



Dream of Travel Writing

How to Earn Big with Travel Content Marketing Writing

I can tell that a lot of you are super interested in content marketing writing. I have to say, to be honest, it does pay very well. Sometimes I think it's easier to write for magazines, but a lot of you are super excited about this, so we're going to have pretty much the whole month of webinars around travel content marketing writing this month. This, today, in this webinar, I'm going to talk about the different types of opportunities, and we're going to look at some things that I've done, and some ones that I've pulled from the web that other people have done.

Then next week, we're going to look at how to find these opportunities for yourself, because as you'll see in this webinar, the ones that are advertised online are typically not the best pay rates that you're going to find. In fact, often they're going to be like a third of what you'll find if you set it up yourself. The third webinar this month, we're going to look at once you've found those gigs, how to go out pitching them. Then we're going to wrap up with something based on some questions from you guys. I'm going to put together one more topic around one more content marketing, and then we'll move on to something else next month.

I see Hilary already has a question in here about rates. That's great, and I'll address that as we go along. The thing is, about rates, and something that I had here in the webinar was "how to earn big with travel content marketing," one of the things that I find working on the Travel Magazine Database, and pitching myself, and putting together the job listings every week for the Dream of Travel Writing Newsletter, is these things are all over the map. When I started my very first, or I guess one of my really early ongoing gigs that I had, was something that I was doing for Italy Magazine, which had a website that had news briefs every day and also some feature articles. I remember they came to me and they wanted \$20 a post, but not just for the short ones. Also, for the long ones, even though they were 1,000 words and this is 200 words. That was sort of my first indication, and we're going to look at this later on in the call, but people have no idea what they're paying for. They really don't know how much time goes into it, but we as writers really think about how much time we're spending. I talk a lot about how we need to concentrate on our hourly rate, and how the rate per article or rate per post doesn't actually matter. It's only our hourly rate that matters.

I find, for instance, right now I've got a job lined up for some writers for our database, which is really very copywriting oriented. It's not writing articles. You're writing the information that will help people pitch magazine articles. A lot of people, even though I asked in the job listing for a per-post rate, and I gave a sample post, in fact, one that's on the longer end of what we usually do, in order to get that per-post rate from people, people keep trying to get an hourly rate. I'm like, "Look, I'm a writer and I understand, but most people, most companies really don't care what your hourly rate is. They care how much it costs them to get the thing that they need." As we go about putting together our own pitches for these content marketing gigs later, that's really something important to keep in mind, is that the



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person paying for something only wants to know what's going to be the total cost for them to get the thing they want. It's up to you to manage your time to make sure that you can produce for them what they want, in a number of hours that makes sense for you. That's totally your job. That has nothing to do with the client, the person that's paying for it. At the very end of this call, we're going to look at what types of content marketing we should avoid for that reason.

Today, like I said, we're going to do more of an overview of what sort of the scene is, so to say, and in line with Hilary's question, I'm going to talk about rates, but as you know, people are notorious for not wanting to share what they've been paid for things, so I'm going to tell you about my own rates, because they're hard to get from other people.

First of all, why do companies need us for this type of work, and what type of things do they actually need us for, as opposed to things that they might think that they can do on their own, like have an admin do it and it's not worth assigning that out to a freelancer, or something that they might not really get that they need? Like you can try to sell them on it as many times as you want, and give them all sorts of numbers about ROI, but if they don't think it's important, they're never going to pay for it. Then we're going to look at a couple examples of things that I've done, and ones that I've pulled from the internet, of projects that other people have done.

I've pulled some things from the web, from coincidentally a lot of content marketing travel writers that I know, from various writers' groups, along with some other folks, to show you the different varieties of things that are available, and also that will help you a little bit see, even though I don't have rates from these people, you can see the size of the project, and that can help you see how lucrative this is, as opposed to just doing perhaps like one-off things for websites here and there. Then, at the end I'm going to talk about, like I said, which things pay well, and which ones really don't. You should take care not to become known for any of these things, because you're going to pigeon yourself into really low-paying work.

I have a magazine writing background, but for this case, I wanted to tell you about my background of content marketing gigs. I actually, when I first started travel writing, played around in magazines for a little bit, and I had some luck, but my husband has a full-time job, and he's from a culture in India where the women also work, and it's totally impossible to him to imagine me sort of being like the writer who is scrapping along. I've always had a mandate in my household that I have to earn an income equivalent to what I earned in my full-time job at MIT before I left to be a freelancer. I decided really early on that in order to hit my income goals, I needed to have money that was coming in every month, preferably paid in advance, that I knew was going to be there and that would cover my sort of base



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income needs, and that that was hard to do as a new magazine writer. Now, I have most of my income coming from magazines, because I have relationships with editors.

