraged this amusing tone. It was also a challenge to make references to people and events that were timeless, so they would not easily date the book.

Proofreading

The last step in the editorial process, proofreading, is an undervalued but essential one. Well-known self-publisher Frances McGuckin made the mistake of not hiring a proofreader for her first edition of *Business for Beginners*,³⁸ a book that has gone on to fabulous success over several editions. This common oversight by first-time self-publishers is a good lesson learned by anyone who goes on to other books or future editions.

Unwisely, I also chose not to hire a proofreader for *Pretty Face*. At the time, I did not understand the value of proofreading and did not want to spend money unnecessarily. When I proofread the bluelines from the printer, I discovered the proofs contained dozens of typos and corrected them at that point. Several errors that were found in the bluelines were introduced after the initial editing, as text was added in the design process. The printer charged \$960 to make these author’s alterations. In retrospect, that same amount should have been used for more copy editing and proofreading and it would have been more effective, producing fewer errors in the final product. Although this sort of experience happens to publishing houses, this sort of lesson epitomizes self-publishing—it is a lesson well learned.

³⁸ Frances McGuckin, Interview by author, By phone: November 1, 2005.

Design

“Design is the sum total of the decisions which make a product serviceable and attractive,”³⁹ affirms Douglas Martin in his book, *An Outline of Book Design*. If the design is serviceable, then it is readable. If it is attractive, then it is visually desirable. Both of these elements make up the ideals of design. Often self-published books are lacking in good design because the importance of this expense is underestimated. Other times, self-publishers override the designer’s ideas in favour of their own sensibilities because, after all, it is *their* book. In any case, a well-designed book is one sign of professionalism and quality. Cover design, especially, cannot be underestimated.

Since the design budget was lean for *Pretty Face*, I looked for a designer at a local design school. Viera Rafajova was a top student at Burnaby College in BC, who was eager to work on a “real” project. We began working together on January 21, 2003. Rafajova was paid \$400 to assist with the designing of the cover and text. My own research taught me that QuarkXPress was the software of choice for book layout. Since I was just learning the layout program, I did much of the design, and she “cleaned it up,” which reduced her time, and consequentially my costs, substantially. Together we found a layout that was interesting and easy-to-read. After the project, I provided Rafajova with a reference letter, which she used to secure herself a job in the design field. Hiring a student was inexpensive for me, and it helped Rafajova’s career. In fact, this is one way that self-publishing plays a role in the larger industry—by assisting in the training of future freelancers and by the use of freelancers, generally.

Front Cover

The cover is the single most important sales tool the book offers and oftentimes it is the only thing the buyer sees.⁴⁰ According to the *Wall Street Journal*, the cover only has eight seconds to make an initial impression on the potential buyer that will determine if they should pick it up.⁴¹ The cover design, as with any design, needs to engage to the buyer—it must provide the buyer with information, and it needs to be visually appealing.

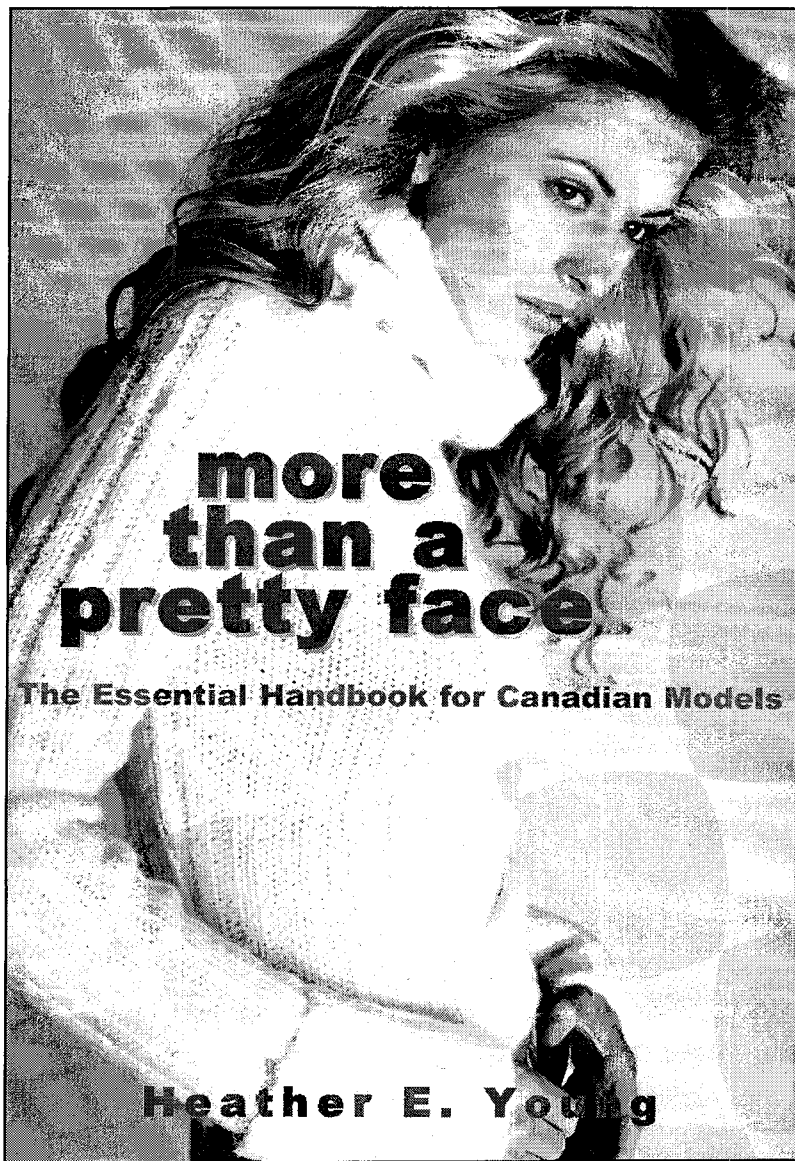
³⁹ Douglas Martin, *An Outline of Book Design*, (London: Blueprint Publishing Ltd., 1989), 11.

⁴⁰ Judith Appelbaum, *How to Get Happily Published: A Complete and Candid Guide*, 5th ed. (New York: HarperPerennial, 1998), 181; John Kremer, *1001 Ways to Market Your Books*, (Fairfield: Ad-Lib Publications, 1989), 85.

⁴¹ John Kremer, *1001 Ways to Market Your Books*, (Fairfield: Ad-Lib Publications, 1989), 86.

The front cover of *Pretty Face* features a model named Agnes; many people are curious as to why I did not put a photo of myself on the cover. I did not want to convey the idea that the book was “all about Heather” because it is not an autobiography. The cover (as seen below) shows the model in a white sweater looking off camera to the right, with her blond curly hair all around and her hands hooked on to her belt. The photo is cropped just below her waist; the title and subtitle run across her body in dark pink while my name appears at the bottom in the same colour pink.

Figure 1: Pretty Face Front Cover



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The black-and-white photo of Agnes was selected for several reasons. Originally, I mounted four photos on a piece of cardboard and conducted guerrilla marketing. I asked young girls which photo they liked best for the cover of a book about how to get into modelling. This experience revealed that the photos where the model is looking directly at the camera, however powerful an image, gives the impression that the book is about that specific model. When the model is looking off-camera it gives the sense that the book's content focuses on a feeling or way of life. This second perception was my goal for the cover image. Moreover, the professional model, Agnes, embodies the characteristics put forth in the book and recognizes that success in the industry takes more than good looks. Also, the photo being in black and white gives a feeling of fashion and style.

The cover photo was not commissioned, as it had already been taken when I chose it. I had seen it before in Agnes's portfolio and had always liked it. The photo had been taken as part of a "test shoot" meaning that there was no client involved but that the creative team—model, photographer, stylist, and make-up artist—had given their time to do a photo shoot with the intention of getting photos for their respective portfolios to help them secure future jobs. If a client were to have paid for a shoot and the accompanying usage of the photograph, it would have cost thousands of dollars. Therefore, I was looking for a photo that had been part of a test shoot in order to avoid such cost.

I offered the model and the photographer \$200 each as a small token for the usage on the cover and in the book promotion materials. The model did not accept the honorarium as she felt that the money would do more good being in the book's budget than it would in her pocket. The thoughtfulness and generosity Agnes demonstrated was very touching and it showed me that she is more than a pretty face.

The choice of cover photo has proven to be very effective. Agnes is an excellent model, the photo is dynamic and beautiful, and these features allowed the cover to function as an effective sales tool and accurately reflect the tone and content of the book.

Interior Layout

The goal for the interior layout of *Pretty Face* was design that was appropriate to the audience—teens. I wanted it to look professional—as though it had in fact been "designed." Also, I desired an attention-grabbing look with multiple visual cues—so someone flipping through would want to stop

and read it, much like a magazine. Finally, it had to be easy-to-read—so that reader’s eye would not get tired, nor their mind bored.

The text was in Avian typeface at eleven points with “auto leading.”⁴² Although an eleven-point typeface is completely reasonable for books,⁴³ which are often done in ten- to twelve-point type,⁴⁴ this typeface appears to be rather large in *Pretty Face* because the x-height⁴⁵ is relatively bulky. It is a common mistake for people new to graphic design to make the type larger than necessary.⁴⁶ In hindsight, I would have considered bringing down the size since Avian appears as large as it does.

Avian, a sans serif typeface, was selected for use in the text because it was simple but interesting. Designer and consultant Malcolm E. Barker notes that “some studies have concluded that sans serif faces are harder to read when set in large blocks of text. Today, that [opinion] is being challenged as more and more publishers print entire books in sans serif [typefaces], the consensus being that, with careful spacing, these faces are not only easy to read but are also more appropriate for certain books.”⁴⁷ Young readers seem to prefer sans serif fonts because they are contemporary looking and used more dominantly on the web and frequently in teen magazines. A reviewer from the *Canadian Review of Materials* felt that the sans serif typeface in *Pretty Face* slowed down her reading but, in fact, the 17-year-old teenage aspiring model with whom she consulted, preferred it.⁴⁸

Overall, I am pleased with the book’s design and like many of the design features within it. However, there are things I would have done differently were I to do it again. Not only would I have decreased the point size, I would have observed some of the finer points of typography, including the use of proper em dashes and smart quotes. Some of these smaller details were omitted because of the mutual inexperience of the designer and me.

⁴² “Auto leading starts with a base amount of leading, which QuarkXPress determines by looking at the user-specified font size, then calculating the ascent and descent values of the fonts in each line of text. (Ascent and descent values are built into the fonts by the font designer.)” From QuarkXPress 6.0 Help.

⁴³ Douglas Martin, *An Outline of Book Design*, (London: Blueprint Publishing Ltd., 1989), 76.

⁴⁴ Malcolm E. Barker, *Book Design and Production for the Small Publisher*, (San Francisco: Londonborn Publications, 1990), 6:44.

⁴⁵ X-height is the distance between the baseline and the midline of the type and the height of the lower case letters a, c, e, m, n, o, r, s, u, v, w, x, z. From Robert Bringhurst, *The Elements of Typographic Style*, 2nd ed. (Vancouver: Hartley & Marks, 2002), 298.

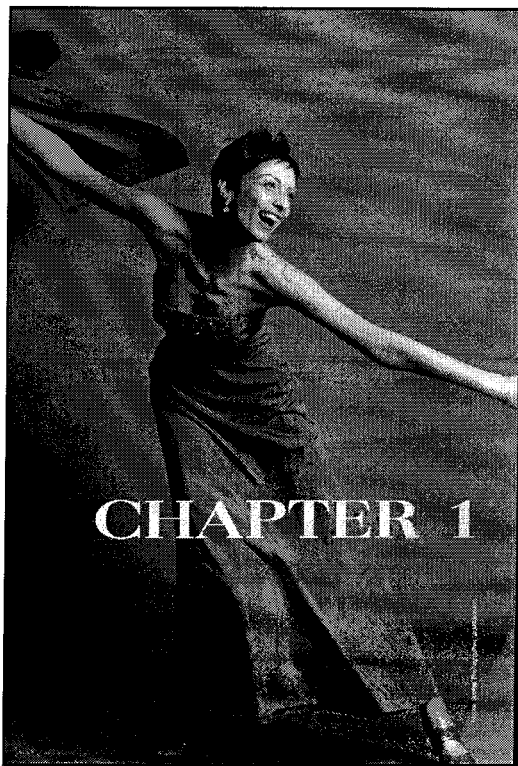
⁴⁶ Judith Appelbaum, *How to Get Happily Published: A Complete and Candid Guide*, 5th ed. (New York: HarperPerennial, 1998), 183.

⁴⁷ Malcolm E. Barker, *Book Design and Production for the Small Publisher*, (San Francisco: Londonborn Publications, 1990), 6:41.

⁴⁸ Joanne Peters, “More Than A Pretty Face: The Essential Handbook for Canadian Models Review.” *CM: Canadian Review of Materials* 11, no. 1 (September 3, 2004).

To make the book visually appealing about sixty images are used throughout it. Each chapter begins with a full-bleed photo on the verso side and the chapter heading and text on the recto side. The chapter numbers and headings were in Quantas Broad typeface. Also, the image at the start of each chapter was cropped, reduced, and used in the table of contents.


Figure 2: Verso Chapter Start Sample and First Page of Table of Contents



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The credits for the photos in this Table of Contents are found elsewhere in the book.



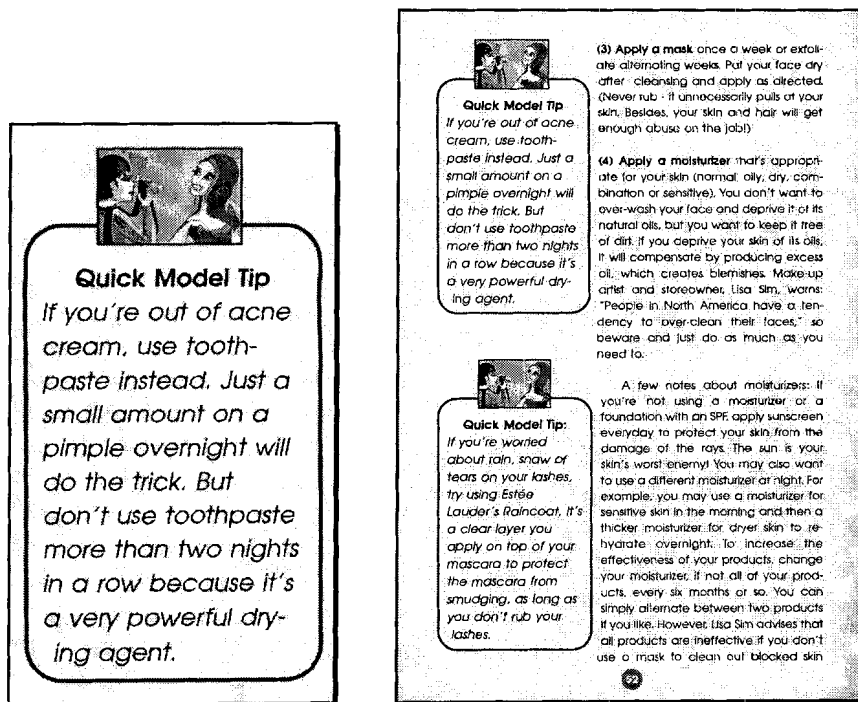
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Choosing and securing use for all the photos was a substantial task, which took about one month to complete. I already had an idea of many photos that would be necessary to illustrate my examples and I started looking in my colleagues' portfolios to find them. Once appropriate and useable photos were found, I got permission from the model, the photographer, and in some cases, the client who had commissioned the photo. I asked several models who are friends for use of their photos and beyond them, I asked other models who knew of my reputation as a successful and professional model. Once I had secured the model's permission, the photographer was usually happy to comply. What assisted the cause further is that the book promotes the business and is a practical tool that gives back to the industry. Overall, the models and photographers were very happy to assist

with the endeavour. Then I had to find the original enlargement or tear sheets (which come from magazines and catalogues) and properly scan them. No usage fees were paid for any of the interior photographs as they were all generously provided without compensation.

Throughout the book, callout boxes are used to reveal “Quick Model Tips.” These visual cues include boxes with rounded edges and cartoon-style clip art of a photographer and model at the top (as seen below). The boxes contain fun and wacky tips that sometimes pertain directly to the industry and other times are about related material. The boxes always sit on the outside margin and are positioned intermittently throughout the book. They provide a quick fun read and subsequently shorten the accompanying main text.

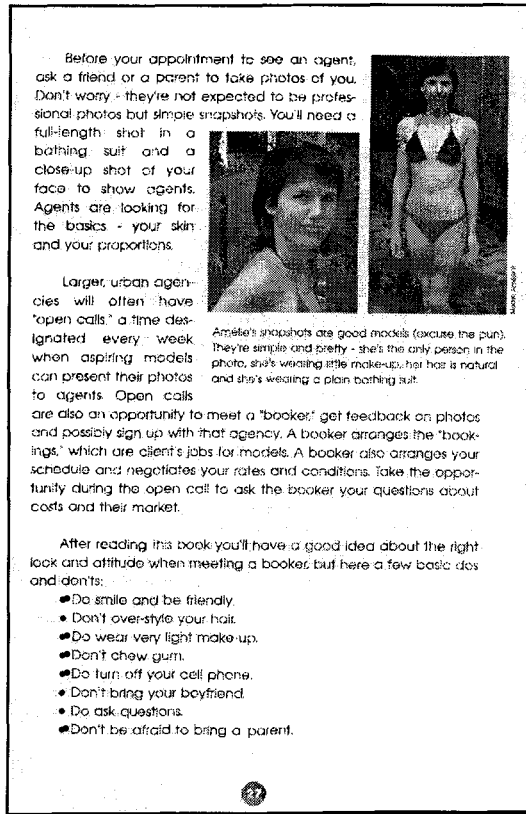
Figure 3: Callout Box Samples, Enlarged and on a Page



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Overall, the layout resembles a webpage or magazine with lots of headings, bullets (as seen below), numbered lists, and boxes. These factors add to the interesting look of the interior. They also contribute to its readability. Both of these factors add to the saleability of the book and the readers' subsequent enjoyment.

Figure 4: Sample Page Showing Bullets and Photos



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Printing

Successful self-publisher Frances McGuckin had her first book printed with an unfavourable print-on-demand company. The quality of the binding was poor and the pages started to fall out almost immediately. She knew she was in trouble and learned the importance of finding a good printer.⁴⁹ Printing takes place at an offset facility or with a print-on-demand company. Offset printers are traditional printers that use industrial presses to print in large volume. The image quality is very high, the smallest quantity that can be printed economically is usually around 1,000 units, and the print run takes about a month to complete. On the other hand, print-on-demand companies are typically used for small quantities and their once poor-quality has improved in recent years so that there is no discernable difference in quality from offset when only printing text. These printers use elaborate photocopiers, work from digital files, are able to print quickly—usually within a week to

⁴⁹ Frances McGuckin, Interview by author, By phone: November 1, 2005.

ten days, and have a high per-unit price, relative to offset printing. All these difference come into play when deciding which type of printer to use. Overall, the printing and binding of a book needs to be well done as it contributes to the overall quality and saleability of the final product.

Offset Printing

On a recommendation, I called Dollco Printing in Ottawa, met with sales representative Wayne Mosley in August 2002, and began learning about the printing process. When I met with him I brought samples of books to show him features that I liked and that I hoped to incorporate in *Pretty Face*. Mosley was able to create the following quote based on the information I provided him.

Table 1: Quote from Dollco Printing

Description:	Modelling Book	
Size:	9 1/2 x 6 1/2 (13)	
No. of Pages:	128 Pages Plus Cover	
Customer to Supply:	100% Mac Files - No film supplied	
Dollco to Supply:	Colour Blueprint Proofs	
Stock:	Cover: Cornwall C1S 12pt Cover Weight Text: 70lb #2 Offset Text Weight	
Inks:	Cover: 4 Process, UV Coated (Outside) Text: Black / Black, Bleeds	
Bindery/Finishing:	Perfect Bound	
Shipping:	Packed in cartons, FOB: Montreal	
Quantity/Price:	Base Quote	
	1,000 @ \$5,424.08/M	Total: \$5,424.08
	2,000 @ \$3,323.44/M	Total: \$6,646.88
	3,000 @ \$2,614.69/M	Total: \$7,844.07
	4,000 @ \$2,266.86/M	Total: \$9,067.44
	5,000 @ \$2,058.13/M	Total: \$10,290.65

Tax is not included in the quote, and it is based on the cost of paper and materials at the time, and therefore, subject to change thirty days after receiving it. The terms were 50 percent due upon ordering and 50 due the day before delivery. Changes to the above quote included: PC files were supplied, not Mac files, and that 2,000 books were to be delivered to Waterloo, ON and 1,000

to Langley, BC. Additional charges beyond this quote were for the extra delivery, a scan of the cover photo, author's alterations, and a digital copy of all files. The Financial section of this report itemizes these expenses.

I also received a quote from a company in British Columbia. Their rate was competitive with Dollco's but I went with Dollco because they had been highly recommended. Looking back, I would have asked for a quote from another Canadian company and possibly a couple from Hong Kong or China. Dollco provided good service and quality printing, but they cut the cover with a dull blade and subsequently, there is a tiny piece on the corner of the back cover that is pulled up on most copies of the book. In hindsight, I would have informed Dollco of this problem and asked for a reasonable discount.

The decision of quantity was ill-informed because it is difficult to know how many to print. *Publishing for Profit* advises not to print more than what could reasonable be expected to sell in six months.⁵⁰ But using a less rigorous test, 3,000 units of *Pretty Face* were printed because it was an amount at which the economies of scale became noticeable—the unit price became substantially less. In retrospect, 2,000 units from the printer would have been enough, but the price difference between 2,000 and 3,000 was \$1,197.19, so the extra 1000 were only \$1.20 per unit.

The books were ordered on February 17, 2003, the blueline proofs were delivered before the end of February, and twenty copies were couriered and arrived on March 6, 2003. I received the shipment with the whole print run two weeks later. Seeing the book for the first time was anti-climatic. I had worked on it so long that I was tired yet relived when it arrived.

Print-on-Demand Technology

Although the capital required to participate in publishing has typically been high, print-on-demand companies (POD) are changing the financial landscape for self-publishers. POD technology makes sense for small- to mid-sized niche publishers because it lowers the capital investment to a point where profit can be made with less risk. For example, a publisher could order small quantities for the marketplace and then re-order as necessary.

⁵⁰ Thomas Woll, *Publishing for Profit: Successful Bottom-Line Management for Book Publishers*, . 2nd rev. ed. (Chicago: Chicago Review Press, 2002), 117.

One company, Bruce Bachelor's Trafford Publishing, is offering a "financially, environmentally and socially logical solution" to publishing.⁵¹ There are two substantial benefits for self-publishers using a print-on-demand company:

1. They provide a lower barrier of entry into the publishing industry, allowing more people access to the field and the ability to participate at the level they wish.
2. POD companies only print books as they are ordered so they have no inventory or warehousing facilities. The benefit to this way of operating is that the author must only buy what is sold, and is not holding cartons of books they have already purchased.

Trafford offers several publishing packages, but their most complete package includes page layout for the book and listings in Chapters.Indigo.ca, Amazon.ca, Amazon.com, and Baker & Taylor, all of which can be difficult for self-publishers to secure otherwise. This package, known as the "Best Seller Plus" package, is for an author wishing to sell their book to trade channels and costs \$2,549 for the set-up and design.⁵² Then the author, remaining in control of pricing and other factors, buys copies as needed.

For example, the unit price on a 120-page⁵³ book is \$6.88 if a single copy is ordered, with a sliding scale to \$5.85 if 1,000 or more are purchased, and \$4.82 if 4,000 or more are purchased in a single order. Should an author want the Best Seller Plus package and then to purchase 1,500 copies, all at once, of their 120-page book (reflecting the example of *Pretty Face*), the cost would be \$11,009.⁵⁴ The total cost of goods for *Pretty Face* was only \$500 more than what it would have been at Trafford, yet 3,000 copies were printed, and editing, scanning, permissions, and courier costs were included in this sum.

Print-on-demand books, like those produced through Trafford, are not printed prior to a customer's purchase. Only when a book is ordered is it printed and then shipped on a non-returnable basis. Therefore, books that benefit from print-on-demand technology, although they are listed online with bricks-and-mortar stores, will not physically appear on the shelves because bookstores require stocked books be returnable. The benefit to being on bookshelves is that customers go into stores

⁵¹ *Publishing Guide*, (Victoria: Trafford Publishing, 2004), 3.

⁵² *Ibid.*, 8.

⁵³ Trafford prints on standard letter-size paper, so any number of pages in a book is possible.

⁵⁴ \$2,549 package cost + (\$5.85 unit cost x 1500 copies) = \$11,009.

looking for books to purchase, whether deliberately or impulsively, and the books in the store stand out more than they do online.⁵⁵

Finally, there have been many critiques of the printing quality of print-on-demand books, but today it is generally agreed that the final product of text-only books is almost identical to a book that used offset printing. POD Publisher, Bruce Bachelor, suggested that the photos in *Pretty Face* were well served by the offset printer and that a print-on-demand service would not have been able to reproduce them at the same level of quality.⁵⁶ Although POD was not considered for *Pretty Face*, looking back, it would not have been the most appropriate option. The decision to use each technology must be made specifically to the case at hand.

Book Sponsorship

Funding for books comes in a variety of forms and the economics of every publication are different. Prepublication funding is one way to help a book come to fruition, whether as a self-publisher or traditional publisher. In some cases, books are sponsored by a company that has its name mentioned and/or logo included on the cover or in the book. For example, film companies in the past have been quick to supply film to photography-based books, like the *A Day in the Life* series. Other commercial tie-ins occur with books given away as a gift-with-purchase, like getting a complimentary business book with the purchase of business-related software. Alternatively, and quite effectively, books can be advertised in point-of-purchase material on other products, like cookbook recipes on hang tags around a bottle of wine. Even mentioning a certain company can help to generate sales, especially if that company is a retail location willing to sell books. Arsenal Pulp Press's book *Vancouver: The Unknown City* was just about to go to press when a large order was sold to The Book Warehouse. A last-minute addition was made to the text to include the store in its shopping guide. Judith Appelbaum, author of *How to Get Happily Published: A Complete and Candid Guide*, reminds all authors and publishers that "Like all forms of patronage, sponsorship may raise moral issues. But if you're honest with yourself, your sponsor and your public, there's nothing to stop you from having clean hands, a pure heart and a healthy bank balance all at the same time."⁵⁷

⁵⁵ Rowland Lorimer and Roger Barnes, *Book Purchasing: The Act In-Store Survey*, (Toronto: The Association of Canadian Publishers, May 30, 1996), 3, 6.

⁵⁶ Bruce Bachelor, Interview by author, Victoria: October 6, 2005.

⁵⁷ Judith Appelbaum, *How to Get Happily Published: A Complete and Candid Guide*, 5th ed. (New York: HarperPerennial, 1998), 222.

Pretty Face has sponsorship in the form of advertising on the back cover—two logos from a health and beauty company appear beside the barcode. Jergens, a company with whom I have worked for several years, agreed to pay \$5,000 to have their Bioré logo on the back cover, and to our mutual benefit they gave me hundreds of product samples to give out at conventions and events. I was hoping to secure funding from another company, but did not, so I later added the Frizz-Ease logo, also from Jergens, on the back. This revenue appears on *Pretty Face*'s income statement (in Appendix I). When I went to modelling conventions to give seminars and sell the book, I used the samples as a prize to get convention participants to fill out a feedback form giving me their name, email address, and thoughts on the presentation. To my knowledge, *Pretty Face* has been criticized twice for this sponsorship arrangement. A librarian at the London Public Library cited the sponsorship as one reason she chose not to purchase the book. The other criticism was in a review by *Canadian Review of Materials*: "Not surprisingly, given Heather Young's commercial affiliation with a major cosmetics company, there was the occasional (but subtle) 'plug' for Bioré products."⁵⁸ In callout boxes through the book, various products are mentioned as part of the useful advice given. Jergens products are mentioned as are other brands including Estée Lauder, Acnex, Fostex, Shout, and Dryel, which did not contribute in any way. As Appelbaum recommended, I only wrote about products in which I honestly believe. *Pretty Face* is a commercial venture in that one of my purposes of doing it was to make back my investment, by having a sponsor I was able to reach my goal faster. Notably, \$5,000 worth of sales was not lost because of the corporate affiliation. Furthermore, the affiliation was a help in the trade market and at the events where the book was thus aligned with an established, trusted, and popular brand. Because people trust the companies they know, the link between *Pretty Face* and the Jergens' brands helped give legitimacy to a book about modelling, an industry that many do not innately trust.

Pricing Strategy

There are numerous pricing strategies for choosing the cover price of a book. The book may be priced to what the market will bear, priced to the competition, or based on the cost of goods. Naturally, publishers and self-publishers want cover prices that will help their books sell well in the marketplace *and* generate a profit. In the Canadian book market, publishers seem to be pricing their books at lower and lower amounts due to buyers' lack of tolerance for seemingly high prices and an

⁵⁸ Joanne Peters, "More Than A Pretty Face: The Essential Handbook for Canadian Models Review." *CM: Canadian Review of Materials* 11, no. 1 (September 3, 2004).

increasing competitive marketplace. In addition, increasing levels of foreign competition in the bookstores encourages lower pricing. Moreover, there is much competition for entertainment dollars and books need to be competitive in this larger arena as well.

Self-publishers are susceptible to underpricing their books, and to underestimating both the substantial retail discounts as well as the considerable production, marketing, and distribution costs associated with bringing a book to market. *The Complete Guide to Self-Publishing* advises self-publishers to price the book at five to eight times the production costs and then to compare that figure with competitive books.⁵⁹ A similar view is purported by *How to Self Publish and Make Money* where four to five times the production costs is advocated as a price strategy.⁶⁰ The POD company, Trafford advises its clients that the author is to set the retail price at least two-and-a-half times the printing price,⁶¹ but this is not including any other production costs, such as editing or design. Self-publishing authority David Chilton acknowledges that most publishers price their books at five times the cost of goods, but he feels that to be successful it has to be eight to eleven times the costs.⁶² Of course, a book could easily be priced out of the market if a cost-based strategy is the only consideration. In fact, pricing strategists from outside the book industry feel that one has to know the cost of goods to know the profitability not to set the price, implying that price should be set for the market.⁶³ Publishers and self-publishers, especially, need to know the profit margins—the difference between the cost of goods and the amount for which they will sell the book. In the end, a successful pricing strategy is one that works—it generates enough profit for the publisher and it does not negatively affect sales.

Pretty Face is priced at \$30. For a 128-page trade paperback, the price is high. With the development and production costs being \$3.84 per unit, the \$30.00 cover price is almost eight times the costs. Hence, the cover price was strategically higher than typical industry advice; and yet it was almost within the acceptable margin in David Chilton's strategy. This price point was also supported by guerrilla research: while in a high school for a career-day event, I spoke with a group of teens and asked them how much they would be willing to pay for a how-to modelling book. I was floating ideas of \$15 to \$40. Some of the girls said the \$20 vicinity sounded reasonable, while some felt \$30 would

⁵⁹ Marilyn and Tom Ross, *The Complete Guide to Self-Publishing*, 4th rev. ed. (Cincinnati: Writer's Digest Books, 2002), 126-128.

⁶⁰ Marion Crook and Nancy Wise, *How To Self-Publish and Make Money*, 2nd rev. ed. (Kelowna: Sandhill Publishing/Crook Publishing, 1997), 97.

⁶¹ Trafford Publishing, *Publishing Guide*, (Victoria: Trafford Publishing, 2004), 17.

⁶² David Chilton, Interview by author, Victoria: October 6, 2005.

⁶³ Charles Fishman, "Which Price Is Right?" *Fast Company*, (March 2003): 94

be more appropriate.⁶⁴ If it were only \$15, there were concerns that it would be perceived as having no value and not a serious book. In contrast, if the book were priced a bit higher there would be more perceived value attached.

The cover price had positive and negative effects across different sales channels. Ultimately, some libraries, especially those that were not called on with a personal sales visit, chose not to buy because of the price of *Pretty Face*. However, I do not believe a decrease in price would have been made up for in a corresponding increase in sales in the library sector.

When the book was later available through the distributor, the company that works with publishers to get books in stores, it was sold at traditional trade discounts: Indigo stores at 46 percent, other bookstores at 40 to 45 percent, and library wholesalers at 50 percent.⁶⁵ Prior to working with the distributor, when I personally sold the book to wholesalers, libraries, and directly to consumers, the discounts were much less.⁶⁶

Prior to having the book with the distributor, when *Pretty Face* sold directly to the end customer, such as the public and school libraries, the price was \$28.04—so the tax-inclusive price was \$30.00. Since the library sales were abundant, it is clear the price was not an obstacle for them. Many of the libraries agreed and understood that the Canadian publishing industry is a tough business and that books have to be priced as such to survive. Having a seemingly high price was in fact a selling point for the libraries: when librarians questioned me about the high price during sales visits, I replied that they should buy it for exactly that reason. I assured them that aspiring models who were serious about the business would surely buy a copy since it would be an investment in their future, but that the countless number of young girls who were only curious about the topic would likely rely on the library as a source for such valuable information.

Direct-to-customer sales through conventions, events, friends, and family were sold for \$30, GST-included too. Through a website and toll-free number I sold *Pretty Face* for \$30 plus GST, but with free shipping. I still offer free shipping because it is part of an enjoyable shopping experience for the customer and by knowing my profit margin on the book and how much it costs to mail, I know

⁶⁴ It is difficult to know how much peer pressure affected this discussion—there might be status around saying one would pay or could afford more for the book.

⁶⁵ Costco did not purchase *Pretty Face*, but had they done so they would be given a 50 percent discount.

⁶⁶ When I sold the books prior to the distribution agreement, the discounts were most often 20 percent for wholesalers, 30 percent for retailers, and approximately 7 percent for direct sales.

that it is financially reasonable for me to do. Once the book was sold into the traditional retail sector, the price at Featherbooks.ca remained the same, but the price in the larger competitive online marketplace is different.

Since the book was sold into the retail marketplace in August 2004, Amazon.ca, the online superstore, priced the book at a 30 percent discount. Fortunately, Chapters.Indigo.ca, the online version of all Indigo's stores, followed suit in an effort to be competitive and put the book on sale at 30 percent off as well. In fall 2005, Amazon.ca had increased their discount on *Pretty Face* to 33 percent. Shortly after Amazon.ca's price change, Chapters.Indigo.ca followed suit again and now offers the book at 33 percent off the cover price as well. The discounts were a positive move, because my revenue was not affected. That is, the discount the retailer receives is unchanged (they still buy the book at a 46 percent discount) and yet they sell the book below the cover price, hopefully attracting more customers.

With the average household spending \$85 a year on books (not including textbooks) there is much competition for book-buying dollars.⁶⁷ Further, Canadian buyers spend an average of \$15.90 per book⁶⁸ and yet, at almost double that figure, a \$30 cover price was chosen because it was perceived as the price that the market would bear. The justification for the high price was that the book was a professional source for people wanting to enter a business. From a financial perspective, the book would save a reader hundreds of dollars and assist them in earning thousands. *Pretty Face* was not priced with the casual reader in mind. In retrospect, two books, with the same content but different marketing and pricing strategies, could have been the best way to capitalize and maximize all markets—one resource hardcover book for libraries and aspiring models priced at \$30.00 and another general interest softcover book priced at a more likely trade price of \$14.95 or \$19.95. Two formats for the book might minimize the cannibalization of sales of one book on the other in the small Canadian market. This plan to segment the market would use discretionary pricing to maximize sales in a theoretical examination of the markets for *Pretty Face*.

⁶⁷ Canada, Standing Committee on Canadian Heritage, *The Challenge of Change: A Consideration of the Canadian Book Industry*, (Ottawa: Government of Canada, 2000): Appendix C.

⁶⁸ Rowland Lorimer and Roger Barnes, *Book Purchasing: The Act In-Store Survey*, (Toronto: The Association of Canadian Publishers, May 30, 1996), 5. Although this study is from 1996, it is believed that the numbers have not significantly changed.

Marketing & Promotion

*A book's ultimate fate rests on the author's commitment to marketing.*⁶⁹

—*Newsweek* article about self-publishing

The marketing of a book, especially the marketability of the author, can make the difference between whether a person should self-publish or not. In self-publishing, the author's personality plays a pivotal role in the success of the book, because they must be on the front line selling and promoting the book—there is neither a big publishing house to hide behind, nor marketing and sales departments to do the hard work of cold calls and building awareness. Marketing and promotion starts while the book is in development with consideration such as cover and title choices, and continues through sales with activities like in-store events and speaking engagements.

Title and Subtitle

There are many success stories about titles that were changed after abysmal sales and the book went on to be a wild sensation. The title is like the headline in an advertisement—it attracts readers and invites them in. The buyer of the book only sees the title for a moment and often makes the buying decision right then or, at the very least, makes the decision to look at the back cover or flip through it prolonging the buying decision. In fact, the buyer usually spends only seven seconds looking at a cover when making the decision to purchase.⁷⁰ The title is that valuable first impression. “More important, however, is that many distributors, bookstore buyers, reviewers, and subsidiary rights buyers also judge a book by its title (and its cover). As Gloria Norris of the Book-of-the-Month Club once noted, ‘We can break out good writers—especially if their books have good titles.’”⁷¹

⁶⁹ Matt De La Pena, “Publishing: Just For Vanity,” *Newsweek*, June 28, 2004: 60.

⁷⁰ Suzanne Anderson, *Self-Publishing in Canada: A Complete Guide to Designing, Printing and Selling Your Book*, (Duncan: Half Acre Publishing, 2004), 27.

⁷¹ John Kremer, *1001 Ways to Market Your Books*, (Fairfield: Ad-Lib Publications, 1989), 79.

The title has three functions. First, it must attract the attention of the book buyer. Second, it must explain the contents of the book. Third, the title must create the desire to buy the book.⁷² Fundamentally, the title and subtitle need to be appealing and attention getting.⁷³ Often in non-fiction, the title is a short and memorable phrase and the subtitle explains and embellishes⁷⁴—*Pretty Face* is no exception.

The title, *More Than A Pretty Face* has a positive spin, whereas, the more common expression “not just a pretty face” begins with a negative tone. Unfortunately, the title is not as memorable as it might be because the more common “not just a pretty face” expression was not used. Several times during media events, the interviewer called the book by the wrong title, and book buyers and friends have done the same. Even after the fact, I would not have changed the title as I do like it and would still not want any negative connotation associated with it.⁷⁵

The subtitle, *The Essential Handbook for Canadian Models* has several elements working in its favour. The book is “essential” meaning the reader is not to be without it as it promises valuable knowledge. The book is a “handbook” in that it dispenses useful information, which also implies that information is necessary in an industry ridden with scandal. As was attempted, promising a benefit or a solution in a book title or subtitle is often effective.⁷⁶ Further, the book is “Canadian” so the advice is specific for the reader, recognizing a niche in the market. And of course, the book is for “models.”

A simple way of evaluating titles involves this checklist for how-to books:

- Is the title specific?
- Is the title attention grabbing?
- Is the title upbeat and positive?
- Does the title offer reader benefits?

⁷² Ibid., 84.

⁷³ Lou Willett Stanek, *Writing Your Life: Putting Your Past on Paper*, (New York: Avon Books, 1996), 171.

⁷⁴ Marilyn and Tom Ross, *The Complete Guide to Self-Publishing*, 4th rev. ed. (Cincinnati: Writer's Digest Books, 2002), 66; Marilyn and Tom Ross, *Jump Start Your Book Sales: A Money-Making Guide for Authors, Independent Publishers and Small Presses*, (Buena Vista: Communication Creativity, 1999), 19.

⁷⁵ In the brainstorming sessions that preceded the title choice, one title that was not chosen was ‘How to Get Shot in Canada!’

⁷⁶ Marilyn and Tom Ross, *Jump Start Your Book Sales: A Money-Making Guide for Authors, Independent Publishers and Small Presses*, (Buena Vista: Communication Creativity, 1999), 19; John Kremer, *1001 Ways to Market Your Books*. (Fairfield: Ad-Lib Publications, 1989), 80; Jean Marie Stine, *Writing Successful Self-Help Books: An Insider's Guide to Everything You Need to Know*, (New York: John Wiley & Sons, Inc., 1997), 22-23.

- Will readers understand what the book is about?
- Is it short?⁷⁷

Examining *Pretty Face*'s title and subtitle in light of these questions suggests they were good choices. The subtitle is long, and perhaps this is a small drawback. In fact, the reference book that provides this list has a longish sub-title, not unlike *Pretty Face*. It is *Writing Successful Self-Help Books: An Insider's Guide to Everything You Need to Know*.

Book title expert and freelance editor Elizabeth Lyons helped perform a post-mortem on *Pretty Face*. Lyons believes that titles are the sales hook and must generate excitement while still maintaining clarity. Lyons felt that the title, *More Than A Pretty Face*, is nice because it is a phrase from our vernacular, and although it is not blatant, it alludes to the book's subject matter. As for the subtitle, *The Essential Handbook for Canadian Models*, she feels that it could have been stronger. "Essential Handbook" is a bit overused, almost a cliché. Lyons deems that a better subtitle with the same meaning but different words could have been used.⁷⁸ In looking back, I like the title, but do not disagree that it could be improved—I'm just not sure how I could have done so.

Cover Copy

Cover copy is as important as the title and subtitle—it functions as the third attempt to entice the reader. If the potential buyer is reading the cover copy, they have made one step toward the cash register. The cover copy needs to bring the buyer within moments of opening up their wallet. Cover copy is an expansion of the title as it continues to sell a promise or benefit that the book offers through use of devices such as a content summary or highlights, testimonials, reviews, notes of awards, and a description of the author's expertise.

Three parts make up *Pretty Face*'s back cover copy: bullet points describing the book, testimonials, and an author bio. The bullet points engage the reader by promising to solve a problem: the reader does not know anything about the modelling industry and the solution is this book. *Pretty Face* legitimizes and recognizes the fears parents have about the business. The book addresses these fears and tells them how to overcome the downfalls of the business with practical and realistic ideas.

⁷⁷ Jean Marie Stine, *Writing Successful Self-Help Books: An Insider's Guide to Everything You Need to Know*, (New York: John Wiley & Sons, Inc., 1997), 26-27.

⁷⁸ Elizabeth Lyons, "Tempting Titles," The Surrey International Writers' Conference 2005, Surrey: October 22, 2005.

Figure 5: Pretty Face Back Cover

Categories - Fashion/Careers/Beauty

This book: **\$30.00**

- Helps you get an agent!
- Tells you how to save money and avoid scams!
- Tutors you on how to come out ahead at auditions!
- Teaches you how to make a great impression with clients!
- Prepares you for the exciting world of modeling!
- Profiles successful Canadian models and how they do it!
- Helps you create a prosperous and rewarding career!

"By reading *More Than A Pretty Face* I saved money, time and energy as well as avoided common pitfalls. I was able to start my career off in the right direction. Thanks Heather!"
Heather Townsend, Aspiring Model

"As a parent, I found this book to be a fun read as well as a valuable Canadian resource that taught me about the nuts and bolts of child and teen modeling."
Jane Harper, Parent

"Heather's business acumen is apparent in this book as she shares secrets about securing an agent and profitable work. No model should be without her valuable information on accounting and financial planning."
Evens Metellus, Modeling Accounting Manager

"A comprehensive and knowledgeable account of the attitudes and professionalism required for a successful and gratifying career in modeling or any other profession."
Karen Byers, High School Guidance Counsellor and Parent

"Heather is one of the most professional models I've ever had the pleasure of working for. Her clear understanding of how the business works and her outstanding professionalism always put her in a league of her own. I am confident this book will become the bible of the modeling industry, we will make it mandatory reading for all our models."
Marie Josée Trempe, Montreal Agent

"Heather's an awesome role model. She's smart, successful and very cool!"
Lauren H., Aspiring Actress

Heather E. Young is a 14-year veteran of the modelling industry. She has modeled in 12 different countries around the world and been featured in hundreds of magazines and catalogues. The prestigious Canadian fashion magazine, *Clin d'Oeil* featured Heather in one of its articles profiling ten of Canada's top models.