As a new writer, this was a really great way for me to very, very quickly get to \$4,000 a month, for instance. There's a blog post on our website where I talk about a time when I had a really bad accident and I couldn't work for a couple of months, and then just in a period of a couple of weeks or a month, I not only put together a whole new slate of clients, but I actually doubled my income from what it had been before. You can definitely do this even if you haven't been in the game for that long, and you can definitely do it quickly. It just takes knowing, like I said, who are the right people to work with, and who are not. Let's start looking at that.

Why do companies and tourism boards need us, and what do they need us to do for them? I think there's a word missing on there, but it's cut off by my slide, so I'm not sure. In case you guys haven't heard this statistic before, one in 11 people in the world work in the travel industry, or related sectors. That's huge. I mean, just think about how many people are in the world that we often forget about, right? I live in New York City. I know there's a couple of other people who live in cities here on the call today, and you're walking around, and you see so many people, and you see the tall buildings, and you think, "My god. Do we really need a grocery store on every corner? But I guess we do, because so many people live here." That's just a drop in the bucket compared to all the people in the whole world, but really, like, nearly 10% of people work in the travel industry.

If you think about that, that's a lot of companies that need to be making money to pay their employees. How do companies make money? They make money by selling things. How do they sell things? By people finding out they have a product, and becoming interested in it, and then buying it. That's where the content marketing comes in, and the whole concept of content marketing, it's a bit new for some people, and it's a bit passe for others. It's sort of funny. It's like Snapchat, I guess. Some people have no idea what it is, and some people are like, "Oh, I'm totally over that." You know, I am speaking at the World Food Travel Association Conference on something kind of related to content marketing, more brand storytelling, and the guy who runs the association said to me, "Oh, did you see this article saying content marketing is dead, and we need to stop flooding the internet with all of these articles?" I was like, "Well, okay. But then how do companies show they're better than other companies?"

The thing is that there's so much content marketing out there, which is really just showing people what your products and services are through various pieces of content, that the public doesn't even really see, you know? There's email newsletters. I find I spend like half my life writing email newsletters these days for myself, let alone other companies, but email



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newsletters are one of these things that if you don't follow a company, you don't know how many email newsletters they're sending out, or what specific ones need to go out and things like that.

That's an area where a small company, like a boutique travel concierge booking agency, or villa rentals or something like that, the owner of the company has a lot of other things to do that are quote-unquote "directly" related to producing income that they need to do, but they also know that they need to get their newsletter out in the same way that One King's Lane, or I don't subscribe to fashion ones, but there's so many of these emails that go out just to remind people Anthropologie, J Crew, things like that. That "These products are there, and please buy them." That's a fundamental part of business, and it's one that can be a little hard for us as we do our prospecting to find companies to pitch, to know about. But I've secretly found that almost all company owners would love to get this off their plate if they don't already have somebody doing it. Remember that one for later.

Blog posts is something I'm sure you're all super familiar with, and the thing is that I think we get really pigeonholed when we're looking at opportunities to do blog posts for some big companies that have well-known blogs, and we forget that a lot of smaller companies, that can be a huge differentiation factor for them, to have some really solid information both about what they do and painting a picture about this sort of tour experience they offer, or destinations and things like that, can be a really huge selling point for them. There's a lot of statistics out there that we'll look at in future weeks when we talk about putting together our pitches. There's a lot of statistics out there that show how, especially in travel, these sort of blog posts can make a huge impact on revenue, and that makes it a really easy sell when you go to company owners.

Social media posts. This is another one I know a lot of folks say for travel agents now, Pinterest is enormous. I personally don't use Pinterest or care about Pinterest, even though I'm doing all the interior design for the retreat house, but I know that a lot of people say they get really good sales off of Pinterest. If you specialize in Pinterest, that can be a good thing to do, but I'm going to put a caveat on social media posts. We're going to talk about the income potential there, so if you are really good on some type of social media, you might be better off thinking about how you can make that into a strategic offering rather than simply doing social media posts for people.

One of the things that we probably wouldn't see as consumers are case studies and white papers. These are two things that companies often put together either to have on internal, or sometimes external documents, but to make a case for why their services exist, and why their company is better than other companies. Sales copy and product descriptions, those sort of things are really easy to find and really easy to see if they suck. One thing that is a good way



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to identify if somebody's product descriptions suck is if you see the word "nestled" a lot. I apologize to anyone who is in my pitching class that's recently sent me something with the word "nestled" in it, but please ban it from your vocabulary, along with "various." I was talking with someone about "various" the other day. Don't use that word. Find a specific detail.