The printing of this book has been made possible, in part, thanks to the support of:

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The testimonials, known as blurbs, were provided by a variety of people including: an agent—reflecting the opinion of an industry insider; a parent—expressing the attitude of a potential buyer; and an aspiring model—commenting as a potential reader. They offer different perspectives on the book demonstrating that different types of people support and enjoy the book. The manuscript was presented to potential “blurbees” and they were asked to comment. As is common practice in the publishing industry, I wrote sample blurbs in the event a blurbee chose to use it.⁷⁹ Even if a blurbee is not given a sample quote, it is important to note why the book is of interest to them, what is being asked of them, and why they are the best person to help.⁸⁰ For *Pretty Face*’s back cover, most of the blurbees used the quotes provided to them and one, agent Marie Josée Trempe, wrote her own her, which was more flattering than the sample with which I provided her. Trempe quote reads: “Heather is one of the most professional models I’ve ever had the pleasure of working for. Her clear understanding of how the business works and her outstanding professionalism always put her in a league of her own. I am confident this book will become the bible of the modelling industry; we will make it mandatory reading for all our models.”

The author biography is a small section (50 words) at the bottom and is meant to instill confidence in the buyer and emphasize my expertise and experience. A biography establishes credibility, which, naturally, is very important in a self-help book that is dispensing advice—it is a good idea and good place to state qualifications and affiliations.⁸¹ Due to the nature of the content of the book, it is also appropriate to have a portrait. The bio cites my years of experience, the number of countries in which I have worked, the number of catalogues and magazines in which I have appeared, and a notable accolade I received. At the end of the book, there is a larger biography and images of magazine covers on which I have appeared. While selling directly to both librarians and parents, it was useful to have the photos and bios as both groups are very interested in the expertise I bring to the book.

⁷⁹ Marilyn and Tom Ross, *Jump Start Your Book Sales: A Money-Making Guide for Authors, Independent Publishers and Small Presses*, (Buena Vista: Communication Creativity, 1999), 30.

⁸⁰ Judith Appelbaum, *How to Get Happily Published: A Complete and Candid Guide*, 5th ed. (New York: HarperPerennial, 1998), 145.

⁸¹ Marilyn and Tom Ross, *Jump Start Your Book Sales: A Money-Making Guide for Authors, Independent Publishers and Small Presses*, (Buena Vista: Communication Creativity, 1999), 245.

Author Events

Author events are a great way to sell books and start word-of-mouth praise for them. In-store book-signings are a common author event; unfortunately, it is tough to make a success of them because much media coverage is needed to get readers to attend. Self-publishers need to be creative and find unique events in order to sell books and spread the word about them. In fact, *Goldenrod* author, Peter Gault, sold 5,000 copies travelling Canada putting up a little booth everywhere he could. He even set up right in front of Canada's largest newspapers. Naturally, he received lots of attention, not just from those walking by, but he also ended up getting reviewed by the papers!⁸²

Most of the *Pretty Face* events took place in April and May 2003 and 2004, and then a few events in fall 2004. A complete list of events is available in Appendix A. The table also notes the events for which a speaker's fee was paid, as well it shows the number of book sold directly at the event. The sales that occurred as a result of the event, but not at the event, could not be tabulated because store point-of-sale data is not available. In any case, it is not possible to know what contributed to a sale. For example, when a signing was held at Chapters, the stores always had posters, displays, and bag-stuffers, so it is likely that a small number of sales took place outside of the scheduled event but were still a result of it.

Modelling Conventions

From the beginning, I felt that *Pretty Face* could be sold at modelling conventions and events, and as soon as I had the book in hand, I tackled the modelling convention circuit. I negotiated with convention organizers whereby I would give a free seminar in exchange for the ability to sell *Pretty Face* after the seminar and during the convention—where no other books or products are sold. During a seminar tailored for this audience, I covered a brief biography, why clients use models, how they could impress the judges and agents, how to get an agent, and the *Pretty Face* philosophy. I allowed time for a substantial question and answer period. I gave out a feedback form and received comments on the usefulness and practicality of my seminars. Here's what Nathalie, a young aspiring model from Ottawa, said: "I thought that you gave out very useful information. This weekend I will try to remember the relaxation techniques, and the questions you suggested to ask the scouts."

These conventions gave me the opportunity to talk to parents and taught me about the buyer of the book. I also realized the importance of word-of-mouth promotion—often parents would come to

⁸² John Kremer, *1001 Ways to Market Your Books*, (Fairfield: Ad-Lib Publications, 1989), 121.

my table, talk to me, and buy the book after seeing another parent in the lobby reading or talking about the book. I attended five modelling conventions in four cities—Ottawa, Toronto, Waterloo, and Winnipeg—in April and May 2003. Fifty to 300 people attended at each of my seminars. A discussion on the sales at these events follows in the Direct-to-Consumer Sales section of this paper. The events proved themselves as a starting point for the momentum that would support *Pretty Face* for a year and a half.

Schools and Public Libraries

Other than modelling conventions, I also found a role at schools and public libraries. High school libraries had me speak from a “careers” perspective since career education is a priority in their curriculum. At the schools, the size of the groups ranged from thirty to 150 and had a different focus depending on what the teacher wished—for career or fashion arts classes I focus on modelling: a history, why models are used, what fashion is to me, how professionalism can be brought to the job, and my experiences in the business. For writing classes I covered my book—why I wrote it, how I wrote it, and gave a small lesson on non-fiction titles, and the business of writing, publishing, and self-publishing. Here is the feedback I received from Waterloo (ON) Collegiate Institute’s English and Drama Teacher, Wendy Jackman: “An excellent motivational speaker is lively, funny, knowledgeable and articulate: Heather Young is all of these things! Heather addresses the pros and cons of the sometimes mysterious world of modelling in a clear and helpful way. She has fun with her audience, and they have fun with her!”

Public libraries had me speak on modelling since many are attempting to attract young adult patrons, and a seemingly glamorous subject is a good way to reach this audience. The libraries were very good at helping with the publicity of the event. Many of them created posters, handed out flyers, and listed the event in the local newspaper. In fact, the New Westminster (BC) Public Library’s librarian, Debra Nelson, is a contributor to the local paper, *The Record*, where a “Library’s Corner” is featured for library happenings. Nelson also wrote a press release that was the basis for a small article in another local paper, *The NewsLeader* and a city announcement newsletter called *New Westminster City Page*. This sort of publicity is not only appreciated and useful for me, but it also functions as advertising for the library. Here is the feedback I received from Agnes Gorgon, the Young Adult Librarian at the Richmond (BC) Public Library: “Heather’s presentation was not only

very professional, but also quite dynamic. Throughout the presentation, Ms. Young incorporated interesting anecdotes based on her experiences, adding a personal touch to this glamorous profession.”

Typically at the public libraries, fifteen to twenty-five people attended and the primary challenge for me in the library presentations was speaking to the wide range of ages of those who attended. There were children, teens, and parents, so I tried to make plenty of eye contact with the youngest ones, and express some of the ideas in different ways to make sure that everyone understood.

Usually I did not sell any books at the schools, and rarely at the public libraries, but both types of venues paid an honorarium of \$200, as a speaker’s fee, and also represented valuable promotions to help support sales in other channels. These seminars are always interesting to do, as the audiences are always very curious about the business and my experiences.

Bookstores

The bookstore events were different from the others as I was not paid to be there, but instead the purpose was to draw a crowd of people who would purchase the book. The in-store, author events were arranged with the Indigo Regional Marketing Manager in the area and then coordinated with a Store Manager—all three events took place in Chapters stores. The stores were provided with a bag-stuffers, which was a flyer placed in customers’ bags when they leave the cashiers. The stores were provided with thousands of the flyers and I hoped they would give them out to as many customers as possible, but in reality, I speculate they only gave them out to young adults because they had many left over. I also provided posters to the stores, which fortunately were seen by many customers.

For the author events, managers ordered in extra copies of the book to sell. At the Vancouver and Surrey events, I gave small tutorials on the business—how to get into it and how to avoid scams. I specifically asked the two British Columbia stores to limit how many copies they ordered, since I knew that usually a handful of copies are sold at in-store events. They both agreed and complied. However, the Ottawa Marketing Manager and Store Manager ordered fifty copies for the event. The copies formed several large displays in the store, which certainly attracted customers to the book-signing event, which was held in the downtown store on the same weekend that the Grey Cup was in Ottawa. Although some of the books were returned, a surprising number seemed to sell through, part of which could be attributed to several significant displays at the store. At this location, I did not give

a presentation, but rather, talked to customers and signed books. I also used the opportunity to talk to staff knowing they are the ones who field questions from buyers and hand-sell books daily.

Marketing Plan

A marketing plan is an overview of the market and a summary of the marketing plans that will take place. For a book, it may include factors such as a competitive product analysis, market analysis, product description, distribution objectives, promotion objectives, discussion of price, problems to overcome, controls, forecasts, and timing notes.⁸³ Its purpose is to describe the marketplace and how the book is going to be promoted in a manner that stimulates sales.

After *Pretty Face* was sold at modelling conventions, a simple marketing plan was devised in August 2003. In essence, the books sold at the conventions functioned as a test market teaching about its readers and the buyers. The experience of selling directly to the buyers was invaluable because then the marketing and sales efforts to follow were built on what I learned. In fact, companies that communicate with its sales reps and use the ideas and market intelligence garnered at that level see increases in sales and profits.⁸⁴ With a small operation, like that of *Pretty Face*, it was not a matter of communicating between departments, but rather noting and synthesizing what could be learned from the selling experience.

The marketing plan, found in Appendix B, includes an evaluation of the market and a plan of attack. It was used to create the media release and subsequent publicity plans. It does not include anticipated results, time-related details, or options in the event of failure. The summary of the market points to the parents doing the book purchasing, while the market analysis speaks to the larger need for the book, and the interest that young people have in the subject of modelling. A description of the buyers and readers is given, again based on the experiences of selling the book at the conventions. The minimal psychographic, geographic, and demographic notes reveal that most of the readers are young women, and most of the buyers are their mothers. The strengths and weaknesses that pertain to marketing are outlined below.

⁸³ William D. Perreault Jr. and E. Jerome McCarthy, *Basic Marketing: A Global-Managerial Approach*, 12th ed. (Chicago: Irwin, 1996), 608-611.

⁸⁴ David Hunt, "Are You Listening to Your Sales Reps?: They may be your best source of market intelligence," *Quill & Quire* (May 2003).

Strengths:

- *Pretty Face* is the only Canadian resource of its kind.
- *Pretty Face* contains excellent, usable, and industry-supported information.
- *Pretty Face*'s author is an industry veteran and a recognizable face in Canada.
- *Pretty Face* is presented in a format suitable for teen readers as well as their parents.

Weakness:

- *Pretty Face* has a high price tag (\$30), which is why marketing efforts are important. It is not an impulse buy, but rather a deliberate purchase.⁸⁵

There is also a list of competing titles and their prices, but none of the books are about Canada or Canadians and none of them are new books. The marketing plan finishes with a brief plan for promoting *Pretty Face* and commencing publicity.

Publicity

Books cannot sell without support. They need the media to create and increase buyer awareness.⁸⁶ How can a book or author get the media's attention? One way is to hire a publicist—someone whose job it is to get publicity, also known as free media coverage.⁸⁷ The media needs content and authors need coverage—in theory it is a symbiotic relationship. Naturally, the author's story and book have to appeal to the media's audience for it to be a mutually beneficial relationship, but the media is always looking for content, nonetheless.

The backbone of publicity is the media release—the *Pretty Face* release is found in Appendix C. The strategy that comes through in the release is articulated below. Throughout the process, approximately eighty copies of *Pretty Face* were given out as complimentary media copies. In the U.S. usually 100 to 500 copies go out per new title,⁸⁸ as Canada is a smaller market, eighty

⁸⁵ That said, I witnessed it being purchased as an impulse buy a few times.

⁸⁶ David Chilton, Interview by author, Victoria: October 6, 2005.

⁸⁷ William D. Perreault Jr. and E. Jerome McCarthy, *Basic Marketing: A Global-Managerial Approach*, 12th ed. (Chicago: Irwin, 1996), 421.

⁸⁸ Judith Appelbaum, *How to Get Happily Published: A Complete and Candid Guide*, 5th ed. (New York: HarperPerennial, 1998), 147.

copies was reasonable. Also, as a general rule, a copy was not sent out unless the outlet requested it after seeing the media release. As recommended by publishing and marketing expert, John Kremer, every copy was signed by the author, and many were dedicated with a note to the recipient.⁸⁹ Naturally, only Canadian media received the release since the book contains Canadian content.

Publicity Strategy

The publicity strategy takes the sales handle, the primary selling points, and makes it known to media outlets in the context of something their audience needs and/or wants. The *Pretty Face* sales handle attempts to hook the reader:

More Than A Pretty Face: The Essential Handbook for Canadian Models is the only book about the modelling industry from a Canadian perspective. With reliable and unbiased information, it advises curious teens and cautious parents about the often-misunderstood world of modelling.

Further sales points are used to backup the handle and convince the media and their audiences. The sales points are as follows:

- *Many hopefuls spend in excess of \$5,000 on classes, conventions, test photos, and travel fares. Few of them make the cut; fewer of them will have long and prosperous careers.*
- *The book contains strategies on how to secure an agent and viable work, advice on how to avoid scams, and ways to ensure that an agency is legitimate.*
- *With shows like America's Next Top Model ruling the airwaves, this book gives a unique look to the unfamiliar Canadian modelling industry.*
- *More Than A Pretty Face provides a nuts-and-bolts approach to modelling, spiced with humour and illustrative anecdotes.*

The first assertion talks about saving money, the second points to common fears or problems, the third links the book to a popular TV show, and the fourth notes it is fun to read. These statements attempt to demonstrate the relevance of the book to the media outlet's audience.

⁸⁹ John Kremer, *1001 Ways to Market Your Books*, (Fairfield: Ad-Lib Publications, 1989), 123.

Phase One

The publicity was divided into two “phases.” One phase took place the first year the book was published and the other during the second year. Different publicists were hired to promote the book during each phase.

Preceding phase one, I had done some publicity at a convention where its publicist gave me a few opportunities to push the book with the media, though my publicity efforts began in earnest in July 2003 when I began searching for a publicist and researching an initial media list. The goals were to secure a younger (and therefore less expensive) but competent publicist in Toronto and to create a media kit and list from which they could begin working. The concept behind doing some publicity work before hiring the publicist was to save costs.

In August, after soliciting applications and conducting several interviews, I hired Heather Kearney of Toronto. She was chosen because of her academic background in public relations, her proven writing skills, her experience in the music business (which is somewhat related to the fashion industry), and her outgoing personality. Kearney also offered competitive rates—she charged \$40 an hour and she was hired for sixteen-and-a-half hours, totalling \$660.

Kearney assisted in finalizing the media kit and media list as well as agreeing to launch the book on September 20, 2003. The media list targeted newspapers, magazines, and TV shows. Kearney focused her efforts on following up with the more important, larger media, such as *Canadian Living* (one of Canada’s largest magazines) and *Mike Bullard* (one of Canada’s largest TV talk shows). I focused on the smaller media outlets and media where I had previous contacts, such as the *McGill News* (an alumni quarterly magazine) and *The Magazine* (a Canadian tween magazine).

The promotional efforts were deemed a big success as we received responses from dozens of producers, editors, and writers. Phase one had considerable success in Ontario because the publicist was based there and had many contacts there. Further, there are more media outlets in Ontario overall, I had some contacts there, and I am from Waterloo so some media did a local-girl-makes-good story.

Phase Two

When *Pretty Face* was sold into Indigo and independent stores in August 2004, it was fitting to support the sell-in with more publicity efforts. Heather Kearney was no longer available so a Vancouver publicity agency, BallyHoo, was hired for a flat rate of \$1600 to do a push with specific

TV, radio, and newspaper outlets. BallyHoo, owned by Raincoast's Emiko Morita, assigned publicist Megan Sheldon to the *Pretty Face* case. Megan was able to secure two radio interviews, a newspaper article in the *Vancouver Province*, and an interview on the Vicki Gabereau show. Unfortunately, phase two did not yield the results of phase one, but one of the obstacles was that much of the media had already been approached in phase one and either covered or rejected it the first time. A notable exception to that was *Vicki Gabereau*, which had been contacted several times prior to phase two, and always gave the answer of "not now." Phase two had more of a West Coast viewpoint since the publicist had more contacts there and also because much of the Ontario media had already been approached. In hindsight, I would have liked *Pretty Face* to have received more media attention in phase two. The publicist should have clearly understood the audience and marketing plan from the beginning—the buyers are urban, suburban, and small city parents, not teenagers or fashionistas. However, phase two further contributed to extending the life of the book.

Reviews

Reviews can be very important to book sales because buyers may read and react to them,⁹⁰ and they can be used in cover copy for future editions.⁹¹ Realistically, much of the national review space goes to bestselling authors, celebrities, and large publishing houses.⁹² As with any marketing effort, it is important to know where to spend your time, money, and energy.

Pretty Face received reviews from *Canadian Review of Materials (CM)*, *Shelf Life*, and a teen review in *The Magazine*. All three reviews said positive things about the book. The *CM* review was sought out specifically because librarians use *CM* as a source for acquisition advice, and library sales was an important part of the *Pretty Face* sales strategy. The *Shelf Life* review, from a magazine that exclusively reviews books, came about after the editor saw some publicity and requested a copy. The review in *The Magazine* featured an author question-and-answer section, a photo, and a small review. This review was secured through publicity efforts and a personal contact.

⁹⁰ Marilyn and Tom Ross, *Jump Start Your Book Sales: A Money-Making Guide for Authors, Independent Publishers and Small Presses*, (Buena Vista: Communication Creativity, 1999), 225; Thomas Woll, *Publishing for Profit: Successful Bottom-Line Management for Book Publishers*, 2nd rev. ed. (Chicago: Chicago Review Press, 2002), 169.

⁹¹ Suzanne Anderson, *Self-Publishing in Canada: A Complete Guide to Designing, Printing and Selling Your Book*, (Duncan: Half Acre Publishing, 2004), 124.

⁹² Marilyn and Tom Ross, *Jump Start Your Book Sales: A Money-Making Guide for Authors, Independent Publishers and Small Presses*, (Buena Vista: Communication Creativity, 1999), 225.

Overall, little effort was spent seeking reviews because *Pretty Face* is not a literary title and I felt that reviews would not necessarily lead to sales. Instead, it was better to spend time and money trying to get publicity and impress the target audience through other types of media. In fact, much of the publicity received was presented more as a human-interest story than as a critique of the book, which was more appealing to the *Pretty Face* book buyers.

Marketing Summary

Fortunately, some media attention was generated by other media. For example, when I appeared on *CKCO News At Noon* (CTV), the producer of *The Final Round* (CTV) saw the show and asked me to appear on his show. The editor of the review journal *Shelf Life* also saw the show and requested a review copy. Several media outlets also offered an online version of the publicity, some with links to my website FeatherBooks.ca (where *Pretty Face* can be purchased). Other reviews were exclusively online, such as the coverage from Bridges.com, the career and vocational site used by high schools, and *Canadian Review of Materials*. Additionally, complimentary copies were given to Help!TV and to *Teen Tribute* so they could hold contests for their viewers and readers, respectively.

Publicity described here was secured from April 2003 through December 2005 with most of the coverage taking place between October 2003 and February 2004 and then again in September through December 2004. A complete list of media received is available in Appendix D. Overall, three reviews were secured as well as three radio interviews, one radio excerpt reading, and two website interviews. I wrote two articles that were also published—one is a sociological look at beauty in the workplace for a business ethics magazine, *Corporate Knights* which was distributed through the *Globe & Mail*, and the other is an article about pampering for a women's lifestyle magazine, *Dolce*. Writing articles for magazines, especially those magazines that might share an audience with the book is one way the author, as a self-promoter, can increase the visibility and sales of the book.⁹³

Ten newspaper articles were published in newspapers ranging from small weekly community newspapers like the *Burlington Post* and the *Surrey Leader* to large urban dailies, like the *Vancouver Province* and the *Kitchener-Waterloo (K-W) Record*. The smallest article was in the *Hamilton Spectator* and was about 2.5 x 2.5 inches in size and the largest-sized article was in the *K-W Record*

⁹³ John Kremer, *1001 Ways to Market Your Book*, (Fairfield: Ad-Lib Publications, 1989), 114, 117.

which was 7.5 x 13 inches including a large photo on the front of the Life section. This article also featured a thumbnail photo and small headline above the fold on the front page of the paper.⁹⁴

Pretty Face was mentioned or featured in seven magazines, most notably in the parenting section of *Canadian Living*. Two of the magazines' circulations are association-based—*McGill News* for McGill University alumni and *Word Works* for the Federation of BC Writers. Three of the magazines' audiences are tween- or teen-based—*Faze*, *The Magazine*, and *Teen Tribute*. Most of the newspaper articles and magazine pieces included a photo of the book, myself, or both. Naturally, a photo attached to an article is preferred since the visual stimulus is eye-catching and more interesting than a written piece alone.

Sixteen TV interviews were filmed in Montreal, Ottawa, Toronto, Waterloo, London, Edmonton, and Vancouver. Several of the shows were localized, general interest shows like Breakfast Television. But six of the interviews were on national shows: *Help!TV* (Access Learning), *Mike Bullard* (Global), *Off the Record with Michael Landsberg* (TSN), *969* (MTV Canada), *Careers TV* (Access Learning), and *Vicki Gabereau* (CTV). Although I was comfortable in front of the camera to begin, I became even more at ease over the course of the publicity. With practice I became used to doing “live” and “live-to-tape” interviews, and I developed tactics to get the interview back on track should the topic be diverted. For example, here is part of the conversation between Vicki Gabereau and myself:

VG: *What's your first piece of advice? . . . Let's say you have the 'look of the moment.'*

HY: *The big piece of advice I'd say, is to 'treat it like a business.' And, that's why I called it More Than A Pretty Face—there are lots of good-looking guys and pretty girls out there, but what makes the difference between the ones who are able to make a career or hobby of it, and those who aren't?*

This response was a good one because it is always worthwhile to bring the question back to the book. I was able to do so by mentioning its title. This lets the viewers hear the title one more time and it is also in context—it articulates the importance of the title, making it more memorable. Finally, the answer is finished with an open-ended idea, with the hope that the host will then ask, “What *does* make the difference between those who succeed and those who don't?” It helps create a nice rhythm to the interview and in fact, she did ask that question next, and I was prepared to answer it.

⁹⁴ This paper did a large feature because I am from Waterloo.

The marketing efforts put forth were fruitful. All the promotions helped to publicize myself and *Pretty Face* across the country. The promotion efforts were rewarded with sales to the public through retail stores, and the website. The marketing also facilitated sales to high school and public libraries. It is difficult to attribute bookstore sales to publicity because point-of-sale data is not available, but it is widely believed that marketing and promotion have a positive effect on sales. Further, the sell-in numbers to Indigo were affected by planned marketing efforts as the category buyer was instilled with confidence that the marketing and promotion efforts would be carried out when she made her buying decision.

Additionally, Feather Books formed relationships with TV producers, magazine editors, and newspapers writers for future activities. As with any professional affiliation, the connections are strengthened with positive reinforcement, such as an interview going well, and with reoccurring communication. On a larger scale, I am enjoying increased visibility as an expert and paid public speaker. I continue to use this publicity to market my “life brand” for future success. Life brand, a term coined by Stedman Graham, is the accumulation of one’s characteristics, beliefs, and unique abilities, and how they add value to jobs, relationships, and communities.⁹⁵ In my case, my reputation as a knowledgeable expert who sincerely wants to educate others will contribute to my future achievements.

⁹⁵ Stedman Graham, “How to Build Your Own Life Brand,” *The Black Collegian Online* [cited March 11, 2006], Available from: <<http://www.black-collegian.com/issues/30thAnn/lifebrand2001-30th.shtml>>.

Sales & Distribution

*With more than 7,000 publishers publishing over 68,000 new titles every year [in the US], it's amazing that any book can find its way onto the bookstore shelves, let alone be considered successful.*⁹⁶

—Thomas Woll, *Publishing for Profit*

Books are distributed through sales and distribution channels fostered by the publisher.

Traditionally, books are mostly sold through the retail sector. In the case of *Pretty Face*, however, the library sales were more significant early on because the book did not have a distributor. For the first fourteen months, the book was sold directly to libraries, wholesalers, customers, friends, and family. After that stage, it was listed with a distributor and became part of the traditional distribution system in Canada.

Library Sales

Libraries are accessible venues with relatively few gatekeepers. Further, librarians, as part of their mandates, respond to their patrons' needs and requests,⁹⁷ and have little prejudice against self-published books.⁹⁸ Librarians appreciate a professional product—one that is well written and well designed. The most important factor in their book selection is patrons' requests and curriculum connections for public libraries and school libraries, respectively.⁹⁹ Furthermore, libraries are on

⁹⁶ Thomas Woll, *Publishing for Profit: Successful Bottom-Line Management for Book Publishers*, 2nd rev. ed. (Chicago: Chicago Review Press, 2002), 19.

⁹⁷ POLLARA Inc., *Canadian Books Count . . . A Study of the Ontario School Library and Public Library Acquisition Process*, (Toronto: The Organization of Book Publishers of Ontario and The Ontario Media Development Corporation, 2006), 8.

⁹⁸ Marion Crook and Nancy Wise, *How To Self-Publish and Make Money*, 2nd rev. ed. (Kelowna: Sandhill Publishing/Crook Publishing, 1997), 11.

⁹⁹ POLLARA Inc., *Canadian Books Count . . . A Study of the Ontario School Library and Public Library Acquisition Process*, (Toronto: The Organization of Book Publishers of Ontario and The Ontario Media Development Corporation, 2006), 8.

budgets and appreciate any sort of discount.¹⁰⁰ *Pretty Face* was offered directly to libraries at a 7 percent discount so the price with tax included was \$30. When sold to wholesalers a much larger discount was given, part of which may or may not have been passed on to libraries.

Self-publishing experts Marilyn and Tom Ross believe that “Some books reach the break-even point—or climb into profitability status—on library sales alone.”¹⁰¹ *Pretty Face* was one of those books.

Libraries are less of a market today than they have been in the past. “Years ago what would have happened is that the library system would buy a copy for each of its branches . . . Now they’ll buy three copies and they rely on interlibrary loans to distribute it.”¹⁰² The *Pretty Face* sales were in line with this thinking. Several cities bought multiple copies of the book and two cities purchased a copy for every branch. Below is a table showing the *Pretty Face* sales to eight library systems, the number of branches in each system, and the percentage of branches with a copy (assuming that no branch has more than one copy). These public libraries are the ones that bought five copies or more. Of course, there were library systems that bought between one and four copies for several branches as well.

¹⁰⁰ Suzanne Anderson, *Self-Publishing in Canada: A Complete Guide to Designing, Printing and Selling Your Book*, (Duncan: Half Acre Publishing, 2004), 153-154; Marion Crook and Nancy Wise, *How To Self-Publish and Make Money*, 2nd rev. ed. (Kelowna: Sandhill Publishing/Crook Publishing, 1997), 90-91.

¹⁰¹ Marilyn and Tom Ross, *The Complete Guide to Self-Publishing*, 4th rev. ed. (Cincinnati: Writer’s Digest Books, 2002), 321.

¹⁰² POLLARA Inc., *Canadian Books Count . . . A Study of the Ontario School Library and Public Library Acquisition Process*, (Toronto: The Organization of Book Publishers of Ontario and The Ontario Media Development Corporation, 2006), 15.

Table 2: City Library Sales—Units Purchased to Number of Branches

Library System	Number of <i>Pretty Face</i> copies purchase	Number of branches	Percentage of branches with copies
Calgary Public Library	17	17	100%
Regina Public Library	9	9	100%
Vaughan Public Libraries	6	7	85.7%
Hamilton Public Library	19	25	76%
Surrey Public Library	6 ¹⁰³	9	66.7%
Winnipeg Public Library	11	20	55%
Ottawa Public Library	5	33	15.2%
Toronto Public Library	14	99	14%

Direct-to-Library Sales

Pretty Face was sold directly to school libraries and public libraries throughout Canada before I paired up with the distributor. I started selling *Pretty Face* to libraries in April 2003 with a visit to my former high school, Waterloo Collegiate Institute, where they bought three copies. From there I went on, over the course of a year and a half, to visit almost every high school and public library in Ajax, Brampton, Burlington, Cambridge, Elmira, Etobicoke, Gloucester, Guelph, Hamilton, Kanata, Kingston, Kitchener, London, Markham, Mississauga, Nepean, North York, Oakville, Orleans, Oshawa, Ottawa, Pickering, Scarborough, Strafford, Thornhill, Toronto, Waterloo, and Woodstock. As well, I visited English high schools and public libraries in Lachine, LaSalle, Montreal, Pierrefonds, Pte. Claire, and Westmont. Finally, I went to Winnipeg, Edmonton, and Regina, then Delta, Richmond, and Surrey. The success rate in each of the cities was very high. I visited approximately 90 to 100 percent of the private, public, and Catholic high schools in each of the cities listed and

¹⁰³ Surrey Public Library only shows three copies in their catalogue, despite six having been purchased.

experienced more than an 80 percent purchase rate. Most schools only purchased one copy but some purchased up to six copies.

Early on, in the spring of 2003, Steffi Blum, the teacher-librarian at Resurrection Catholic Secondary School in Kitchener, sent me this email full of praise: “Really well done! I started a new shelf in the library named ‘Cool Books’ with titles that are ‘cool’ and fun to browse through. *More Than A Pretty Face* will be there as well!” I shared this feedback with other librarians to encourage them to have the same attitude. In April 2004, a teacher-librarian at Glebe Collegiate Institute in Ottawa—who was responsible for making reading kits for use in different classes throughout the school in conjunction with a literacy program—bought six copies of *Pretty Face* believing that the book complemented the reading kit because the primary audience for these kits were non-readers. Because *Pretty Face*’s layout is magazine- or webpage-like, she thought it would be less intimidating than a text-heavy book. Further, she felt the subject matter, modelling, is a “cool” subject about which to read—“because everyone knows it’s not really *reading* if it’s about a cool subject!,” As a librarian, she was on the search for fun reading material and found a good book for the project in *Pretty Face*. As expected, I then referred to this school and the use of *Pretty Face* in reading kits to other schools in Ottawa and other parts of Canada—this sale became part of the sales proposal to other schools.

When *Pretty Face* was pitched to the school librarians, I first described the content in general terms highlighting the excerpt from *The Six Pillars of Self-Esteem*, the Canadian content, and the special features of interest to libraries—the index, glossary, and resource sections. Since curriculum connection is the most important factor in book selection decision at schools,¹⁰⁴ I also highlighted the courses that could use the book as a reference: careers, fashion arts, media studies, and cosmetology. My pitch to schools and libraries became better with practise as I learned what was effective. In the final analysis, I sold 264 copies of *Pretty Face* into school libraries directly, totalling \$7,402.56, and seventy-six to public libraries directly, totalling \$2,131.04 in sales. A breakdown of these and the wholesaler sales is available in Appendix F.

The best time to sell to libraries is as soon as they get their budgets, yet the difficulty is knowing when this happens. Some school libraries get their budget in September, at the beginning of the school year, while others receive it at the end of June, for the next school year. I did a lot of

¹⁰⁴ POLLARA Inc., *Canadian Books Count . . . A Study of the Ontario School Library and Public Library Acquisition Process*, (Toronto: The Organization of Book Publishers of Ontario and The Ontario Media Development Corporation, 2006), 8.

selling to schools in May and June, when all the budget dollars had been spent. Many libraries paid me with petty cash—money from late fines and lost books. At the end of the year when I arrived, the librarians had more petty cash than they would have earlier in the year. So where selling near the end of the school year could have proven difficult because there is no budget, it turned out to be in my favour. For librarians that wanted to purchase the book, had no cash, and knew they would have a budget in late June or September, I facilitated a mutually-beneficial arrangement. Where the Feather Books invoice has thirty-day terms on it, several schools were given better terms or post-dated invoices to accommodate school budgets and still complete the sale. Because Feather Books is a small operation, exceptions like this type were not a problem and allowed *Pretty Face* to sell more copies. While many librarians paid cash, many still took an invoice. Of the hundreds of invoices that were left with schools and libraries, not one went unpaid. Most of the schools paid late and about a half a dozen did not pay for several months, but with a friendly phone call and a faxed invoice, the cheques promptly arrived.

The book was an easy sell into the libraries because they are partial to Canadian non-fiction and schools need career-focused books. The Canadian content was a bonus. Most libraries only purchased one copy so each sales call was a lot of effort for one unit sold. That said, it was an educational grassroots experience—I was able to drive around the country with family members in tow, learning about selling books to Canadian libraries through the hands-on process.

Many, perhaps even most, schools and some public libraries to which I sold books invited me back to speak to their careers or fashion arts class, or their patrons. Since I could not possibly go to every library that asked, I requested an honorarium of \$200 as a speaking fee. Five high school libraries and four public libraries invited me to speak to their classes or in the library. Career studies is a mandatory class in grade ten in Ontario schools and so often my speaking engagement was an appropriate fit with those classes. Public libraries, on the other hand, are often actively seeking out ways to attract young people into their facilities and therefore a teen-related seminar was appropriate for that mandate.

Wholesaler Sales

Many libraries, public and school, purchase books through wholesalers. Libraries purchase through wholesalers for reasons including: a large variety of titles, discounts up to 40 percent,¹⁰⁵ cataloguing services provided, and the consolidation of invoices. In Ontario, it is estimated that public and school libraries buy between 70 and 90 percent of their books from wholesalers.¹⁰⁶ Here are two examples of how *Pretty Face* fared with distributors.

The first wholesaler I visited was Library Services Centre (LSC) in Kitchener in April 2003 and I began to learn about their role between publishers and libraries. They sell to public libraries across Canada. In their first order they bought twenty-five copies and over the life of *Pretty Face*, LSC has bought 162 copies, at a 20 percent discount and sold them to public libraries across Canada, including the Nunavut Public Library. Clearly, wholesalers can access libraries that I could not possibly get to, which is part of their advantage. LSC boasts 200 clients coast-to-coast and I just did another mailer in conjunction with them in August with the idea that there are still a few of their clients that have not yet purchased *Pretty Face*.

While attending the Greater Toronto Area (GTA) Book Fair put on by W. B. Saunders Distributors, I met a sales rep from National Book Service (NBS), one of the largest school wholesalers in Canada. It primarily sells to school libraries and does a smaller amount of business with public libraries. NBS has a reputation for being difficult to get books in their listing catalogue, as they are especially choosy. I was able to meet with NBS soon after the Fair, in May 2004, and sold thirty copies that day, at a 30 percent discount, and went on to sell more through my future distributor.

Other library and school wholesalers have bought *Pretty Face* to either stock in small amounts or have purchased copies as orders came in from their clients. Although wholesalers require a substantial discount (between 30 and 50 percent), it is an effective way to move reasonable quantities of books, if the book is suitable for libraries.

¹⁰⁵ Canada, Standing Committee on Canadian Heritage, *The Challenge of Change: A Consideration of the Canadian Book Industry*, (Ottawa: Government of Canada, 2000): chapter 5D.

¹⁰⁶ POLLARA Inc., *Canadian Books Count . . . A Study of the Ontario School Library and Public Library Acquisition Process*, (Toronto: The Organization of Book Publishers of Ontario and The Ontario Media Development Corporation, 2006), 14.

Direct-to-Consumer Sales

“The best way to sell a book is face to face with a prospective buyer.”¹⁰⁷ Although it takes some fortitude to sell face-to-face, it is hard to disagree with this proclamation from expert Judith Appelbaum. Face-to-face selling, whether with a parent or a library, provides immediate feedback regarding the market.¹⁰⁸ This exercise made me knowledgeable as to what parts of the book were of special interest to each group of potential buyers. The direct-to-consumer sales of *Pretty Face* broadly divides into three areas: events, publisher’s website, and friends and family. A breakdown of these sales is shown in the sales summary (Table 3) of this section.

Events and conventions contributed to the direct-to-consumer sales. The first event was a modelling convention in Toronto in April 2003 where I gave a free seminar to the participants and had a table at the two-day event selling the book. I sold eleven copies at the event and between that event and those to follow (see Appendix A for a list of events and the accompanying books sales) I learned much about my audience. The larger lesson was that selling a book directly to my customer was a powerful experience allowing me to learn who really purchases the book. I had previously assumed that the primary audience for *Pretty Face* was teenage girls and young women (ages 12 to 25 years old) who were aspiring models. As it turns out, this demographic makes up the readers of the book, but not the buyers—their parents are the buyers. The book did not sell well at any events to aspiring models because the modelling conventions themselves cost between \$300 – \$700 for a weekend, and to ask them to spend \$30 on top of that is a tough sell. In fact, every participant in this type of convention *needs* the book to get the most out of the money spent on the event itself. The teenagers I encountered did not realize that the business is a competitive one and that every resource they had would be of assistance. On the other hand were the parents who were, in many cases, especially nervous about the modelling business. These parents were very happy to find a resource for guidance. Parents have an innate trust in books, especially as a reference, just as our “print culture” encourages—the printed word is reliable and authoritative.¹⁰⁹

In addition, my Mom came with me to several of the events to assist me, and the parents always engaged her in the “weren’t-you-nervous-when-she-was-starting-out” conversation. My Mom-

¹⁰⁷ Judith Appelbaum, *How to Get Happily Published: A Complete and Candid Guide*, 5th ed. (New York: HarperPerennial, 1998), 148.

¹⁰⁸ William D. Perreault Jr. and E. Jerome McCarthy, *Basic Marketing: A Global-Managerial Approach*, 12th ed. (Chicago: Irwin, 1996), 420.

¹⁰⁹ Elizabeth L. Eisenstein, *The printing press as an agent of change: Communications and cultural transformation in early-modern Europe* vol 1 & 2. (Cambridge: Cambridge University Press, 1979), 703.

turned-salesperson believed 110 percent in her product and was always able to make the sale of a copy during the conversation. If the first lesson learned is that parents are the ones purchasing *Pretty Face*, the second lesson is that parents talk to one another. After one parent buys the book and sits reading it in the convention-hall lobby, they inevitably speak to nearby parents who then also want (and need) the insider information. It becomes a chain reaction of sales. The only problem being that many of the participants' parents do not come to the convention instead they drop off their teen in the morning and pick them up at night, and on top of it, do not send them with \$30.

Direct-to-consumer sales have also taken place through the FeatherBooks.ca website. *Pretty Face* is the only book featured on the site and has drawn total sales of twenty-eight units, accounting for 2 percent of the total sales and 3.1 percent of the total revenue from March 2003 to September 2005. Consumers have been drawn to the website through publicity and promotion efforts, and find the site thanks to website optimization efforts. The site ranks well on search engines, but the most popular referrer of traffic is Google.ca.

Friends and family sales began at the launch on April 6, 2003 where twenty-four copies were sold. The launch was held at a local modelling agency in Waterloo, Ontario, my hometown. Postcard-style invitations were sent out to approximately forty friends and family and my parents provided wine and soft drinks. About thirty-five people attended to support the endeavour. Further to this event, my family also acts as my sales and promotion agents—my Dad purchased twenty copies and gave them to family members, friends, and clients. Two family members that received them from my Dad then bought five each to give to other family members and friends. I am so fortunate to note that 7.9 percent of the sales (110 units) and 11.3 percent of the revenue (\$3,079.75) of *Pretty Face*, over the life of the book thus far, is attributed to friends and family. Further to these statistics, friends and family contributed to sales at bookstores as well. For instance, at the author event at Chapters–Langley, several friends attended and purchased copies.

Bookstore Sales

With few exceptions, books are intended to be sold to readers. Therefore, the first obstacle becomes how to make the book available to the readers. Publishing guru Thomas Woll warns, “If you have only one book . . . Finding distributors will not be easy because most distributors or sales rep groups

will not take on one-book publishers. Immediately you have a major sales problem.”¹¹⁰ Naturally, self-publishers usually have one book to sell, or at least one at a time. To sell the book into the retail sector en masse requires a distributor and sales reps with large networks. Commissioned sales reps align themselves with a distributor because the distributors are the companies that sell into the chain stores (Indigo, Walmart, and Costco) as well as the independent bookstores (local stores as well as independent chains like The Book Warehouse and McNally Robinson). Where a self-publisher may be able to sell their book themselves into a few independent bookstores, they (usually) do not have the resources, contacts, time, or money to sell to all the independent stores in Canada, nor would it be wise. Further, one-title publishers are not able to sell into the chains because they do not have the clout to get an appointment with a buyer or the distribution and inventory systems required. In summary, self-publishers have to find a book distributor in order to sell the book across the country. Finding a distributor may be the single most difficult task for a self-publisher. Distributors usually require their publishers to have a minimum number of titles, often ten, and/or a minimum amount of revenue, sometimes \$100,000. Generally, distributors are not seeking and do not accommodate one-title publishers.

Like many products with a complex supply chain, a self-published book going into the retail trade market is sold three times—first to the distributor, second to the retail venue, and third to the consumer. In Canada, there are two main systems of bookstore sales at work. There is the national chain, Indigo Books and Music Ltd. (Indigo) and there are hundreds of independent bookstores as well. Recently, Costco and Walmart are becoming larger booksellers, but *Pretty Face* was not sold into either of these chains. Some of the independent stores have small chains, but they are still considered “independent” as they do not have the same monopolistic characteristics as Indigo. Generally, Indigo buys books at a 46 percent discount and the independent stores buy at 40-45 percent discount.¹¹¹ Stores have the option to return books, but it is considered an industry expectation that books will not be returned within three months or after twelve months of receiving them.¹¹² Sometimes this standard is adhered to and sometimes it is not. As with any business, those clients, the distributors or publishers, with more influence will have more success enforcing these

¹¹⁰ Thomas Woll, *Publishing for Profit: Successful Bottom-Line Management for Book Publishers*, 2nd rev. ed. (Chicago: Chicago Review Press, 2002), 102.

¹¹¹ *Feather Books and Mint Publishers' Group Distribution Contract*, (Toronto: Mint Publishers' Group, June 1, 2004), 14.

¹¹² Nancy Wise, “Book Distribution 101: Getting Your Book to Market in Canada,” *Word Works*, (Spring 2005): 10.

standards. Self-publishers are, almost by definition, at the bottom of the totem pole and therefore have little leverage in negotiations with bookstores.

Chain-store Background

Through a chain of serendipitous events, I was fortunate to get a meeting with Indigo buyer Anne Garner in April 2003. In 2001, I bought my condominium in Montreal from Debra Schram, who is the owner of Hornblower Books, a sales representative company for publishers. Her company sells to Indigo for many publishers, including large companies like Raincoast Books and Douglas & McIntyre Publishing Group. Schram had put me in touch with Garner and even primed Garner about my book and me. I had been warned, before going into the meeting, that Indigo doesn't buy from individuals and that "big name" Canadian authors had gone in before me and been told to find a distributor. Yet, I remained optimistic. After giving Garner a clear and concise sales pitch explaining that *Pretty Face* is the only book of its kind, I made it clear to her that I was not expecting to sell 100,000 copies, but the book did have a specific audience. I proposed a modest order per store but with national distribution. I informed her that I would have numerous events across the country, that modelling agents would be ambassadors of *Pretty Face*, and therefore national distribution was a necessity. Garner felt that the book looked well done in terms of content, layout, and printing, and believed there was a market for it. She stated that she would like to buy the book, but it would have to come through a distributor.¹¹³

At that time, I decided not to sell to Indigo as I did not feel I needed a distributor. One distributor that Garner had recommended, Hushion House, was requesting a \$500 setup fee and \$300 for a half-page placement in the sales catalogue—these fees seemed very high for the number of books I expected to sell. I decided to go it alone, at least at first. At that point I had seen several distributors' contracts and there were a number of disadvantages: the discounts they offered to buyers is substantial, the percent they take seems high, the payment terms are months and months long, the return fees seem unfair, and the money held back for returns appears unreasonable. Although distribution contracts are relatively standard across the industry, and they include the same problems with which traditional publishers deal, these were my first impressions and I was not ready to succumb.

¹¹³ Anne Garner (Category Buyer at Indigo), Meeting with Author, Toronto: April 8, 2003.