Sales sheets. This is something that you guys might not be super familiar with. A sales sheet is essentially like a list of the things that a company sells, but with very short descriptions that a person who does sales for the company can use as sort of Cliff notes as they're out there selling things. These are also the kind of things that company owners hate to put together, but they're super necessary and sometimes they don't even realize they need them, and that can be a good thing to pitch.

Event books. These are like after a conference, or like if a company has something for their clients, any client appreciation thing, it's something that you can put together for them to send out to their clients after to boost goodwill. It's not as sales-related, but it can be useful, and it's related to custom magazines and brochures. These are crazy hot. I can not believe it. Every time I go to conferences, my husband hates me. Or rather I should say not conferences but trade shows. I come back with like bags and bags full of things, and now I can slyly say that I am bringing them back to the retreat house for travel writers to use to brainstorm their trips, and I think he sort of buys that, but you would never believe ... Obviously we know about airline magazines, and I'm going to mention those again in a second, but Visit California has a beautiful magazine that you can find on newsstands in fact. I am constantly impressed with European places. The ones they have in English are really, really beautiful, and sometimes need to be rewritten, and so that can be a good thing to look into. People are putting together beautiful, hundreds of page long essentially magazines about their destinations, and they need people writing those. We're going to look at some people who do that kind of work in a little bit.

I'm mentioning companies and tourism boards sort of interchangeably here, so I just want to sort of explain that for a second. If you ... In fact I just saw, if you're going to ITV Berlin, which is one of the two big travel trade shows in Europe, it's in March, and we're going to be doing a workshop there, if you're going to ITV Berlin, the blogger speed dating is full, so I'm sorry if you missed that, but you should still do your blogger registration. Anytime you go to a trade show, you have a captive audience of both companies who do various types of travel services, so maybe they do concierge travel bookings. Maybe they're a bike tour company. Maybe it's a hotel company. Maybe it's a PR company that supports hotel companies. Maybe it is a travel technology company that makes neat little mini digital magazines for hotels to stock on iPads in their rooms. There's so, so, so many different companies that all need content.



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The other thing that's there in this captive audience is thousands of tourism boards. There's tourism boards for like little tiny micro-destinations, little tiny cities, big cities, regions, coalitions of cities within a region, countries, groups of countries. There's so many different tourism boards, and they all have these type of magazines I was talking about, the custom magazines that all have blogs. They all have these sell sheets they need to put together. They all do all sorts of email newsletters, not to consumers, but to travel agents and to people who book meetings, and different things like this.

These two sort of sectors, the travel companies and the tourism boards, are the two verticals, so to say, of people who buy a lot of travel content that we can write, that we like. There's a lot of other things. I do a lot of work in the meetings industry because I have an events planning background. There's also hotel, hospitality. There's a lot of stuff there. There's a lot of sort of adjacent types of travel things that are not always as interesting as working with a tourism board or a tour company, but if you have that background, it can be very lucrative, because not as many people want to work with them. These are the type of clients that we're talking about for the purpose of this call, when we look at this type of work.

The average person who is either running a new venture or small venture, and sometimes even a large one, but they often have some processes built out, they are totally strapped for time, for comprehension, for getting their crap together. They are just always running behind, and anything you can do to make their life easier, as long as the benefit outweighs the cost, they will barely think about, and they will just say yes. This type of new person is a great one to go after. However, there is kind of a double-edged sword here. People who don't really know very much about marketing tend to have some weird ideas, like I said. Content marketing to some people is passe, and to some people it's like, "What is that?"

I read this really interesting quote in an article in a very mainstream outlet about marketing, in fact, that was specifically about travel content marketing. I thought it was funny that they'll talk about content marketing all day for IBM and Accenture, and big tech companies like this, and then when it gets to travel, it's kind of like their eyes glaze over and start rolling around in their head. They said a blogger doesn't write comprehensive essay the way that a traditional journalist might, which I find a little offensive, being both. If you're just a blogger, I'm sure you find it extra offensive. "But instead works at the dizzying speed of the internet." They kind of have it in their head, like, we do all these things that they don't understand, and we do them very quickly, and we just do lots and lots and lots of stuff. Like I said, we're going to look at the end of the call about how you want to get away from being pigeonholed, to being the one that does lots of things, because having to do a high number of anything that requires individual effort on each one is going to make your hourly rate really take a huge dive.