Therefore, that first year *Pretty Face* was sold directly to the public from the website and a few independent stores. After exhausting all the sales channels I could in the first year, I began to see Indigo as the only way to gain proper distribution across Canada. Once again, Hornblower's Debra Schram put me in touch with, and recommended me, to Mint Publishers Group (Mint). The owner, Morty Mint accepted my book because he thought the book was interesting, I had potential for publicity, and he knew that Indigo had already said they would buy it, so there was less risk for him than there might normally be. Mint takes a sales fee equal to 25 percent of the net invoiced amount and a return processing fee equal to 10 percent of the invoiced amount. Further, a withholding charge equal to 25 percent is held back as a reserve against returns. Although Mint provides monthly statements, it pays publishers 105 days from the end of the billing month, and in the case of Indigo sales, in 135 days. The return withholding period is 120 days after the original payment.¹¹⁴ I signed a contract with Mint—its fulfilment is done by Canbook Distribution Services.¹¹⁵

Pretty Face was not extraordinary. According to Thomas Woll of *Publishing for Profit*: "A distributor usually requires a 27 to 30% distribution fee from its publishers and charges for other functions as well: returns, cataloguing, sending review copies, etc. Ultimately, the fee can climb to 32 to 33% of net sales or higher, which makes profitability difficult if one is trying to price according to market demands."¹¹⁶ A discussion of distribution costs as it relates to sales and profitability ensues in the Financial section.

Sales Meeting

I began working with Mint Publishers Group in June 2004. Of course, most self-publishers are never invited to attend a sales meeting. Due to the impression I had already made on Morty Mint, I was given the opportunity to attend the Mint sales meeting in Toronto and present my book to the sales

¹¹⁴ *Feather Books and Mint Publishers' Group Distribution Contract*, (Toronto: Mint Publishers' Group, June 1, 2004), 4-5.

¹¹⁵ "Canbook Distribution Services started out as a Canadian owned joint venture, formed by Penguin Books and McClelland & Stewart in 1995 to provide a 'one-stop' shopping concept to order fulfillment for the Canadian publishing industry. Since both publishers were collecting orders from, shipping to and collecting receivables from the same customer base, it made sense to gain economies of scale by combining their separate fulfillment centers. . . . [In 2001] the joint venture agreement between Penguin Books and McClelland & Stewart was dissolved and Canbook became a wholly owned subsidiary of Penguin Books of Canada." *Canbook Distribution Services: History* [online], Canbook Distribution Services [cited December 12, 2005], Available from: <<http://www.canbook.com/mainpage/history.htm>>.

¹¹⁶ Thomas Woll, *Publishing for Profit: Successful Bottom-Line Management for Book Publishers*, 2nd rev. ed. (Chicago: Chicago Review Press, 2002), 177.

representatives. The sales meeting is the opportunity to present the book from a sales point of view.¹¹⁷ Mint uses Hornblower Books in Ontario, Quebec, and the Atlantic provinces and independent sales representatives in BC, Alberta, Saskatchewan, and Manitoba. I had not originally been invited to the sales conference as Morty Mint, the owner, usually presents the books. Sales reps work on commission and sell many different titles for different publishers—they prioritize their lists and the individual books¹¹⁸ so it was important for me to make an impact on the sales reps. I prepared the sell sheet (see Appendix E) based on a sample Morty Mint had shown me and asked if I could come to the meeting. A good sales kit includes a cover of the book, a sell sheet, advance quotes for the book, noted competitive titles, and a list of promotional activities.¹¹⁹ At the sales meeting I had actual copies of the book, which made it convenient for the reps to flip through it along with a sell sheet.

Thus far, I had learned that my passion and knowledge (never mind financial motivation) are assets to the book and help the sale of the book. I wanted to share my enthusiasm with the reps in hopes it would be contagious and I would be memorable. In fifteen minutes, I presented the book in a way that I had already done for hundreds of librarians but with more of a focus on retail aspects. I kept in mind that “The sales conference is the place to present the information that is important enough to ultimately provide the key points of [the] book.”¹²⁰

Throughout my presentation, the reps were leafing through copies of the book and highlighting the sell sheet. After my presentation, Debra Schram informed the other reps that I was a well-known and well-respected model in Canada (her assistant has friends in the Montreal fashion industry and had checked up on my reputation). Her addition to my sales pitch was unexpected and helpful. Schram, being the boss, impressed the other reps with my “celebrity” status as a model. It became clear that she liked me enough to endorse my book. The Hornblower reps and the independent reps were all impressed by Schram’s position, opinion, and experience.

In reality, Schram does the Indigo sales and the others are responsible for the independent bookstores, so only her subsequent pitch to Indigo was exceptionally meaningful, but at the time of the conference, I did not know that *Pretty Face* would not sell well in independent stores. The reps did satisfactory jobs selling into the stores; it was the sell-through that was the problem. In addition, Morty Mint informed them how many copies I had already sold myself impressing upon them the

¹¹⁷ Ibid., 182.

¹¹⁸ Ibid., 174.

¹¹⁹ Ibid., 182.

¹²⁰ Ibid., 184.

saleability of the book. Schram and Morty Mint added positive aspects where I had undervalued my own success—my expertise and previous books sales. I was fortunate that they were there, knew my background, and chose to share it. This experience illustrates the dilemma of being too close to a book. Talking about the greatness of your own book or career, obviously, needs to be done with tact, if it can be done at all.

Chain-store Sales

Unexceptional sales were partially attributed to “poor coordination of sales and marketing information.”¹²¹ Because the book was not originally available through Indigo, I went ahead with marketing and publicity efforts, most notably hiring a publicist. One great success of *Pretty Face* was a small article in *Canadian Living*, one of Canada’s largest circulation magazines. Although this publicity was a wonderful accomplishment and a big compliment, it was painful not having the book widely available at Indigo at the time. It was at that point I started to realize the benefit of having the book stocked in a national retail account.

It is estimated that 10 percent of all titles published in Canada are purchased by the chain, so even to get a sell-in is an accomplishment.¹²² After the sales meeting in August 2004, the initial sell-in to Indigo was for 509 books.¹²³ Reorders took place in September 2004 with twenty books and November 2004 with fifty books, both as a result of in-store events. A breakdown of the sales is featured in Appendix G. As of the end of September 2005 net sales were 369 units at a 46 percent discount. Two to five copies were in every large-format store (Chapters, Indigo, and the World’s Biggest Bookstore) and many mall stores (Coles and SmithBooks) in small communities coast to coast—*Pretty Face* had obtained national distribution!

Chain-store Merchandizing

Pretty Face was placed in a difficult category in the Indigo inventory system. Several problems arose from this classification, the first of which is a problem with shelving. When employees scan the *Pretty Face* barcode to find the category for shelving purposes it is revealed that the main category is “Women” and the sub-category is “General.” Experienced Indigo employees know that this

¹²¹Thomas Woll, *Publishing for Profit: Successful Bottom-Line Management for Book Publishers*, 2nd rev. ed. (Chicago: Chicago Review Press, 2002), 283.

¹²²Helena Aalto, “Self-Publishing,” Interview by Howard Green, *Venture*, CBC, February 11, 1996. Although this interview is from 1996, it is believed that her point is still valid and significant.

¹²³All related figures are from Feather Books’ records or from Mint Publisher Group’s sales reports.

classification means that the book should be placed in the “Beauty” heading on the shelves. Inexperienced employees believe this classification should have the book in the “Women—General Health” section. Further, if a customer asks a Customer Experience Representative (CER, an Indigo employee who gives customer service on the sales floor) for assistance the problem of salespeople’s inexperience may come up again. If the customer asks for the book by name, the CER will proceed to the computer kiosk and look up the book to determine the classification so they know where to find it. If *Pretty Face* is shelved properly, the CER may go to the Beauty section to look for it—of course, if it was not shelved properly they will not find it. I went to half a dozen stores in British Columbia and Ontario to check the shelving and in all but one case the book had been properly shelved in the Beauty section. The one instance where it had been misshelved was at the Chapters in Surrey (BC). Perhaps, *Pretty Face* should have been classified in the Fashion section, but through guerrilla research I have learned that the Beauty section gets more browsers, so it probably is better served in that area. There were no other books on modelling being stocked at Indigo while *Pretty Face* has been there so it is not possible to compare the section they are in, although I would suspect they would also be in the Beauty section. At the time of writing this report, a year-and-a-half after the initial sell-in, one copy of *Pretty Face* remains on shelves in many of the large-format stores, of which there are approximately ninety in Canada, and it continues to sell from their website.

Independent Store Sales

Due to the inherent uniqueness of each independent bookstore, it is difficult to make generalizations based on the typical independent bookstore. In Canada, there are about 200 independent bookstores, thirty of which control most of the sales.¹²⁴ All these independents may be classified into two groups, as done in a study on merchandizing in independent bookstores. There are the ‘Literary’ stores—those “driven primarily by their perception of the value of the word ‘book,’” and there are the ‘Merchants’—those “driven more by the word ‘store.’”¹²⁵ But overall, the independent sales in both types of stores were lacking and the return rates were high. Perhaps there were different reasons for the book’s commercial failure in these venues.

The Literary stores may attract “readers” and the *Pretty Face* audience is not necessarily a “reader”—that is, one does not have to be a “reader” to want or need the book. Also the Literary

¹²⁴ Cynthia Good, “Canadian Publishing Today: Beleaguered but Believing,” MPUB Guest Lecturer, Vancouver: September 13, 2004.

¹²⁵ Rowland Lorimer and Roger Barnes, *Merchandising in Independent Bookstores*. (Toronto: The Association of Canadian Publishers, December 1997), 4.

bookstore staff do mostly hand-selling based on knowledge of individual titles¹²⁶ and it is also possible that the staff were not personally interested in the topics covered in *Pretty Face* and therefore had minimal awareness or interest in the book.

The Merchant stores are often located in populated areas like suburban malls,¹²⁷ which, potentially, could have been good locations for *Pretty Face* as much of the primary audience (parents) live in suburban areas. Although these stores are “a more standard retail environment with a good range of stock”¹²⁸ they may not have purchased enough units of *Pretty Face* for it to be noticed on the shelf. Also, the Merchant stores select stock “with attention to buying patterns, current marketplace leaders, [and] commonly desired categories of books.”¹²⁹ *Pretty Face* does not fit into any of those categories which lean towards bestsellers. The sales data for *Pretty Face* supports this idea—it is not a bestseller and therefore was not stocked liked one. The meagre units that were sold into independent stores varied from one to three, that most commonly being one unit. Further, the Merchant stores may not necessarily be perceived as having stock covering a wide range of topics, including a niche topic like modelling. Therefore, customers seeking the book go to Indigo because consumers have the impression that “Chapters will have it in-stock” or “can order every book.”

Forty-seven net units were sold to independent bookstores across Canada (as seen in Appendix G). The average sell-in was 1.71 units per store and the average price for each was \$17.85, which represents a 40.5 percent discount. (See Appendix H for a breakdown of independent stores’ sales and returns.) The independent sales were bleak and the support the stores received from Feather Books was equally depressing. In hindsight, I could have held events at independent stores, supported the stores with marketing materials, and better coordinated the timing of the publicity. However, it might be reasonable to accept that *Pretty Face* was not a good candidate for independent sales and extra efforts would have been futile and better spent where the book sold well.

Returns

The first batch of returns arrived from Indigo’s distribution centre in February 2005, six months after the initial sale. Returns followed steadily every month. As of September 30, 2005, the gross sales have been 587 units and the returned units have been 218 units resulting in a return rate of 37.1

¹²⁶ Ibid., 5.

¹²⁷ Ibid.

¹²⁸ Ibid.

¹²⁹ Ibid.

percent. With industry return rates between 38 – 40 percent,¹³⁰ *Pretty Face* reflected industry norms regarding returns rates from Indigo. My goal for *Pretty Face*'s return rate at Indigo was to be less than 40 percent. Selling the book to Indigo and accepting the necessary evil of returns allowed *Pretty Face* to be sold in stores across Canada at a 62.9 percent success rate!

At independent stores, the picture was quite the contrary. The book had a hard time selling into bookstores and a harder time selling through with often a single copy on the shelf. The independent return rate was 66.9 percent. Returns occurred between one and twelve months after fulfilment with the average return time being 7.09 months. Possible reasons behind these sales figures were discussed in the preceding section.

Together, Indigo and the independent stores average a return rate of 42.4 percent, very close to what other publishers in Canada are experiencing. Many self-publishers today are using print-on-demand technology to eliminate returns, but with POD, the book is, generally, only shipped to a bookstore on the condition that it has already been sold to the end buyer and it is not returnable. Although POD eliminates returns, it also reduces some sales in the process. Conceivably in the future, the retail and publishing sides will break free of the current framework to find a return-free way of doing business.

Special Sales

Those sales going directly from the publisher to non-retail outlets—special sales—can be financially rewarding. These premium sales are usually in large quantities and with sizeable discounts,¹³¹ but often with a book about a niche subject there are not as many opportunities to hook up with a premium buyer as there might be for a general interest book. There are success stories about self-published books that went on to sell many books in this fashion.

When David Chilton sold his self-published book, *The Wealthy Barber*, to Stoddart/General in 1990, he struck a unique deal whereby he kept the rights to special sales. By adding this caveat to his contract, he was able to maximize his sales to corporate venues and sell thousands of copies to financial planning companies with whom he already had a relationship.¹³² Unquestionably, he sold

¹³⁰ Evans and Company, *A review of the Canadian book industry*, (Toronto: The Association of Canadian Publishers, February 2001), 7.

¹³¹ David Chilton, Interview by author, Victoria: October 6, 2005; Marilyn and Tom Ross, *The Complete Guide to Self-Publishing*, 4th rev. ed. (Cincinnati: Writer's Digest Books, 2002), 387.

¹³² David Chilton, Interview by author, Victoria: October 6, 2005.

more copies himself to these companies than a sales-rep could have, and Chilton was able to offer them a discount without giving the distributor a cut for his work.

Although McGuckin's *Business for Beginners* has sold 135,000 copies worldwide, the reality is that most of those sales were to corporate clients in Canada and the U.S. and as a gift-with-purchase included with the *Business Suite Deluxe* software. The orders for these copies of the book were numerous and each one for thousands of units carried a large discount. Further, and not included in the sales numbers, the book was made into an e-book and was sold as an add-on to the accounting software *Quicken* and *QuickBooks*.¹³³ Other than the obvious financial benefit of large volume sales, McGuckin has capitalized on this sales success and added a starburst to the cover in subsequent printings: "Over 100,000 copies sold!"

Pretty Face, being a how-to book for a specific industry, seems like an obvious book for special sales within the fashion industry; yet this sales avenue has not been an easy one. At first, I made several half-hearted attempts to work with modelling agents who would be willing to buy the book and resell it to their models or purchase it as a gift for their models. The agents that were initially contacted with this idea were ones with whom I already had a relationship. From a business perspective, I did not want to push or even give a "soft sell" for fear of jeopardizing my current relationship and livelihood. I determined that the agents knew it existed and had in fact encouraged me to write it, so if they wanted to purchase it they knew where they could get it. I think the difficulty was that the primary business of agents is securing modelling jobs and although logically, the book would help models to secure more jobs, the task of purchasing it and reselling it was too much of a burden for them, and the profit margin not substantial enough.

I made a second attempt at special sales with a proposal to the owner of five modelling conventions across Canada. I presented him with a plan for buying books at a discount to offer as a value-added component to his modelling convention. He was busy at the time, attempting to secure a corporate sponsor of his own and did not want to get involved. Now that *Pretty Face* is over its sales peak it would be an appropriate time to try again to sell to this convention owner at a larger discount. Maybe now he can be convinced that it is worth his while to add value to his convention.

¹³³ Frances McGuckin, Interview by author, By phone: November 1, 2005.

Subsidiary Rights

Selling the subsidiary rights of a book—that is selling beyond the regular publishing program—book club sales, serial rights, film rights, audio book sales, and foreign-language rights¹³⁴—can be a difficult task as a self-publisher. The job is challenging because as a publisher with a single title, one does not generally have the resources, contacts, or expertise to do business at these levels, but it is not impossible. Many small and independent publishers are very successful in selling sub-rights through personal connections they establish and with a substantial knowledge of those businesses who may be buying the rights.¹³⁵

One self-publisher that has been very successful at selling foreign rights is Frances McGuckin. Her first book, *Business for Beginners* has been sold into the U.S., Russia, Indonesia, China, Saudi Arabia, and Thailand. McGuckin has worked with an American foreign rights agent to secure foreign rights sales. That agent in turn works with agents in other countries to close the deal. The two agents equally split 20 percent of the contract amount.¹³⁶ The book has sold over 130,000 copies worldwide and continues to sell today.

At the time of this writing, *Pretty Face* has been translated into Chinese. My current business partner, Benson Li, contacted me in the summer of 2005. He bought five copies of the book and we began talking about how I might come to Shanghai for their modelling competitions as a judge. From there, the discussion turned to publishing a Chinese version of *Pretty Face*. There is currently no how-to modelling book available in China. While he was in Canada, we met twice in Vancouver and discussed possible ways of collaborating—then Li connected me with a publishing house.

In February 2006, I secured a co-publishing contract with the Shanghai Pictorial Publishing House to publish the book in simplified Chinese characters, and to sell in the People's Republic of China, excluding Taiwan province, and Hong Kong and Macao administrative regions. Some of the proceeds from the book sales will go to a local charity, the Shanghai Charity Foundation. I went to Shanghai to finalize and negotiate the deal and at the same time was part of a news conference for the charity where I announced the publishing deal.

¹³⁴ Thomas Woll, *Publishing for Profit: Successful Bottom-Line Management for Book Publishers*, 2nd rev. ed. (Chicago: Chicago Review Press, 2002), 216.

¹³⁵ Thomas Woll, *Publishing for Profit: Successful Bottom-Line Management for Book Publishers*, 2nd rev. ed. (Chicago: Chicago Review Press, 2002), 216.

¹³⁶ Frances McGuckin, Interview by author, By phone: November 1, 2005.

The Chinese version will be adapted to exclude the Canadian content, add a more international flavour, and cover my personal experiences. Further, this version will feature me on the cover as the marketing and promotion of the book will focus around me as a celebrity fashion model. Such “celebrity publishing” in China can be very successful especially if the author is a foreigner, which intrinsically holds prestige. This celebrity sector of the Chinese market is booming as these books become accessible to the masses.¹³⁷ The cover price of the Chinese version of *Pretty Face* will be approximately \$5.85 and the print run 10,000 units.

The Chinese book has a condensed timeline that will have the book ready for sales and promotion by the end of June 2006. Media events, along with book signings and speaking engagements at acting and modelling schools, are already being planned for June and July. The foreign rights sale into China is further extending the life of *Pretty Face* and adding to my experience. Perhaps success in China will lead to other opportunities there or elsewhere.

***Pretty Face* Sales Summary**

The sales summary of *Pretty Face* is presented in comparison to trade averages in general, as opposed to just self-published books, for two reasons. First, there is very little statistical data available on self-published books. Second, the book, in fact, behaved like a trade book so such comparisons are relevant. Overall, the sales summary provides a view on where *Pretty Face* produced traditional results and where it deviated. The table below shows a summary of *Pretty Face*'s sales.

¹³⁷ Sun Qingguo, “Economics of the Chinese Book Market,” in *The publishing industry in China*, ed. Robert E. Baensch (Piscataway: Transaction Publishers, Rutgers University, 2004), 126.

Table 3: Sales Statement Summary

MORE THAN A PRETTY FACE
SALES STATEMENT
FOR THE PERIOD
March 1, 2003 to September 30, 2005

Sales Outlet	Net Units	Percentage of Sales	Revenue	Percentage of Revenue	Revenue Summary
National Chain—Indigo	369	31.1%	\$ 5,978.40	21.9%	Bookstores 24.9%
Independent Bookstores	47	4.0%	\$ 839.10	3.1%	
Public Library Wholesalers	117	9.9%	\$ 2,608.50	9.5%	Libraries 50.1%
School Wholesalers	73	6.1%	\$ 1,549.20	5.7%	
Direct-to-Libraries	76	6.4%	\$ 2,131.04	7.8%	
Direct-to-Schools	264	22.2%	\$ 7,402.56	27.1%	
Publisher's Website	28	2.4%	\$ 840.00	3.1%	Direct-to-Consumer 25.0%
Toll-free Calls	16	1.3%	\$ 480.00	1.8%	
Conventions & (non-store) Events	87	7.3%	\$ 2,439.48	8.9%	
Family & Friends	110	9.3%	\$ 3,079.75	11.3%	
Total Sold	1187	100.0%	\$ 27,348.03	100.0%	
Thank-you copies	120				
Media Copies	80				
Total Books	1387				

In a marketplace where it is estimated that Indigo holds up to 70 percent of the market share,¹³⁸ there is no question as to the importance of its ability to sell books across the country. For example, Indigo accounts for 50 to 70 percent of the sales from commercially driven publishers.¹³⁹ Clearly, Indigo is the largest single sales avenue for Canadian publishers. For these reasons, I came to understand the importance of the firm's reach in the marketplace and then sold *Pretty Face* through their stores in the second year of its sales. Although *Pretty Face* had modest but reasonable Indigo net sales, at 369 units, these sales account for 31.1 percent of the total sales and 21.9 percent of the revenue. Notably, the percentage of revenue is less than the percentage of sales because of the deep discounts, especially in comparison to the direct sales. Finally, where Pearson Canada, more of

¹³⁸ Cynthia Good, "Canadian Publishing Today: Beleaguered but Believing," MPUB Guest Lecturer, Vancouver: September 13, 2004; Canada, Standing Committee on Canadian Heritage, *The Challenge of Change: A Consideration of the Canadian Book Industry*, (Ottawa: Government of Canada, 2000): chapter 3B; Evans and Company, *A review of the Canadian book industry*, (Toronto: The Association of Canadian Publishers, February 2001), 5.

¹³⁹ Cynthia Good, "Canadian Publishing Today: Beleaguered but Believing," MPUB Guest Lecturer, Vancouver: September 13, 2004; Gary Ross, "Editors' Panel," CMNS 375 Guest Panellist, Vancouver: March 22, 2006.

an educational publisher, receives 16 percent of their sales from independent bookstores,¹⁴⁰ *Pretty Face* had a lowly 3.1 percent. Reasons for the small sales in this category were previously discussed.

From the beginning, it was clear that *Pretty Face* sales would be skewed towards library sales. Where industry averages imagine library sales to be around 10 percent,¹⁴¹ *Pretty Face* has had 50.1 percent of the revenue from library sales—27.1 percent of that coming from direct-to-school sales and 7.8 percent from direct-to-(public) library sales. Those sales were the result of travelling to schools and public libraries across the country. Further, they made up a larger part of the revenue because small discounts were offered in the direct sales. Clearly, the substantial efforts and sacrifices made for those sales were worthwhile.

Self-publishers often have a supportive network around them and therefore it is common to see family and friends sales as a major line in a sales summary. Nonetheless, it is humbling to see on paper the support of these thoughtful people whereby 110 units were sold, making up 9.3 percent of the sales and an impressive 11.3 percent of the revenue.

In retrospect, I would have liked to work with Mint right from the beginning to have had *Pretty Face* in Indigo when the publicity was beginning, but negotiated to keep the library rights. Although I could service the libraries more effectively than the distributor, they might not have released the libraries in the contract. Due to the difficulty for a single-title publisher to get a distributor there is little room for negotiating.

The sales summary is also a picture of the commitment of effort, time, and money put into the endeavour. There are no questions as to why the sales are biased in the way that they are —effort was directed towards libraries and the sales followed. Less effort was put into supporting other venues, such as at Indigo and the independents, and fewer sales are recorded there. Overall, the sales produced a picture of the market for *Pretty Face* and subsequently, where improvements could have been made.

¹⁴⁰ Cynthia Good, “Canadian Publishing Today: Beleaguered but Believing,” MPUB Guest Lecturer, Vancouver: September 13, 2004.

¹⁴¹ *Ibid.*

Financials

*Tread carefully—self-publishing is a challenge requiring an astute business mind and keen marketing abilities.*¹⁴²

—Frances McGuckin, self-publisher of several books including *Business for Beginners*

A large part of the decision to self-publish is a financial one. Self-publishing offers the possibility of greater financial reward than traditional publishing, but it carries with it the financial responsibility of the entire project. As discussed earlier in the Budgeting and Expenses section of this report, it is not an easy task to take on the financial burden of a book, but it is worthwhile for and of interest to some individuals. Within any project, there are different areas that are competing against one another for the capital at hand.¹⁴³ Part of the job of the self-publisher is to decide where money can be saved and where it must be spent. Herein follows a summary of the financial aspects of *Pretty Face* along with some comparable industry benchmarks.

Cost of Goods

Pretty Face, as with any book, had specific needs and costs associated with its production. The cost to produce 3,000 copies of this 126-page book, including in-kind contributions¹⁴⁴ was \$11,531.83. In the table below, the amounts are broken down. Through careful planning, the development costs—editing, photos, and design—were kept to a minimum while the printing-related costs totalled a hefty \$9,161.83. Traditionally, printing costs (paper, printing, and binding, known as PPB) make up 50

¹⁴² Frances McGuckin, “Is Your Book a Business? Dispelling the Self-Publishing Myths,” *Home Business Report* 12, no. 2 (January 2002): 19.

¹⁴³ William D. Perreault Jr. and E. Jerome McCarthy, *Basic Marketing: A Global-Managerial Approach*, 12th ed. (Chicago: Irwin, 1996), 656.

¹⁴⁴ In-kind contributions, such as gas in parents’ cars or the scanning that my boyfriend did at home, were taken in to account to provide an accurate picture of the costs.

percent of the total cost of goods.¹⁴⁵ In the case of *Pretty Face* they make up 79.4 percent because the editing and design were uncharacteristically low.

Looking back, I would have tried to minimize, if not eliminate, the line related to author's alterations (see "Printing—AA"). I should have used a proper proofreader to reduce proofreading errors, increasing the amount spent on editing and decreasing the amount spent on printing-related costs.

Table 4: Cost of Goods from Income Statement

Expenses—Development & Production	author/pub cost	in-kind contributions	total cost	per unit cost (3,000)
Editing—Substantive & Copy	\$ 1,000.00	\$ -	\$ 1,000.00	
Permissions	145.00	-	145.00	
Photos—Usage Fees	250.00	-	250.00	
Photos—Scanning	-	450.00	450.00	
Design—Cover & Text	415.00	-	415.00	
Couriers	60.00	-	60.00	
Printing—Cover Scan	50.00	-	50.00	
Printing—PPB and Freight	8,141.88	-	8,141.88	*
Printing—AA	960.00	-	960.00	*
Printing—Copy of File	59.95	-	59.95	*
Sub-Total	\$ 11,081.83	\$ 450.00	\$ 11,531.83	\$ 3.84

* indicates those costs which are printing-related, making up the whole PPB cost

Operational Expenses—Marketing & Promotion

Operational expenses, those incurred from marketing, promotion, sales, and distribution are outlined below. The \$4,235 for marketing on promotion was spent on a launch party, conventions, publicists, media kits, gas, and airfares. It is commonly felt that one to three dollars per book printed should be allocated to marketing and promotion expenses and most major publishing houses allot only a very

¹⁴⁵ Thomas Woll, *Publishing for Profit: Successful Bottom-Line Management for Book Publishers*, 2nd rev. ed. (Chicago: Chicago Review Press, 2002), 159.

tiny amount to the publicity and promotion of most books.¹⁴⁶ Trade publishers should spend \$1 per book or 6 percent of the retail price.¹⁴⁷ In the case of *Pretty Face*, \$1.41 was spent per book printed (3,000) and \$3.57 was spent per book sold (1,187 units).

Table 5: Marketing and Promotional Expenses from Income Statement

Expenses—Marketing & Promotion	author/pub cost	in-kind contributions	total cost	per unit (1,187 sold)
Launch Party	\$ 25.00	\$ 75.00	\$ 100.00	
Conventions	300.00	450.00	750.00	
Publicists	2,260.00	-	2,260.00	
Media Kits	175.00	-	175.00	
Gas	100.00	150.00	250.00	
Airfare	500.00	-	500.00	
Miscellaneous	200.00	-	200.00	
Sub-Total	\$ 3,560.00	\$ 675.00	\$ 4,235.00	\$ 3.57

The Department of Canadian Heritage (DCH), through the Book Publishing Industry Development Program (BPIDP), outlines ratios and accompanying benchmarks, one of these being the marketing and promotion costs as a percentage of net sales. The purpose behind this indicator is to examine marketing and promotion costs as a share of net sales indicating the portion of each sales dollar that pays for the marketing and promotion of the book.¹⁴⁸ Since *Pretty Face* behaved as a trade book in the market place, it is reasonable to compare it to benchmarks of other trade publishers (as opposed to another type of publisher). *Pretty Face*'s percentage of costs at 15.49, which is calculated in the table below, is in line with the industry average for BPIDP-funded publishers at 14.93 percent. The interpretation of this ratio is as follows: "A lower proportion of marketing and promotion costs are typically desirable in order to maximize available resources for use towards other operating costs and, thus maximize net income. However, this must be balanced against the desire to increase sales.

¹⁴⁶ Marilyn and Tom Ross, *The Complete Guide to Self-Publishing*, 4th rev. ed. (Cincinnati: Writer's Digest Books, 2002), 224.

¹⁴⁷ John Kremer, *1001 Ways to Market Your Books*, (Fairfield: Ad-Lib Publications, 1989), 181.

¹⁴⁸ Canada, Department of Canadian Heritage, *Publishing Measures: A Comparative Analysis of Financial Indicators of Canadian Book Publishers*, (Ottawa: DCH, 2004), 8.

As reducing marketing and promotion costs may entail a reduction in sales.”¹⁴⁹ Further, publishers can use their marketing dollars in different ways, so naturally it is best to be most efficient with the money allocated to these types of activities.

Equation 1: Marketing and Promotion Costs as a Percentage of Net Sales

$\frac{\text{Marketing and Promotion Costs}}{\text{Total Revenue - Contributions}} \times 100$
$= \frac{\$4,235.00}{\$32,348.03 - \$5,000.00} \times 100$
$= 15.49$

This benchmark for marketing and promotion expenses is echoed by Thomas Woll in *Publishing for Profit* as he states that the costs should be 13 to 16 percent of net sales, this being “in accord with generally accepted percentages of most profitable publishing companies.”¹⁵⁰ Therefore, DCH states what trade publishers *are* doing and Woll states what profitable companies *should* be doing, both of which are in the same range, along with that of *Pretty Face*.

Operational Expenses—Sales & Distribution

The operating expenses for the sales and distribution of *Pretty Face* was \$5,776.47 as detailed below. It was spent on several items, but for the purposes of industry comparisons of distribution costs only, the following expenditures are used: shipping to the warehouse, freight from the warehouse to the customers, distributor fees, and return fees. No warehousing costs are noted because the distributor does not charge such fees during the first year it represents a book.

¹⁴⁹ Ibid.

¹⁵⁰ Thomas Woll, *Publishing for Profit: Successful Bottom-Line Management for Book Publishers*, 2nd rev. ed. (Chicago: Chicago Review Press, 2002), 193.

Table 6: Operational Expenses from Income Statement

Expenses—Sales & Distribution	author/pub cost	in-kind contributions	total cost	per unit (1,187 sold)
Website Domain	\$ 99.00	\$ -	\$ 99.00	
Website Design	-	200.00	200.00	
Website Hosting	-	153.45	153.45	
PayPal and Bank Fees	108.50	-	108.50	
Toll-free Number	50.97	100.00	150.97	
GTA Book Fairs	152.00	-	152.00	
Gas	100.00	200.00	300.00	
Airfares	500.00	1,000.00	1,500.00	
Publisher Shipping	114.10	150.00	264.10	*
Distributor Fee	1,923.08	-	1,923.08	*
Returns Fee	539.97	-	539.97	*
Distributor Freight	285.40	-	285.40	*
Miscellaneous	100.00	-	100.00	
Sub-Total	\$ 3,973.02	\$ 1,803.45	\$ 5,776.47	\$ 4.87

* marked costs are those attributed as "distribution costs" for industry comparison

DCH also has a ratio for distribution costs as a percentage of net sales. The indicator examines the proportion of each sales dollar that is used on par for the distribution of the publisher's books.¹⁵¹ The trade industry average for BPIDP-funded companies is 13.78 percent and the formula below shows that *Pretty Face's* percentage was 11.02. The interpretation of this ratio is noted as "A lower proportion of distribution costs is typically desirable in order to maximize available resources for use in other operating costs and, thus, maximize net income."¹⁵²

¹⁵¹ Canada, Department of Canadian Heritage, *Publishing Measures: A Comparative Analysis of Financial Indicators of Canadian Book Publishers*, (Ottawa: DCH, 2004), 9.

¹⁵² Ibid.

Equation 2: Distribution Costs as a Percentage of Net Sales

$$\begin{aligned} & \frac{\text{Distribution Costs}}{\text{Total Revenue - Contributions}} \times 100 \\ = & \frac{\$3,012.55}{\$32,348.03 - \$5,000.00} \times 100 \\ = & 11.02 \end{aligned}$$

Pretty Face was distributed using Mint Publishers (see an earlier examination in the Sales and Distribution section) from August 2004 to September 2005 at which time some distribution charges were in place—25 percent of net amount for distribution fees and 10 percent of net returned amount for return fees—and shipping costs were incurred as books were sold. Over the life of the book, only a portion were sold through the distributor, therefore the *Pretty Face* percentage, as seen in this ratio, is brought down below industry averages because of the comparatively large quantities that had no or very little distribution costs associated with it.

Financial Summary

The financial summary relates the break-even point, gross profit, and profit of *Pretty Face* with the larger publishing landscape. The numbers for these calculations come from the income statement, found in Appendix I. Overall, the picture is a healthy one for *Pretty Face* and there are several reasons why, but they all stem from the self-publisher being a small organization with much incentive to control costs and increase revenue. This venture was much more than a financial one, but the financial aspects to it were significant because I supplied the capital for the project and part of my personal goal for the project was to have a positive financial outcome.

Break-even Analysis

A break-even analysis is a device to determine where sales will cover the total costs. A break-even analysis was done for *Pretty Face* early on, when just the cost of goods was known. At that point, that figure was used for planning and motivational purposes. The break-even point was originally reached through library sales because those direct sales included a minimal discount along with much time and effort put forth into securing the sales. Naturally, as the operating expenses increased, the

break-even point changed. For example, after the break-even point was reached, a publicist was hired, causing the break-even point to increase dramatically. The point becomes a moving target, yet as the life of the book matures, a picture of where it rests, now emerges.

The discussion surrounding the *Pretty Face* break-even point is, at this point, in hindsight, using the current and up-to-date numbers in the formula. The break-even formula uses the total fixed costs, which in the case of *Pretty Face* are editing, permissions, photos, design, couriers for the printer, and PPB (including freight, etc.). The formula also uses the net price that, normally for book projections, is the cover price minus the average discount, but in the case of *Pretty Face*, the calculation is performed post-mortem so the total revenue to date was taken and divided by the units sold to get the average net price. Then the variable cost per unit is used, which is the operating costs, the marketing and promotions costs and the sales and distribution costs, divided by the units sold. The figure below shows the result: the break-even point for *Pretty Face* was 943 books. The goal for *Pretty Face* and the definition for success was to reach break-even, and as is demonstrated, since 1,187 books were sold, it has been accomplished!

Equation 3: Break-even Point

$\frac{\text{Total Fixed Costs}}{(\text{Net Price} - \text{Variable Cost per unit})}$
$= \frac{\$11,531.83}{(\$23.32 - \$11.09)}$
$= 942.91$

Profit Analysis

The *Pretty Face* income statement demonstrates how the budgeting and expenses played out and ultimately shows the profit performance of the business. The net sales totals \$27,348.03 and the cost of goods is \$5,369.99 on the sold units. The gross profit is \$26,978.04, the total operating costs are \$10,011.47, and the profit to date, on 1,387 units, is \$16,966.57. Perhaps more interesting to those considering the cash required for self-publishing, the net cash flow during the period October 1, 2000 to September 30, 2005 is \$10,766.29. This figure shows that in the final analysis, there is still a positive cash flow and money made. Therefore, as more units sell, the profits and cash flow will

only increase. These figures are compared against those in the industry. It is essential to make such comparisons as a management tool for reflecting and planning.¹⁵³

The gross profit is a function of the total revenue minus the costs of goods for the units sold. The gross profit margin percentage “measures the difference between total revenue and cost of sales as a proportion of total revenue. It indicates the proportion of each dollar available to pay operating costs such as distribution, promotion and marketing, and administrative costs.” By using a percentage for each category it may be compared to the performance of others in the industry. High percentages are sought-after so that the publisher can maximize the available capital.¹⁵⁴ As shown in the figure below, the gross profit margin percentage for *Pretty Face* is 83.40. This percentage is above the Canadian average for BPIDP-funded trade publishers, which is 56.4 percent. One reason that *Pretty Face* has a higher gross profit margin percentage would be that many books were direct sales and therefore sold at a minimal discount, which would be in contrast to a most trade publishers, making an impact on the total revenue. Further, *Pretty Face* received the \$5000 in additional sponsorship revenue noted previously.

Equation 4: Gross Profit Margin Percentage

	Gross Profit	x 100
	Total Revenue	
=	\$26,978.04	x 100
	\$32,348.03	
=	83.40	

A discussion on profit leads to the profit to date. This calculation is the gross profit minus the total operating expenses. The profit to date, \$16,966.57, indicates that the profit per unit sold is \$12.23. Again, a percentage is used for comparison purposes. The profit margin percentage measures profitability indicating an aspect of the overall health of the publishing house. The percentage

¹⁵³ Canada, Department of Canadian Heritage, *Publishing Measures: A Comparative Analysis of Financial Indicators of Canadian Book Publishers*, (Ottawa: DCH, 2004), i; Thomas Woll, *Publishing for Profit: Successful Bottom-Line Management for Book Publishers*, 2nd rev. ed. (Chicago: Chicago Review Press, 2002), 67, 72.

¹⁵⁴ Canada, Department of Canadian Heritage, *Publishing Measures: A Comparative Analysis of Financial Indicators of Canadian Book Publishers*, (Ottawa: DCH, 2004), 7.

“reflects net profit before income tax as a percentage of total revenue.” Naturally, high profit margins are desirable as it is an indicator of “the proportion of each revenue dollar available to increase shareholders’ equity.”¹⁵⁵ In the case of *Pretty Face*, the profit margin percentage is 52.45 while the average for BPIDP-funded trade publishers is 3.62. *Pretty Face* is more profitable than trade publishers’ books which could be a result of lower operating costs due to having no salaried employees and making an effort to keep operating costs to a minimum, and to a lesser degree, the costs of goods were kept down too. Also, as discussed above, *Pretty Face* sold more books at a smaller discount than other publishers might. All these factors, along with reasonable sales and sponsorship funds, contribute to the financial success of *Pretty Face*.

Equation 5: Profit Margin Percentage

$\frac{\text{Profit Before Tax}}{\text{Total Revenue}} \times 100$
$= \frac{\$16,966.57}{\$32,348.03} \times 100$
$= 52.45$

As noted on the income statement, many of the lines allowed for in-kind contributions. Fortunately, with help from family and friends, I was able to save in the actual output of cash in those areas. It is not uncommon for self-publishers to have a network of support around them, but the total numbers, a sum of the actual cost and the contributions, was used to provide a snapshot of what it would cost another self-publisher to take on such a project.

Overall, *Pretty Face* was a financial success: the break-even point was surpassed by 244 units. Furthermore, the profits were substantial and, as percentages, far exceed industry norms as demonstrated in comparison to BPIDP-funded publishers. There was a void in the marketplace and this book filled it, but more importantly, the book was backed with the time, effort, and money it needed to be a success.

¹⁵⁵ *Ibid.*, 1.

Conclusion

*Self-publishing writers don't have to sell thousands of copies in order to have their work survive in print.*¹⁵⁶

— Judith Appelbaum, *How to Get Happily Published*

People self-publish for many different reasons. For some, it is because they have no other option; for others, it is a deliberate choice in a sea of possibilities. The decision is often a financial one and a personal one. I knew from the beginning self-publishing was right for me despite ever having contacted a traditional publisher. I wrote and published *More Than A Pretty Face: The Essential Handbook for Canadian Models* after working in the modelling industry for twelve years. I chose to self-publish because I wanted to work on a faster timeframe than a traditional publisher would have allowed. I also wanted to sell the book to non-traditional outlets, like modelling conventions, and I was not comfortable with the idea of buying my book back (at a 40 to 50 percent discount) from the publisher to do so. Further, I wanted to have the financial responsibility of the project insofar as I wanted to put up the capital for the book so that I could benefit from any potential profits. I believed I could earn more as a self-publisher than the 5 to 10 percent royalty payment traditional publishers pay, and I was right.

The following, rather liberal, assumptions are used to calculate the potential royalties I might have made with a traditional publisher:

- A 10 percent royalty on retail sales and 50 percent on author's sales were secured, both of which are high for a first-time author.
- The publisher chose to assign the same \$30 cover price.
- The publisher put the equivalent money and effort into marketing and promotion.

¹⁵⁶ Judith Appelbaum, *How to Get Happily Published: A Complete and Candid Guide*, 5th ed. (New York: HarperPerennial, 1998), 191.

- The publisher was able to sell as many copies as I did to school and public libraries and their wholesalers.

As calculated in the table below, my royalties would have been \$5,925.00. Whereas my profit to date (September 30, 2005) is \$16,966.57 and cash flow is \$10,766.29.¹⁵⁷ *Pretty Face* is a case study of one experience in the self-publishing arena. Couched in a framework of industry data, a snapshot emerges of a viable environment for self-publishing for *Pretty Face*.

Table 7: Possible Royalty Earnings with a Traditional Publisher

Sales Outlet	Net Units Sold	Royalty	Per Unit	Total Amount
National Chain—Indigo	369	10%	\$ 3.00	\$ 1,107.00
Independent Bookstores	47	10%	3.00	141.00
Public Library Wholesalers	117	10%	3.00	351.00
School Wholesalers	73	10%	3.00	219.00
Direct-to-Libraries	76	10%	3.00	228.00
Direct-to-Schools	264	10%	3.00	792.00
Publisher's Website	28	10%	3.00	84.00
Toll-free Calls	16	10%	3.00	48.00
Conventions & Events	87	50%	15.00	1,305.00
Author's Friends & Family	110	50%	15.00	1,650.00
			Total	\$ 5,925.00

The development and production of *Pretty Face* were the most laborious parts because they were not as aligned with my skills and personality as the subsequent areas. Nonetheless, they were essential to creating the product and in learning about the publishing business from the grassroots. The research and writing of the book stemmed from the experiences I had in the business and the questions I have answered over the preceding twelve years in the modelling business. To bring the content to life, more than sixty photos were secured for use. Then a freelance editor and designer

¹⁵⁷ The cash flow is the result of adding the inflows and subtracting the outflows of money. The net result is either cash-positive or cash-negative. From Thomas Woll, *Publishing for Profit: Successful Bottom-Line Management for Book Publishers*, 2nd rev. ed. (Chicago: Chicago Review Press, 2002), 60.

were hired to put the package together. Finally, 3,000 copies were printed in Ottawa and shipped to Waterloo, ON and Langley, BC.

Although teens are the readers of *Pretty Face*, parents are the buyers. Parents buy the book because they are nervous about their teen going into a misunderstood and seemingly scary business. Once I discovered that parents were in fact the primary audience, the marketing focused on getting the message to that group. These parents have an innate trust in books and are happy to have in their hands a “trusted” and credible resource. *Pretty Face* is trusted for many reasons—they read about it in a newspaper or magazine; another parent told them about it; they saw me interviewed on a TV show they admire; they were impressed by my experience in the business; or they found one of the many blurbs on the back cover meaningful.

The marketing and promotion of *Pretty Face* was a great success—the book was well promoted across the country with four radio spots, ten newspaper articles, eleven magazine articles, and sixteen TV interviews over two-and-a-half years—unheard of for a traditionally published book of the same status. The publicists were able to access media outlets that I could not have, otherwise. Also, they are able to say complementary things about the book and me as a model that I could not say, or if I did, would not be taken seriously or help the project. In fact, this point illustrates a difficulty with self-publishing—being so close to the subject matter, and all elements related to it, can make parts of the process overly subjective. One can be aware of this conflict, but in some cases, it is easier and makes sense to enlist the assistance of others. The overall marketing of the book led to success in the sales and distribution of it.