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Then they go on to say, “This is not the stuff of lofty travel writing.” I forgot to put in a slide on this, but how many of you, and just say like, “sure,” “yes,” over here in the chat box, how many of you know who Don George is? I’m very pleased to say that, like, I know him personally and I hope that he would call me a friend. He is sort of the father of modern travel writing in a way. He’s written Lonely Planet’s book on how to become a travel writer, which I think actually has a new edition coming out this year that I’m excited to check out and share with you guys. He runs the Book Passage Readers and Writers Conference. He edits all of the anthologies for Lonely Planet as well. He’s really, like, got his fingers in all these pies that are very editorial and very lofty, so to say. He used to be the travel editor for the San Francisco Chronicle. Even he has travel content marketing clients. I think it’s two now. He has two blogs that he edits for companies, and procures travel storytelling for them, but it’s corporate.

It’s very inaccurate to demean travel content marketing today by saying it’s not the stuff of lofty travel writing. Not just in this article, but even in your head. If you tell yourself that this is kind of the thing you’re doing on the side or until you make it and you start working with more magazines, that’s going to sort of keep you from putting your best efforts and ideas and enthusiasms into this, and it might make you end up with the type of clients that are not going to pay very well. The thing is, I have found that if you just stick to it, and you’re like, “No. I want to write about this specific thing. I want to write these type of articles.” You can find that client. Like I said, one in 11 people work in the travel industry or related industries. There are so, so, so, so, so many companies out there that need this content, so don’t give that up and take work, travel content marketing writing, that you think is sort of beneath you to pay the bills, because you don’t have to.

This is one of the things that I really want us to start thinking about next week when we look at finding companies, but I want you to start thinking about this week. You don’t have to take things that are just sort of like, oh, some copywriting gig that you do, or some company that you just write these boring blog posts for them, because A, you’re not going to produce your best work. B, you’re not going to be super happy doing it, and that’s going to make a drag on your creative energy that’s going to affect your other work. And C, these are actually opportunities to do really great writing work, and I’m going to talk about that when we get to the next section on examples.

I’ve just got a lot of interesting comments over here, so I want to share a couple of them with you. Kristen from Boston said a lot of companies are now hiring journalists, and paying them more to write content. This is totally true. This is happening for two reasons. A lot of journalists have been laid off circa like five, six years ago, and were sort of scrounging around for work, and they got gobbled up by a lot of companies. What I’ve noticed, though, is a lot of the times the journalists go full-time with companies. They end up hopping around



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a lot, because they're not really a fit. They're trained in this sort of old school journalism, and they have a lot of, like I just said, they have a lot of negative feelings like they're just doing this for the money, and it doesn't turn out with their best work. That's why I mentioned Don, because what he's doing with his blogs is really the ideal hybrid of good storytelling.

Another good example is Patagonia. Their magazine for ages has had travel stories, really great travel stories. I think they pay a dollar a word, publishing really big adventure writers. That is pre-internet, and has some really great examples. I'm just going to take a sip for one second.

I've got another comment over here that I wanted to share with you. Donna said that she was researching being a journalist versus a blogger, and this is a question that I get from a lot of people, about perceptions, and ideas. She was annoyed with what she had read. I think this is really kind of one my secret things, is that when I started doing this, I was able to find really great gigs that other bloggers weren't finding, and I was able to get good rates, and I was able to do the work that I wanted to do because I didn't settle, but also because I kind of refused to believe what everyone was telling me, because what I find a lot is that there's a lot of companies out there that are open to doing different types of travel, and one of the things that we can do is to be really educational when we work with our clients. There's a large element in some of the better paying types of travel marketing that we're going to get to that's about education. It's about how storytelling can help them with their goals, and how the tenants of traditional journalism can be more effective than empty SEO copywriting.

I know somebody's saying that I'm sort of ragging on old school journalists. I'm just talking about a couple of people who I know who have kind of hopped around to a lot of places. A lot of people have switched over from traditional journalism into content marketing really effectively, and I know that there's a whole group on this around ... We do Keller Williams' course called Content Marketing for Journalists, and it's because it's a really comparable skillset. Like Donna's question, I don't think you have to think about it as either-or, because the skillsets are really the same, and especially if you're able to keep yourself open to telling the types of stories that you want to tell, there's really a lot of opportunities that exist, and that you can make for yourself to tell those stories that maybe you're having a harder time finding a place for in journalism, or just that you prefer to do in a freelance setting rather than full-time in content marketing.

Alright. I want to look also, and I've mentioned a couple of these, but there's some content marketing outlets that a lot of folks are familiar with. Viator, everybody and their mother seems to want to write for Viator, or has written for Viator. Their rates really aren't that great, I'll warn you, but they're also sort of going through some changes, so that might change. They have lost their person, Katie, who was managing their writers for a very long time, and



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they're filling that in, and they're trying to figure out what their new content strategy is. Historically, they haven't had great rates, but that might improve going forward.