Over the first year, *Pretty Face* performed well, selling to school and public libraries from Victoria to St. John’s and Nunavut to Windsor. The large number of library sales is attributed to several factors. First, the book’s content is well suited to public and school libraries. Second, the personal sales visits to the libraries had an enormous impact on the sales figures. Holding the undivided attention of an acquisitions librarian is powerful, especially when the book’s content is relevant to their needs, whether it be patrons’ wishes or a provincial curriculum. Third, *Pretty Face* was supported by library distributors, which helped round out the sales that could not be secured with personal visits. Just being in the distributors’ catalogue adds legitimacy to a self-published project. Library distributors have a review process too, and do not accept every book. In all, it was the library sales that pushed the book towards the break-even point.

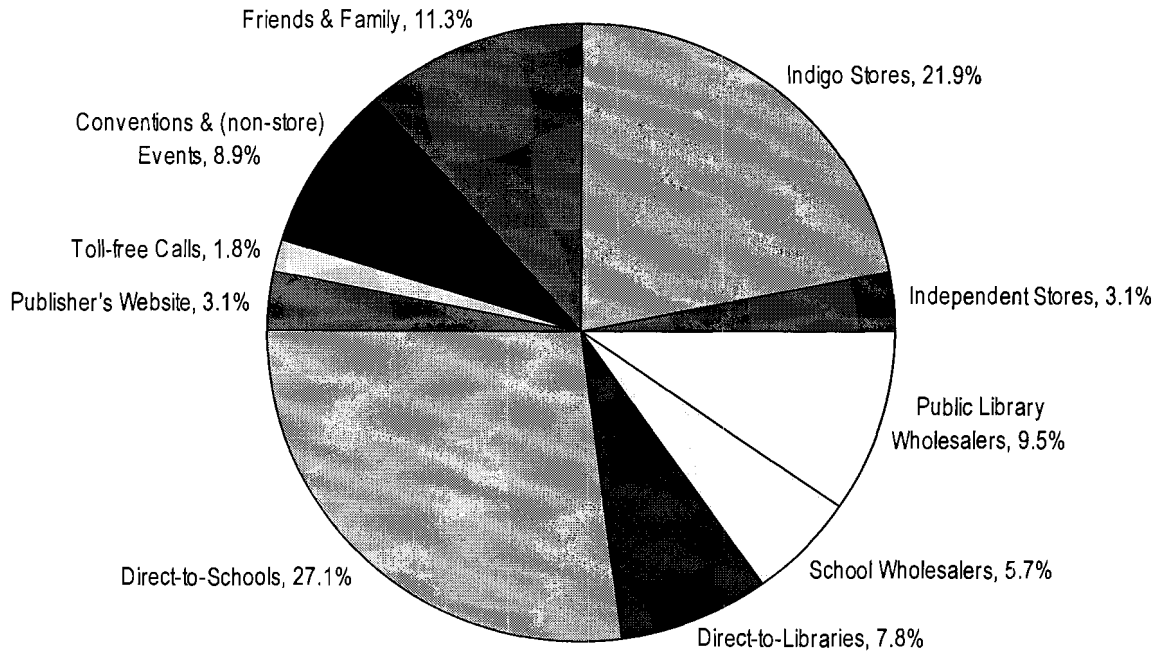
After the first year of sales, *Pretty Face* was distributed with Mint Publisher's Group. Finding a distributor was a challenge since most distributors require the publisher with whom they work to have a minimum number of titles or a minimum amount of revenue. In fact, finding a distributor is the single most difficult problem self-publishers face.

With the distributor's sales reps, *Pretty Face* sold to independent bookstores and Indigo, where it continues to sell today. The Indigo sell-in was supported by events in Chapters at Vancouver, Langley, and Ottawa locations. Where I had been on the front line for the previous year, it was beneficial to have sales reps, fulfillment experts, and booksellers take on responsibility. Naturally, they take a percentage of the cover price for their efforts, but the reality is that selling through sales reps and in to Indigo is the only way to reach a national audience.

Returns have long been the bane of the publishing industry. *Pretty Face* was no different. Although the independent store returns were very high, the Indigo returns have been within industry norms, just below 40 percent. Several ideas have been considered regarding how *Pretty Face* returns could have been minimized, but this problem sits in a larger question of how returns for the entire industry can be reduced or eliminated. Self-publishers are especially affected by returns because they are operating on minimal capital, and do not have many titles over which they can spread losses. Whether at the retail or publisher's level, returns are a necessary evil, but perhaps a paradigm switch and improved technology can help solve this problem to everyone's benefit.

All the *Pretty Face* sales combine to show below-average revenue from the bookstores (Indigo and independent) at 24.9 percent of the total sales, and commendable revenue from libraries (through wholesalers and direct sales) at 50.1 percent and direct-to-customer sales revenue (through a website, a toll-free number, conventions/events, and friends and family) at 25.0 percent. The following figure summarizes the revenue breakdown.

Figure 6: Percentages of Revenue from Sales



A glance at the above figure brought me to consider the actual percentage of sales for which I was responsible in comparison to that of the traditional sales channels. A tally of sales for which I take responsibility includes the categories of direct-to libraries, direct-to sales, website, toll-free calls, conventions and events, and friends and family. I am also responsible for a portion of the public and library wholesalers sales prior to working with the distributor. The results are in the figure below. As the entrepreneur behind the book, I am accountable for 72.4 percent of the revenue made from selling *Pretty Face*. Further, I personally sold every book that made up that amount, and most times, the book sold one copy at a time.

Table 8: Sum of Revenue (percentage) for which I am Directly Responsible

Sales Outlet	Percentage
Direct-to-Schools	27.1%
Friends & Family	11.3%
Conventions & (non-store) Events	8.9%
Public Library Wholesalers	8.3%
Direct-to-Libraries	7.8%
School Wholesalers	4.1%
Publisher's Website	3.1%
Toll-free Calls	1.8%
Total	72.4%

Conversely, the traditional sales channel, as implemented through the distributor, is responsible for the remaining revenue that includes sales to Indigo, independent stores, and a portion of the sales to school and library wholesalers.¹⁵⁸ This comparison does not intend to portray the distributor in a negative light, but rather to illustrate that relying on conventional means does ensure the largest number of sales possible. In fact, taking on extra responsibilities, as the author and publisher, are essential for maximizing sales and success. It would be unwise to rely just on the traditional channels when there are many ways to sell books creatively. These sales figures along with the marketing and promotion success illustrate the tremendous effort I put into *Pretty Face* making it a success. I did not pay myself but had I tried, I surely would not have been able to afford substantial wages. Moreover, the time and energy that went into the book could not be easily scaled to accommodate multiple titles.

Table 9: Sum of Revenue (percentage) for which the Distributor is Responsible

Sales Outlet	Percentage
Indigo Stores	21.9%
Independent Stores	3.1%
School Wholesalers	1.6%
Public Library Wholesalers	1.2%
Total	27.8%

A discussion of revenue is balanced by that of expenses. The costs of goods along with the operational expenses were kept to a minimum from the beginning. This was easier to do with a one-person operation than it would have been at a publishing company where more people are part of the project and have less responsibility for the financial outcome. The expenses were demonstrated, not surprisingly, to be below industry averages when compared to BPIDP-funded companies. The success in high sales revenue and low expenses plays out in a discussion of profits. The profit indicators were also pitted against industry averages, and *Pretty Face* came out ahead. *Pretty Face* has a 52.45 profit margin percentage, a shocking difference that is 48.83 points higher than the industry average of 3.62. This discrepancy may be partially attributed to the passion that I had for the book as a self-publisher. It is not uncommon for self-published books to attribute sales to the personal motivation, financial and otherwise, behind the book.

¹⁵⁸ The two tables do not add up to 100 percent, because the decimal points were rounded to one place.

The motivation that self-publishers bring to their projects also contributes to the longevity, and subsequent success, of the book. Where traditional books last in the media and stores for only a few months, self-publishers have more control over their destiny and books. Correspondingly, *Pretty Face* lives on—it will be published in China three years after it was released, and furthermore, the Canadian version still sporadically appears in the media. Vicki Gabereau’s show re-aired nationally on March 20, 2006, one year after it first aired, and *Dose*, a daily national paper, quoted me in a story about Toronto Fashion Week and Canadian models in their March 14, 2006 issue. I am scheduled to speak at a high school in May 2006¹⁵⁹—an event that will be funded by the Federation of BC Writers. Further, there is the possibility to revisit modelling events and libraries annually as new aspiring models always sit on the horizon. Mimicking the hugely successful American show, *Canada’s Next Top Model* will begin airing on May 31, 2006 presenting an opportunity to send out a press release making a link between the show and *Pretty Face* with the hope that publicity and sales will follow. All these happenings epitomize the ability to control and extend the life of a self-published book, adding to its achievements.

In my books, the definition of success for *Pretty Face* was to reach break-even, which it did, confirming that it pays to have a niche subject, a saleable topic, and marketable personality. Although other factors contributed to the success *Pretty Face*—not just those three—they played a big role in my success as a self-publisher. As noted, of all the people who seek David Chilton’s advice, he only recommends that 25 percent of them self-publish, and I was one of them—happy to prove him right!

¹⁵⁹ These media exposures and this event are not listed in the appendices summarizing the publicity and events, respectively.

Appendices

Appendix A: Author Events and Accompanying Book Sales

Date	Event, Location	Description	Units sold
2003-04-25/26	MTSC—Model and Talent Search Canada, Toronto, ON	Model convention with author seminar	11
2003-05-01	MAG - Model Alliance Group event, Waterloo, ON	Model convention with author seminar	17
2003-05-02/03	FAME—Fitness and Model Expo, Toronto, ON	Fitness and modelling convention	4
2003-05-08/09	Angie's Showcase, Ottawa, ON	Modelling convention with author seminar	18
2003-05-16/17	MTSC—Model and Talent Search Canada, Winnipeg, MB	Model convention with author seminar	10
2003-09-23	Word on the Street, Kitchener, ON	Book festival booth	4
2003-10-28/29	GTA Book Fair, Toronto, ON	Teacher-Librarian book fair for publishers	30
2004-01-22	Surrey Public Library, Surrey, BC	* Author seminar	1
2004-04-20	Cawthra S.S., Mississauga, ON	* Literacy Week Event—writing/publishing seminar	3
2004-04-21	Iroquois Ridge S.S., Oakville, ON	* Career seminar— modelling	5
2004-04-27/28	GTA Book Fair, Toronto, ON	Teacher-Librarian event	5
2004-05-04	Westmount Public Library, Montreal, QC	* Modelling seminar	3
2004-05-14	St. Joseph Catholic H.S., Ottawa, ON	* Career seminar— modelling	0
2004-05-14/15	Angie's Showcase, Ottawa, ON	Modelling convention with author seminar	8
2004-05-26	St. Francis Xavier S.S., Mississauga, ON	* Career seminar— modelling	0
2004-05-28/29/30	FAME—Fitness and Model Expo, Toronto, ON	Fitness and modelling convention	2
2004-09-26	Word on the Street, Vancouver, BC	Book festival booth	0
2004-10-06	New Westminster Public Library, New Westminster, BC	* Author seminar	1
2004-10-07	Chapters, Vancouver, BC	Author seminar & book signing	1
2004-10-09	Chapters, Langley, BC	Author seminar & book signing	7
2004-11-20	Chapters, Ottawa, ON	Author seminar & book signing	3
2004-11-24	Richmond Public Library, Richmond, BC	* Author seminar	0
2005-03-15	Off The Page, North Delta S.S., Delta, BC	* Federation of BC Writers event; publishing seminar	0
2005-05-12	Lester B. Pearson Catholic High School, Ottawa, ON	* Career seminars - modelling & writing/publishing	0

*indicates events for which I was paid a speaker's fee

Appendix B: Marketing Plan

Executive Summary:

More Than A Pretty Face: The Essential Handbook for Canadian Models is the only Canadian-based book about the modelling industry. Curious teens and cautious parents need somewhere to turn for reliable and Canadian information on the subject.

Written with teens in mind, *Pretty Face* is full of usable, well-laid out, career-centred information, along with a touch of humour. The modelling manual contains practical and professional advice from a Canadian perspective. The author is a 14-year veteran¹⁶⁰ of the modelling industry. This book: helps aspiring models to get an agent, tells them how to save money and avoid scams, tutors readers on how to succeed at auditions, teaches them how to make a great impression with clients and prepares teens for the exciting world of modelling. Also, *Pretty Face* profiles successful Canadian models and how they've created their careers! It's a realistic take on an often misunderstood industry.

Pretty Face will benefit from the author's success in Canadian and international modelling markets. Although her name is not recognized, her face is a staple in Canadian media and frequently recognized.

Situation Analysis:

Pretty Face will have a "launch date" set for September 20, 2003. A comprehensive marketing plan is required to ensure continued success. *Pretty Face* offers an unprecedented accumulation of industry knowledge from a trusted Canadian source.

Market Summary:

Pretty Face appeals to two groups of customers—TEENS and their PARENTS. Up to this point, parents have purchased most of the copies. Parents seem to have an intrinsic belief that books provide reliable information while teens seem to "already know everything." Further, many parents purchased the book after getting a great review of it from another parent.

Market Analysis:

As teens flock to modelling schools and conventions to "be discovered," there is a growing curiosity about the modelling industry. It continues to be perceived as a glamorous job that idolizes beautiful women. These are powerful social forces that enamour young people. Teens from Campbell River to Thunder Bay are curious about the modelling business. Their parents, often having been influenced by the media and their own lack of knowledge of the industry, are cautious about the business.

Market Demographics:

The profile of the *Pretty Face* customer consists of the following behavioural, geographic and demographic factors:

Psychographic

Teens

- Interested in modelling, either as a hobby or a career
- Buy make-up, clothes and accessories, are fashion-conscious

Parents

- Have a teen interested in modelling

Geographic

Teens & Parents

- Living in a town or city larger than 75,000 (population)

¹⁶⁰ I was a 12-year veteran of the business when I began writing the book, but as this plan was written I had two more years experience.

Demographic

Teens

- 95% of the teens reading the book are young women
- Age range is 13 to 20
- Attend high school or have recently graduated

Parents

- 70% of the parents purchasing the book are the teens' mothers
- Age range is 30 to 45
- Have a range of occupations (from housewives to judges)

Market Needs:

Pretty Face provides professional and practical advice to teens and parents wishing to learn about the modelling business. Currently, the only places to gather this kind of information are the media, the internet and modelling schools. Each method has substantial drawbacks. The media shows one side of the business through "exposés" and hidden cameras. The internet only provides tidbits here and there, if you can navigate through the false information. Modelling schools are costly and fail to provide information on the "real world" such as how to find an agent, how to work in overseas markets, how to manage your bookkeeping and how to facilitate relations between your agencies.

Strengths and Weaknesses:

The following analysis captures the key strengths and weaknesses facing *Pretty Face*.

Strengths

- *Pretty Face* is the only Canadian resource of its kind.
- *Pretty Face* contains excellent, usable, industry-supported information.
- *Pretty Face*'s author is an industry veteran and a recognizable face in Canada.
- *Pretty Face* is presented in a format suitable for teen readers as well as their parents.

Weaknesses

- *Pretty Face* has a high price tag (\$30 Cdn.), which is why marketing efforts are important. It is not an impulse buy, but rather a deliberate purchase.

Competition:

Presently, there are many "how-to" books about modelling in the marketplace. All of these modelling reference books are American. Their cover prices range from \$21.00 Cdn. to \$57.95 U.S. These are their titles and prices:

Title	Cover Price
<i>The Wilhelmina Guide to Modeling</i>	\$21.00 Cdn.
<i>The Professional Model's Handbook: A Comprehensive Guide to Modeling and Related Fields</i>	\$57.95 U.S.
<i>Is Modeling For You? The Handbook and Guide for the Young Aspiring Black Model</i>	\$14.95 U.S.
<i>Your Modeling Career: You Don't Have to be a Superstar to Succeed</i>	\$22.95 U.S.
<i>The Complete Idiot's Guide to Being a Model</i>	\$25.95 Cdn.

Key to Success—The Looney Factor:

The Canadian perspective is the unique edge of this book. The book addresses Canadian specific issues: the markets in Toronto, Montreal, Vancouver and smaller Canadian cities, GST billing, and the Canadian acting union. As well, *Pretty Face* is enhanced by the profiles of seven Canadian models that are from cities and towns across the country who have worked within and outside Canada.

(continued)

Critical Issue:

There are enough teens and parents in need of the book and willing to spend \$30 for a book that is useful; therefore the key is to create an awareness of its existence so that they will purchase it.

Marketing Strategy:

The marketing strategy is straightforward: Create an awareness of the book that highlights its assets so that teens and parents purchase it. This awareness needs to translate into parents talking to other parents so as to benefit from "word of mouth" recommendations.

Bookselling Markets:

For the book to be available to teens and parents it needs to have widespread distribution through Indigo, Amazon.ca, and independent bookstores.

Strategy Pyramid:

The Strategy Pyramid emphasizes the practical importance of building a solid marketing plan structure. The Strategy rests on the Tactics, which rely on the Programs for implementation.

Marketing Strategy:

Create effective marketing that encourages "word of mouth" advertising on a minimal budget.

Marketing Tactics:

The following tactics will be used:

- Media
- Presentations by the author
- Internet

Marketing Programs:

The following programs will be used:

- Send review copies to: *Canadian Materials (CM)*, *Quill & Quire* and *Shelf Life* for reviews.
- Send media kits to: *Flare*, *Chatelaine*, *Canadian Living*, *Teen Tribute*, *TL Fashion*, *Cdn. ELLE*, *National Post*, *Globe & Mail*, *Toronto Star*, *Montreal Gazette*, *Vancouver Sun*, *Hamilton Spectator*, *KW Record*, *Waterloo Chronicle*, *Breakfast Television (T.O & Van.)*, *Vicki Gabereau*, *Mike Bullard*, *Canada AM*, *eTalk Daily*, *Good Morning Canada*, *CityLine* and others.
- The author has already taped segments for RANT! and for Health & Beauty TV.
- Have a video of the author available upon request.
- Do as many TV and radio segments as possible.
- Give complimentary copies to media outlets that are already doing publicity so that they may conduct a contest.
- Send bulk e-mail to 2003 modelling convention attendees (about 300 contestants).
- Do "Author Talks" at libraries in Vancouver and Montreal.
- Be the monthly expert on Bridges.com in October/November 2003. Bridges.com is an educational and career planning solutions website used by dozens of high school guidance departments in Canada.
- Query *Verve*, *Teen Tribute* and *The Mag—Not for Adults* magazines regarding an excerpt or article by author.
- The website will be a valuable tool through which books will be sold. Website optimization techniques will be utilized and implemented by the author.

(continued)

Expense Forecast:

Here is a budget for the expenses thus far:

Marketing Effort	Cost
Publicist	\$800
Review copies and mailing	\$250
Contest copies and mailing	\$100
Author's Video and mailing	\$200
Bulk E-mail	Author's Time
Bridges.com	Author's Time
Verve/Teen Tribute/The Mag	Author's Time
Website & Site Optimization	Author's Time

Controls:

A publicist will be hired to assist in preparing the launch and to follow-up with media opportunities. With the publicist I will create the press release, media kit, and media list.

I do not wish to overextend myself financially for the marketing, which is why I will try to find as many inexpensive, guerrilla-type marketing programs as possible. Doing TV segments and getting magazine profiles are ideal because they are inexpensive and they foster word of mouth promotion.

Prepared August 2003.

Appendix C: Media Release

MORE THAN A PRETTY FACE: THE ESSENTIAL HANDBOOK FOR CANADIAN MODELS

Every year more than 3,000 Canadian youth participate in talent and beauty conventions. More than 6,000 enrol in modelling schools, yearly. Many hopefuls spend in excess of \$5,000 on classes, conventions, test photos, and travel fare. Few of them make the cut; fewer still will have long and prosperous careers. For those of them looking for a competitive edge, now there is one. Heather Young's book *More Than A Pretty Face* explores the ins and outs of modelling in Canada, and with North American television focused on models, this book is valuable to parents and teens alike.

More Than A Pretty Face: The Essential Handbook for Canadian Models is the only Canadian guide for aspiring models and their parents. With reliable, unbiased information, it advises curious teens and cautious parents about the often-misunderstood world of modelling. The book contains strategies on how to secure an agent and viable work, advice on how to avoid scams, and to ensure that an agency is legitimate.

Heather Young's book *More Than A Pretty Face: The Essential Handbook for Canadian Models* is part of the current focus on the modelling industry. With shows like "America's Next Top Model" ruling the airwaves, this book gives a unique look to the unfamiliar Canadian modelling industry. This book is the most comprehensive way for young boys and girls, as well as their parents, to understand the modelling industry from several perspectives.

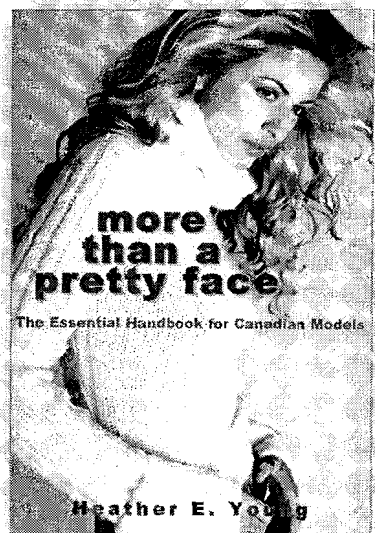
Written by Heather Young, a Canadian model and spokesperson who has achieved a considerable modelling success, *More Than A Pretty Face* provides a nuts and bolts approach to modelling, spiced with humour and illustrative anecdotes. "In my fourteen years as a model, countless teens and parents have asked me question after question about the modelling business, desperate for a reliable source. My goal in writing this book was to provide that much sought after, practical, career-centred information in a way that teens and parents alike could appreciate and enjoy" said Ms. Young.

About the author: Heather Young has graced the pages of more than 200 magazines and catalogues across Canada, the United States, France, Italy, Spain, Germany, Japan, and Greece. She has appeared in dozens of commercials, television shows, and films, and is best known as 'the face of Bioré,' having been their spokes model for the past five years. Ms. Young was listed as one of the top ten Canadian models in *Clin d'Oeil* fashion magazine. She is currently living in Vancouver, BC where she is attending the SFU Master in Publishing program.

Appendix D: Summary of Publicity

Name of Media	Type of Publicity	Issue/ Air date
<i>MOJO AM 640 (Toronto)</i>	Radio talk show; author interview	2003-04
<i>Health & Beauty TV (Global)</i>	Beauty info show; author interview	2003-05
<i>Rant! (Rogers)</i>	Current events show; author interview	2003-06
<i>Corporate Knights</i>	Business magazine; article by author	2003-Summer
<i>New Day (New PL)</i>	Breakfast show; author interview	2003-10-01
<i>This Morning Live (Global)</i>	Breakfast show; author interview	2003-10-08
<i>The Hamilton Spectator</i>	Daily newspaper; small article	2003-10-08
<i>The K-W Record</i>	Daily newspaper; article with photo on p. 1 of Arts section, with thumbnail above the fold on front page	2003-10-08
<i>The Burlington Post</i>	Tri-weekly newspaper; large article with photo	2003-10-03
<i>City Mag (Global)</i>	Weekly entertainment show; mention by host	2003-10-11
<i>Breakfast Television (CHUM)</i>	Breakfast show; author interview	2003-10-20
<i>The Surrey Leader</i>	Tri-weekly newspaper; large article with photo	2003-10-22
<i>The Peach Arch News</i>	Tri-weekly newspaper; article with photo	2003-10-29
<i>The North Shore Outlook</i>	Tri-weekly newspaper; article with photo	2003-10-29
<i>Bridges.com</i>	Career website; online expert with bio and Q&A from teens	2004-11
<i>Help!TV (Access Learning)</i>	How-to show; author interview and Q&A from viewers	2003-11-12
<i>News at Noon (CKCO-CTV)</i>	News; author interview	2003-11-25
<i>Urban Rush (Shaw)</i>	Talk show; author interview	2003-12-15
<i>Faze</i>	Teen magazine; mention in resource callout box	2003-Winter
<i>Dolce</i>	Lifestyle magazine; photo and note in article	03/04-Winter
<i>Girlz TV (YTV)</i>	Teen info show; author interview	2004-01-11
<i>The Magazine</i>	Teen magazine; review and Q&A	2004-01
<i>McGill News</i>	Alumni quarterly; author interview	2004-01
<i>Canadian Living</i>	Women's magazine; small article	2004-02
<i>Shelf Life</i>	Review Journal; review	2004-02/03
<i>Mike Bullard (Global)</i>	Late-night talk show; author interview	2004-02-10
<i>Off The Record with Michael Landsberg (TSN)</i>	Sports debating show; author as guest	2004-02-12
<i>The Final Round (CKCO-CTV)</i>	Current events debating show; author as guest	2004-02-14
<i>Teen Tribute</i>	Teen entertainment magazine; article and contest	Spring 04
<i>Word Works</i>	Writers magazine; small note about author	Spring 04
<i>Breakfast at the New RO (New RO)</i>	Morning show; author interview	2004-05-13
<i>CM: Canadian Review of Materials</i>	Online review journal; review	2004-09
<i>New West News Leader</i>	Local newspaper; small article	2004-09-25
<i>New West Record</i>	Local newspaper; small article	2004-09-25
<i>969 (MTV Canada)</i>	General interest show; author interview	2004-10-14
<i>Thinkubator.csp.sfu.ca</i>	Publishing industry website; author interview	2004-10 /11
<i>The Source</i>	Bilingual weekly newspaper; quote from author	2004-11-09
<i>Dolce</i>	Lifestyle magazine; article by author	2004-Fall
<i>Power 104 FM (Kelowna)</i>	Radio talk show; author interview	2004-12-21
<i>CKLW AM 800 (London)</i>	Radio talk show; author interview	2004-12-28
<i>Careers TV (Access Learning)</i>	Career information show; author interview and Q&A with participants	2005-01
<i>Vancouver Province</i>	Daily newspaper; author interview	2005-03-02
<i>Vicki Gabereau (CTV)</i>	Day-time talk show; author interview	2005-03-22
<i>Golden Hours (OR Public Radio)</i>	Literature and entertainment show; excerpt read	2005-11/12

Appendix E: Sell Sheet



Publisher: Feather Books
Price: \$30.00 Cdn.
Trim Size: 6½" x 9½"
Format: Trade Paper
Pages: 128 **Photos:** 40+
ISBN: 0-9731607-0-5
Ship Date: Aug. 2004
Publication Date: Sept. 2004
Initial Print Run: 3000
Category: Beauty/Fashion/Careers
Carton Qty: 50

MARKETING & PUBLICITY

- Every book will be signed by author!
- Bookstore Tour (Vancouver, Kitchener, Toronto, Kingston, Ottawa & Montreal)
- Featured in *Canadian Living* and on The Mike Bullard Show
- Anticipate appearances on Breakfast TV (CHUM), Urban Rush (Shaw), Off The Record (TSN), Final Round (CTV), CareersTV (Access Learning)
- **Send out media kits to additional print and television outlets**

COMPETITIVE TITLES

Currently, there is no other modelling how-to book from a Canadian perspective.

MORE THAN A PRETTY FACE: *The Essential Handbook for Canadian Models* Heather E. Young

All the information teens and parents need to know about the misunderstood modelling industry is found in *More Than A Pretty Face*. Most importantly, it shares the secrets about finding an agent, avoiding scams and working in Canada and abroad! Heather gives readers the inside scoop along with practical tactics for success in an industry that has attracted its share of dishonest business.

- Written by a professional Canadian model with more than 14 years experience
- Content and layout designed for teens and parents
- Profiles seven Canadian models (Q&A format)
- Spiced with anecdotes and humour
- Excerpt from Nathaniel Branden's *The Six Pillars of Self-Esteem*
- Practical Layout (large font, bullets, subtitles and photos)
- Hint & Tip Call Outs
- Glossary, Index and Reference Section

This book will save parents money!

- Provides the realities of modelling conventions, searches, schools and agencies
- Teaches about legitimate (and illegitimate) modelling expenses
- Instructs on the fundamentals of taxation including GST
- Instills financial planning concepts for teens
- Demonstrates necessary bookkeeping and accounting information

How does the Canadian modelling industry feel?

"Heather is one of the most professional models I've ever had the pleasure of working for. Her clear understanding of how the business works and her outstanding professionalism always put her in a league of her own. I am confident this book will become the bible of the modelling industry; we will make it mandatory reading for all our models." --Marie Josee Trempe, owner of SPECS Models



Heather Young has modelled in 12 different countries and has shot for hundreds of magazines and catalogues including a dozen covers. Some of Heather's clients have included Chanel, Vera Wang, ELLE and Cosmopolitan. In Canada, Heather is known as the face of Biore; she has been their spokes model for the past five years. The prestigious Canadian fashion magazine, *Clin d'oeil* featured Heather as one of Canada's best models. Heather has enjoyed an impressive career in an intensely competitive business.



Appendix F: Library Sales, Direct and Wholesaler (Without Distributor)

Month ¹⁶¹	Direct-to-School Libraries		Direct-to-Public Libraries		Public Library Wholesaler		School Wholesaler		Shipping	Total Qty	Net
	Qty	Revenue	Qty	Revenue	Qty	Revenue	Qty	Revenue			
Apr 03	28	\$ 785.12	3	\$ 84.12	25	\$ 00.00	0	\$ -	\$ (5.00)	56	\$ 1,464.24
May 03	20	560.80	13	364.52	0	-	0	-	-	33	925.32
Jun 03	0	-	0	-	7	168.00	0	-	(5.00)	7	163.00
Jul 03	0	-	18	504.72	20	480.00	0	-	(5.00)	38	979.72
Aug 03	0	-	5	140.20	0	-	0	-	-	5	140.20
Sep 03	23	644.92	9	252.36	10	240.00	0	-	(5.00)	42	1,132.28
Oct 03	44	1,233.76	3	84.12	0	-	0	-	-	47	1,317.88
Nov 03	2	56.08	9	252.36	0	-	0	-	-	11	308.44
Dec 03	5	140.20	0	-	0	-	0	-	-	5	140.20
Jan 04	1	28.04	0	-	0	-	0	-	-	1	28.04
Feb 04	1	28.04	0	-	0	-	17	408.00	(10.00)	1	18.04
Mar 04	1	28.04	8	224.32	1	24.00	0	-	(2.30)	10	274.06
Apr 04	41	1,149.64	0	-	30	720.00	0	-	(23.10)	71	1,846.54
May 04	73	2,046.92	2	56.08	0	-	30	720.00	(10.00)	105	2,813.00
Jun 04	17	476.68	5	140.20	0	-	0	-	-	22	616.88
Jul 04	0	-	1	28.04	0	-	0	-	-	1	28.04
Aug 04	0	-	0	-	1	24.00	0	-	-	1	24.00
Sep 04	6	168.24	0	-	0	-	0	-	-	6	168.24
Oct 04	2	56.08	0	-	0	-	0	-	-	2	56.08
Sep 05	0	-	0	-	1	10.50	0	-	(2.60)	1	7.90
Totals	264	\$ 7,402.56	76	\$ 2,131.04	95	\$ 2,266.50	47	\$ 1,128.00	\$ (68.00)	465	\$ 12,452.10

¹⁶¹ No sales occurred through these means prior to Apr 03 or between Nov 04 and Aug 05.

Appendix G: Distributor's Sales, Fees, and Returns

Month	Indigo Sales		Indigo Returns		Independents Sales		Independents Returns		Public Library Wholesaler Sales		Public Library Wholesaler Returns		School Wholesaler Sales		School Wholesaler Returns		Distributor Fee	Returns Fee	Warehouse Freight
	Qty	Revenue	Qty	Revenue	Qty	Revenue	Qty	Revenue	Qty	Revenue	Qty	Revenue	Qty	Revenue	Qty	Revenue			
Aug 04	509	\$ 8,245.80	-	\$ -	88	\$ 1,484.10	-	\$ -	-	\$ -	-	\$ -	-	\$ -	-	\$ -	\$ (2,432.48)	\$ -	\$ (194.60)
Sep 04	20	324.00	-	-	15	270.00	-	-	-	-	-	-	-	-	-	-	\$ (148.50)	\$ -	\$ (11.88)
Oct 04	-	-	-	-	7	123.90	-	-	-	-	-	-	-	-	-	-	\$ (30.98)	\$ -	\$ (2.48)
Nov 04	50	810.00	-	-	8	144.00	1	16.20	-	-	-	-	20	324.00	-	-	\$ (323.55)	\$ -	\$ (27.83)
Dec 04	-	-	-	-	2	36.00	-	(35.40)	-	-	-	-	20	324.00	-	-	\$ (81.15)	\$ (3.54)	\$ (7.74)
Jan 05	-	-	-	-	-	-	-	(107.10)	-	-	-	-	-	-	-	-	\$ (26.78)	\$ (10.71)	\$ (1.12)
Feb 05	-	-	(108)	(1,749.60)	-	-	2	32.40	(36)	(568.50)	-	-	-	-	-	-	\$ 571.43	\$ (231.81)	\$ (23.77)
Mar 05	-	-	(55)	(891.00)	-	-	-	(54.00)	(3)	(54.00)	-	-	-	-	-	-	\$ 236.25	\$ (94.50)	\$ -
Apr 05	-	-	(13)	(210.00)	7	126.00	-	(72.00)	(4)	(72.00)	-	-	5	81.00	-	-	\$ 18.90	\$ (28.26)	\$ (4.45)
May 05	-	-	(17)	(275.40)	-	-	18	277.20	(15)	(269.40)	-	-	-	-	-	-	\$ 66.90	\$ (54.48)	\$ (5.96)
Jun 05	-	-	(13)	(210.60)	-	-	1	16.20	(9)	(161.10)	-	-	5	81.00	-	-	\$ 68.63	\$ (37.17)	\$ (2.09)
Jul 05	4	64.80	(4)	(64.80)	-	-	2	32.40	(5)	(90.00)	-	-	-	-	-	-	\$ 14.40	\$ (15.48)	\$ (2.09)
Aug 05	4	64.80	(2)	(32.40)	-	-	-	(35.40)	(2)	(35.40)	-	-	-	-	-	-	\$ 0.75	\$ (6.78)	\$ (1.39)
Sep 05	-	-	(6)	(97.20)	-	-	-	(54.00)	(3)	(54.00)	(2)	(32.40)	-	-	(24)	(388.80)	\$ 143.10	\$ (57.24)	\$ -
Gross	587	\$ 9,509.40	(218)	\$ (3,531.00)	127	\$ 2,184.00	24	\$ 374.40	(85)	\$ (1,446.90)	(2)	\$ (32.40)	50	\$ 810.00	(24)	\$ (388.80)	\$ (1,923.08)	\$ (539.97)	\$ (285.40)
Returns	(218)	\$ (3,531.00)	(85)	\$ (1,446.90)	(85)	\$ (1,446.90)	(2)	\$ (32.40)	(24)	\$ (32.40)	(2)	\$ (32.40)	(24)	\$ (388.80)	(24)	\$ (388.80)	Average fee per net unit sold		
Net	369	\$ 5,978.40	42	\$ 737.10	42	\$ 737.10	22	\$ 342.00	26	\$ 421.20	26	\$ 421.20	26	\$ 421.20	26	\$ 421.20	\$ (4.19)	\$ (1.18)	\$ (0.62)
Returns	37.1%		66.9%		66.9%		8.3%		8.3%		48.0%		48.0%						

Appendix H: Independent Bookstore Sales and Returns Breakdown

Independent Stores	Transaction month	Net Units	Net Sales	Months to Return
ALBANY BOOKS	Aug-04	2	\$ 35.40	
ALBANY BOOKS	Aug-05	(2)	(35.40)	12
ALGONQUIN COLLEGE	Aug-04	1	18.00	
ALGONQUIN COLLEGE	Feb-05	(1)	(18.00)	6
AMAZON.CA	Sep-04	1	16.20	
ARGO BOOK SHOP	Apr-05	5	90.00	
AUDREYS BOOKS	Aug-04	2	36.00	
BEEGIES BOOKSTORE LIMITED	Aug-04	2	36.00	
BEEGIES BOOKSTORE LIMITED	Feb-05	(2)	(36.00)	6
BLACK BOND BOOKS	Oct-04	3	54.00	
BLACK BOND BOOKS	Jul-05	(3)	(54.00)	9
BOLEN BOOKS	Aug-04	5	85.50	
BOLEN BOOKS	Feb-05	(4)	(68.40)	6
BOOK CITY #1	May-05	(2)	(36.00)	unknown
BOOK EXPRESS LIMITED	Aug-04	2	36.00	
BOOK KEEPER	Aug-04	1	18.00	
BOOK KEEPER	Mar-05	(1)	(18.00)	7
BOOK MARK INC	Aug-04	2	36.00	
BOOK MARK INC	Aug-04	2	36.00	
BOOK MARK INC	Apr-05	(2)	(36.00)	8
BOOK MARK INC	May-05	(2)	(36.00)	9
BOOK'EM / CATHRAY DIST LT	Aug-04	1	17.70	
BOOKERS	Aug-04	1	18.00	
BOOKERS	Aug-04	1	18.00	
BOOKERS	May-05	(1)	(18.00)	9
BOOKINGHAM PALACE BKST	Aug-04	1	18.00	
BOOKINGHAM PALACE BKST	Mar-05	(1)	(18.00)	7
BOOKLORE	Oct-04	1	18.00	
BOOKMASTERS LIMITED	Aug-04	2	35.40	
BROCK UNI TEXT DIVISION	Aug-04	3	53.10	
BROCK UNIV TRADE BOOKSTORE	Nov-04	3	54.00	
BUDDY'S BOOKSHOPPE	Oct-04	1	17.70	
CDN NO NAME RETURN ACCT	Jan-05	(3)	(54.00)	unknown
DUTHIE BOOKS 4TH AVE	Nov-04	1	18.00	
DUTHIE BOOKS 4TH AVE	Dec-04	1	18.00	
ED ARCHAMBAULT	Aug-04	1	18.00	
ED ARCHAMBAULT	Aug-04	1	18.00	
ED ARCHAMBAULT	Dec-04	1	18.00	
ED ARCHAMBAULT	Feb-05	(1)	(18.00)	6
ED ARCHAMBAULT INC	Aug-04	1	18.00	
ED ARCHAMBAULT INC	May-05	(1)	(18.00)	5
FURBY HOUSE BOOKS	Nov-04	1	18.00	
HAGER BOOKS	Aug-04	1	18.00	
IMPERIAL BOOKS AND	Nov-04	1	18.00	
IMPERIAL BOOKS AND	Jul-05	(1)	(18.00)	8

Independent Stores	Transaction month	Net Units	Net Sales	Months to Return
INSIDE STORY BOOKS AND MA	Aug-04	1	\$ 17.70	
INSIDE STORY BOOKS AND MA	Jan-05	(1)	(17.70)	5
LAUGHING OYSTER BOOKS LTD	Aug-04	1	17.70	
LAURIE GREENWOOD'S VOLUME	Aug-04	2	35.40	
LAURIE GREENWOOD'S VOLUME	Dec-04	(2)	(35.40)	4
LIBRAIRIE BERTRAND WHOLES	Aug-04	4	60.00	
LIVRES BABAR	Nov-04	1	21.00	
LOTS A BOOKS	Aug-04	1	17.70	
LOTUS BOOKS	Mar-04	1	21.00	
LOTUS BOOKS	Apr-04	1	21.00	
MCNALLY ROBINSON	Sep-04	4	72.00	
MCNALLY ROBINSON	Jun-05	(3)	(54.00)	9
MCNALLY ROBINSON BOOKSELL	Sep-04	2	36.00	
MCNALLY ROBINSON BOOKSELL	Apr-05	(2)	(36.00)	7
MCNALLY ROBINSON CALGARY	Sep-04	3	54.00	
MCNALLY ROBINSON CALGARY	Apr-05	1	18.00	
MCNALLY ROBINSON CALGARY	May-05	(3)	(54.00)	8
MCNALLY ROBINSON CALGARY	May-05	(1)	(18.00)	1
MCNALLY ROBINSON PORTAGE	Sep-04	2	36.00	
MCNALLY ROBINSON PORTAGE	May-05	(1)	(18.00)	8
MERLIN BOOKS LTD	Aug-04	1	17.70	
MOSAIC BOOKS	Apr-05	1	18.00	
OTTER BOOKS INC	Nov-04	1	18.00	
OXFORD BOOKSHOP	Aug-04	1	18.00	
OXFORD BOOKSHOP	Jun-05	(1)	(18.00)	10
P B CRUISE BOOKSELLER	Nov-04	1	18.00	
P B CRUISE BOOKSELLER	Mar-05	(1)	(18.00)	4
PAGES	Aug-04	3	54.00	
PAGES	Aug-04	1	18.00	
PAGES	May-05	(2)	(36.00)	9
PARAGRAPH BOOKS INC	Aug-04	2	35.40	
PARAGRAPH BOOKS INC	Sep-04	1	18.00	
PARAGRAPH BOOKS INC	Sep-04	1	18.00	
PARAGRAPH BOOKS INC	Sep-04	1	18.00	
PARAGRAPH BOOKS INC	Sep-05	(3)	(54.00)	12
POP'LAR BOOKS	Aug-04	2	35.40	
POP'LAR BOOKS	May-05	(2)	(35.40)	9
RAINCOAST BOOK EXPRESS*	Aug-04	25	375.00	
RAINCOAST BOOK EXPRESS*	Feb-05	(25)	(375.00)	8
ROXANNE'S REFLECTIONS BOO	Aug-04	1	17.70	
ROXANNE'S REFLECTIONS BOO	Jun-05	(1)	(17.70)	10
SHIRLEY LEISHMAN BOOKS	Aug-04	1	17.70	
TANNERS BOOKS & GIFTS	Aug-04	2	35.40	
TANNERS BOOKS & GIFTS	Jun-05	(2)	(35.40)	8
THE BOOK SHELF	Mar-04	1	21.00	
THE OPEN BOOK	Sep-04	1	18.00	
THE OPEN BOOK	Jul-05	(1)	(18.00)	9

Independent Stores	Transaction month	Net Units	Net Sales	Months to Return
UNIVERSITY OF WINDSOR	Aug-04	2	\$ 36.00	
UNIVERSITY OF WINDSOR	Jun-05	(2)	(36.00)	8
W & R GREENLEY	Aug-04	1	18.00	
WESTMINSTER BOOKS LTD	Aug-04	2	35.40	
WESTMINSTER BOOKS LTD	Jan-05	(2)	(35.40)	5
WORDSWORTH BOOKS	Apr-03	5	90.00	
WORDSWORTH BOOKS	Feb-04	(4)	(72.00)	10
YELLOWKNIFE BOOK CELLAR	Aug-04	4	70.80	
YELLOWKNIFE BOOK CELLAR	Feb-05	(3)	(53.10)	6

*Raincoast Express figures were not calculated with the average sell-in and return numbers.

Appendix I: Income Statement

MORE THAN A PRETTY FACE
 INCOME STATEMENT
 FOR THE PERIOD
 October 1, 2000 to September 30, 2005
 (before tax)

	units	author/pub cost	in-kind contributions	total	per unit
Gross Sales	1,526			\$ 32,747.13	
Returns	(329)			(5,399.10)	
Promo Copies	<u>200</u>			-	
Net Sales	<u>1,387</u>			27,348.03	\$ 19.72
Sponsorship Revenue				<u>5,000.00</u>	
Total Revenue to Date				32,348.03	23.32
Cost of Goods		5,160.44	209.55	<u>5,369.99</u>	3.87
Gross Profit to Date				26,978.04	19.45
Operating Costs		7,533.02	2,478.45	<u>10,011.47</u>	11.09
Profit to Date				<u>\$ 16,966.57</u>	<u>\$ 12.23</u>
Inventory at End of Period	<u>1,613</u>			<u>\$ 6,200.28</u>	
Cash Flow During Period				<u>\$ 10,766.29</u>	

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