Michelin, like this is one I think we all forget about. We think about Michelin Guide, as in for food, and we think about maybe Michelin Tires, if you have a car, but I think that we forget that they're actually the same thing. The Michelin Guide has actually been around since 1900, and that's kind of the original content marketing. It was just this great piece of collateral that this company decided to start putting together to get more attention to their brand. This is one of the instances of content marketing that's really separate from what the brand does, like the connection is there, but it might be a little harder to see, right? They're talking about driving, like doing road trips for great food, and so that supports the tire idea, but it's really about the food, right?

Another one, Trivago, a lot of people have been telling me that they're writing for. What do they sell? They sell commissions on hotels and flights and stuff like that. Another one that's been around forever is World Nomads. They're, like Matador Network, a website that has a really, really built-out blog, probably with tens of thousands of articles, about all sorts of things about travel, and how to travel, and personal stories, and what to look out for, and destination guides and things like that. What they sell is actually very different. World Nomads is a company that sells insurance, and Matador Network, I sort of heard from their PR person who's also my PR person, and also their social media person, that the way that they actually make their money is by pitching to companies to do branded content for the companies. We're going to talk in a little bit about these sort of clearing houses, who are people who are very happy to match you up to content marketing gigs, but there's a cost involved, and it's not just a cost in your pay cut. There's another cost, and we'll look at that.

Another type of content marketing that we all know very well and would love to be published in is airline magazines, and then also these destination magazines that I was talking about. The destination magazines are like a very clear connection to what the destination sells, but airline magazines are another one of these ones, like Michelin, where they're a little sideways. It seems like it's just a nice perk that the airline puts there for you to read when you're not allowed to use your phone, but actually they're trying to pitch you to go on more trips and to fly their airline.

With content marketing work, like I said, you're going to have a steady income, as long as you set your contracts up right. This is one of the reasons why it's really useful to set up your own contracts. You also have the opportunity, if you're not ghostwriting, and I'll get to ghostwriting in a minute, to amass a lot of clips very quickly, because you can set your contract up to do a certain number of things every month that you don't have to pitch every time. The only thing that I think is often overlooked that can be really great, especially for



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new writers, is that having these ongoing gigs means that you have a writer who's going to work with you every week, or a couple times a week, to improve your writing. People talk a lot about the benefits of mentors, and this is one thing about sort of the slow and painful death of old school journalism, as a lot of people call it, that I find really sad.

I didn't work in a newspaper when I started, but I did work at a university, and I was a writer at a university, and I had editing duties and also writing duties. I learned both writing and editing underneath people who had been doing this at a very high level for 15 years, who were very karate kid style strict with making sure I didn't reuse the same word at all in the same paragraph, if not the same document, and so on and so forth. Just these types of mentor relationships where people are constantly watching out for you and able to keep you improving over time are really, really valuable. If you are in a situation where you're doing content marketing work with some place that has an in-house editor, that can be really great, but there's a lot of times also, and these are the things that might not be better for people who are newer writers, where you will be also editing yourself, as well as doing the writing.

I'm going to talk later also about times when it's better for you perhaps to go through a content marketing agency rather than do it yourself, but this is one of those things. If your writing could use polishing, if you would benefit from having some sort of editor mentor, this is one of those times where even if you want to do content marketing, you might be better off going through an agency rather than setting up the gig yourself, because then you'll have somebody who's got a relationship with you and is doing that sort of quality control.

Alright. There's a lot of companies out there that are happy to connect you with these opportunities, and when I was doing my search to find some content marketing examples to share with you guys, I found ones I had never even heard of that are very, very tiny shops. It seems like they're popping up in every city now, which is good if you want to work through them. It's competition if you want to pitch individually. One that I've seen a lot of people have success with, I've had a weird experience with them, is Contently. They seem right now to be hiring people for Marriott's Traveler content studio publications. Somebody in one of my Facebook groups just got a bunch of gigs there right around the new year. MasterCard also does a lot of stuff through them, in terms of destination guides.

But that was one that I had a weird experience with them, and this is one of the issues that you can have when you don't set up your own contracts, but you're at the mercy of these content marketing agencies. Is that we did this really long interview, we did all these back-and-forths, we pitched all these ideas. I set aside time in my calendar to get this project done, and then it never sort of never came to fruition, and then they put pause on it, or canceled it or something, and then said, "Oh, well we have this other thing that you can also do," which was really not so interesting and not something I would have set aside time from my



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magazine writing to do. This can also happen obviously when you work to set up your own contracts, but when you do it on your own, it's something that you can see coming further in the future, and you can manage as well.

The other thing, like I said, you're going to sacrifice a bit of pay when you go this route, obviously, and how much that bit is, really depends dramatically. Sometimes that can be 50% or 60% of what the company is actually paying you. I say this because long, long ago, once upon a time, I did marketing writing for a staffing firm, which also had full-time hires, and I've seen how literally, like, it's 60% to 75% sometimes, the difference between what the client is actually paying, and what the person gets. On the one hand, it's horrifying, but on the other hand, I see all the people who are working in the company and working hard to bring in these jobs and do all that stuff. The caveat here is, if, and we'll talk more about this next week, you don't feel like you have the very commonly used word now, the "hustle," or the "chutzpah," or the balls or whatever to be cold emailing people and convincing them to hire you for something, then you might be better off paying some other trained salespeople to do it by going through one of these companies.

The other thing that you can sacrifice is good contract terms. We'll talk a lot more about this in later weeks, but I am religious about making sure that my contracts are as friendly to me as humanly possible, both in terms of payment terms, and in terms of copyright and all those things. It's really not that hard to do. There's a lot of substitutions you can make. We have a post on the blog about freelance writing contracts that has a sort of "if this, than that." If they want work for hire, instead ask them if they'll take non-exclusive rights in perpetuity. The thing about contract terms is they're always open to negotiation, and when they're not, when somebody says they're not open to negotiation, you will have a choice. You can choose not to work at that rate for those contract terms.

The other thing that you sacrifice when you go this route is the ability to choose editors you like to work with. To me, it's really important in terms of maintaining my writing energy, and just my joy in life, and so on and so forth, to work with people that I like to work with. I always prioritize working with magazine editors and so on and so forth that I actually enjoy emailing, that crack jokes every now and then. But when you go through an agency, you're at the mercy both of whoever within the agency they assign to you, as well as whoever on the other client side might get attached to this project.

There's a couple of questions in here that I want to answer quickly, but we have a lot more to get through, so I don't want to take too long. Yeah, Joe is saying that he had the same experience with Contently. He wrote the articles, submitted them, then the editor stopped replying. That's horrible, and I think they have some sort of protection against that, if you submit it through their system as opposed to through email. That's another good reason to be



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careful. I even only mention Contently because they're much better than a lot of the other options out there, and I know Maya Tilly is here, and she does a lot more content marketing work, so if you have some other agencies that you like, drop them in the chat so I can share them with others.

For Contently, the way to get set up with them, if you're looking at working with them, is I believe you just go online and set up an application, and then if it's accepted, then you load the portfolio, and then they review your portfolio to match you up with gigs. I've also had them reach out to me separately, even though I had a portfolio there, just because they were looking for people in New York that could write a certain type of article, so it goes both ways. Brian wants me to share the article. I think he means the contract article. Tell me which one you mean, and I'll send it out in next week's newsletter, okay, Brian? Thanks.

Like I said, the best-paying opportunities are often the ones you create yourself. I just wanted to put a tiny, tiny thread in here on the topic of really, really, really bad, really, really bad content shops that you don't want to get into. There's this thing called BlogMutt that I found many, many years ago, and I'm amazed that it's still going. I think they pay writers maybe \$5 an article. Maybe it's \$3 an article, but here's the thing. They have sold innumerable companies on the concept of having custom blog content written for them, four posts a month, for a plan of \$79. Like, how could you not buy into that? If you're one of these super time-strapped, you don't really know how it works, people that I was talking about before, and you know that you need content but you don't even know how to go about doing it, and somebody tells you they're going to give it to you ... Whoops, sorry. They're going to give it to you for \$79, that's fantastic, right? Of course you would say yes to that.

This is one of the things that we need to look out for. Like I said, all of these content marketing shops are competing with us when we are going out and looking for our own gigs, so we need to make sure that the pricing, the package, the offer that we're putting together is still going to be as attractive- particularly, it would be better if it was more attractive- than the ones that they have access to.

Alright. Let's look at some real life examples of travel content marketing gigs your peers are out there getting paid for. I'm going to mention a couple that I'm not currently doing anymore, but that I've done in the past. I can't tell you the names, because I have an NDA. This is one of the things that you'll often end up, if you were doing ghostwriting, having to sign something saying that you will not disclose that you ghostwrite for those individuals, because they're very concerned with making it seem like the content that has been written has been written by them. I happen to have a background in ghostwriting. When I was at MIT, I actually ghostwrote for the president of the university, and the chairman, and



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occasionally the provost and some deans. I had the luxury of having spent years being trained in a very well-respected named establishment in ghostwriting.

When I went out, that was pretty easy to sell. You know, “I’ve ghostwritten for the president of MIT. Would you like me to ghostwrite your blog?” But you don’t need to have that. The one thing I’ll say if you want to get into ghostwriting, is that it is different, and it’s a skill, and it involves a lot of listening and synthesizing, and getting to know somebody’s voice. If you feel like maybe because you have an editing background, or you’ve taught writing, or you’ve taught something similar, maybe come from screenwriting or something like that, that you have a good sense of voice, ghostwriting can be really good for you.

I had this background in ghostwriting. I also had a degree in Italian, and I had spent some time living there. Right off the bat, when I went out to set up some of these custom gigs for myself, I was like, “Okay. Who’s got a company?” I only looked at small ones, because I was new at this, at freelancing, and I wanted to find people who I thought were on my level. I said, “Who has a company doing travel planning for people going to Italy?” I said, “Okay, well I obviously want people who can pay, so I’m going to look at ones who do luxury travel.” At the time, and it’s changed a bit now, Travel and Leisure and Conde Nast both had these lists of travel specialists. I went to those two lists and I pulled out everybody listed for Italy, of the top Italian travel specialists, and I emailed them all. The funny thing is, they are competitors, and so it’s great that I have an NDA, because they don’t have to know that I write for their competitor, but it was really not the biggest research project in the world.

I’ve done other ones since, but this is a really great way to start, both if you’re doing ghostwriting, or if you’re just doing any other type of non-ghostwritten blog posts, or writing like that. It’s to take whatever area you know best, in terms of format, topics, blog posts, et cetera, and whatever area you know best in terms of travel style or geography, and just find who is doing that at a high level, that they are getting paid very well to do that sort of thing.

The first couple emails that I sent out about this, I had heard back from ... I think maybe I sent them on a Monday, but maybe I sent them on a Tuesday. I had heard back from and signed half of them by Friday. One of them, I remember ... I can’t remember what my initial quote to him was. We weren’t doing blog posts every day. It was like one or two a week, and he said, “We need it work-for-hire.” I said, “Well, basically that’s going to cost more.” He said, “How much?” And I said ... I think I said, I don’t know, two grand or something for the month. He said, “Okay.” I was like, “Holy cow. That’s a really great rate.” It wasn’t long blog posts either. I think when I did the math, because it was different length blog posts and everything, it ended up being like \$350 for a \$500 blog post. These rates exist, and like I said, this was like the very first bunch of people I approached. I’ve done this with lots of



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other types of companies. I've had people tell me, "Oh, we can pay \$35." Then we end up getting it up to \$150.

Obviously, you're going to have a much better rate when you approach people who haven't put a job ad up, and I mention that not just because they've already got other people coming to them, but if they've gone through the effort internally to put up a job ad, they're thinking about their budget. You're much better off catching people who haven't thought about looking, because they don't have an idea in their head yet about what this costs them. Like I said, education is a really big part of this whole content marketing game, and so when you're able to educate a client on what it takes to create this for them, how many hours on your side, you need to get transcripts of their calls with their clients so that you can hear the types of questions that their clients ask them, and turn those into blog posts and things like that, you can really sell them up on what the appropriate price for you is, and get them to understand that value.

Okay. There's a couple of questions. Joe asked, "Where do we find these clients before emailing them?" I just had like a very quick technique I had used, using the Travel and Leisure and Conde Nast list, but the whole webinar next week is going to be all about how to find these people. Do I have templates for the emails? I do, and I think there's one already up on the blog, but if not, in the third webinar in this series on how to pitch these things we're going to talk about them. Donna asked if I had specific training for content marketing. I have marketing training from being on the corporate side, and like I said, I have a lot of ghostwriting training, but I don't have a certificate. I was actually, preparing for this call, I was reading something about the different content marketing certificates. I have to say, I'm not super convinced.

I've actually had some people applying for the job listing recently to write for the Travel Database that have a bucket of listings, and I've been very sort of off-put by two things. Their rates aren't very high. Whoops. Why did they pay all this money for all of these certifications if they're still not able to command high rates? B, why are they not following the instructions in the job ad. If they've gone through and done the certification, did they just get it because they watched enough videos, or did they actually have to be tested, or how does that go about? This is something I'm not super clear on, is those certifications, and if somebody knows more, I'd love to hear about that, and I'll research this more for later calls.

One more question. "Is content marketing the same as blogging? Is copywriting also a part of content marketing?" In the replay, go back to one of the earlier slides. I had a big, long list of the different things that can be called content marketing. There's also case studies, and social media posts, and product descriptions, all sort of things. Any piece of content that is part of the marketing of a product or service by a company goes in the content marketing.



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We're getting a little close to our time here, so I want to go through some of these other folks. I didn't include names on here, because I don't want you all to start Googling these people and emailing them and asking them what they're doing, because I just pulled them off the internet, but I did some searches for travel content marketing writers, and like I said, I found actually a bunch of people that I know from different writing groups. I looked at, "What are some of the projects that people have been doing?" I really liked this one that I found, because it really goes back to what I was saying about the education element. The best-paying gigs often involve not just doing the writing, but doing the hand-holding with the editor, or in this case also the CEO, of what the company needs.

Whenever I do the blog type of content marketing, I always try to include and say that this is part of the fee, that I will be putting together the editorial calendar for the blog, and I will be working on it with them, and explain what goes into that, and the background that I have as a magazine editor, and having worked on a lot of different publications to do that. In this case, she says she advised them on branding, content marketing, social media topics, blog posts, and website setup. This is the thing, is that you can just do the writing of the blogs, but also have calls with their team every month, and divvy all of the tasks that you don't want to do, but that they need to be doing, to other people on the team. I know some people who do social media. They do these sort of consulting roles where they don't really actually write anything. They just talk to the people who work for the company and sort of pivot them and guide them along to do more best practices than what they're doing on their own.

Another one that the same woman had done is for a startup, she did all of the travel content and consulted on the branding and the email campaigns. Like I said, when you can get in early, it's great, because you have no constraints. You have nothing coming from the founder of the company that they have heard of this thing, and it's great, and they really, really have been wanting for ages to do it, and now that you're new, can you help them with it? Or, "Well, this is how we've always done it, so why can't we keep doing it the same way, even if you show me the statistics that the way you're saying is better?" When you can get in with somebody new, that's really great, but the downside of working with people who don't already have a blog or social media profiles or an email marketing service in place, is that you also have to walk them through choosing all the companies and doing the setup, which is one of those things that you might not want to get involved in.

Another thing, and we mentioned this earlier in the list of different types of content marketing you can do, another thing that happens when you do content marketing as opposed to just picking up assignments, is that you often have the opportunity to write the whole magazine. I had a client that I did this with for years. They had a sort of insert, I guess is the right word, but this little travel magazine that went out in all of the newspapers along the east coast every year, once a year. I wrote the whole thing for them, and the guy that owned the



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company and I would get together on a couple of phone calls every year, and we would talk about what was going to be in the articles, and I would write them, and it was very minimal editing, and that's often one of the really great parts of creating your own content marketing clients. But like I said, if you need more editing, then that can be a good reason to go through an agency.

For that gig, I think I got 75 cents or a dollar a word. That was just this little tiny content shop somewhere in Pennsylvania, who does a number of these every year. I should have asked him, like, what other ones I could help him out with, and I didn't, and that was kind of stupid, but it was a really, really great rate, and a lot of those are out there. This one woman I found, she seems to specialize in these. She does these 84-page brochures where she talks to the company about what's going to go in there, and she does the research with the people that need to appear in the pages to get information for them, and then she writes the whole thing, and she does that also for some cruise companies. I really love this, because like I was saying, Patagonia for instance, their catalog that displays their clothes has some really, really lovely travel stories. These brochures can be a good place to combine the content marketing type of writing that's more copywriting, like project brochures, and also getting in these neat little stories that you'd love to write and you're not quite sure who to write them for.

Another thing that can happen is, aside from writing a whole magazine, you might find yourself writing an entire website. I found a woman who specializes in that, and I really want to draw your attention on this one to a couple of things. There's some things that she mentioned where she overhauled an existing website, but then there's also ones where she talked about setting up a new WordPress site and helping them find the theme, and also setting up the analytics. If you have a background with your own blog that you know how to do these things, that can be a huge time savings for a company to do all this setup for them, to already know what are the right plugins that they need, and those things like that.

The other one I want to draw your attention to is on the bottom, she said she took a tour of a place, and then the client entrusted her to do the site map and fresh content for their venue site. This is a really great way, actually, to find gigs. If you are traveling either independently, or you're on a tour, keep an eye out at the places that you're visiting, and after you've written about them, so after you've written on your blog or in magazine articles or whatever, go back and ask them if there's anything that they need help with from a content perspective. I've seen people do this also on interviews a lot, where they'll interview someone and then after the interview, the person might circle back and ask them if they're available to do some writing. These places that you're researching for other stories can also be really great sources of this type of content marketing.



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Another thing that I think is really cool is writing travel-related stories for not travel-related websites. This is another girl that I know, and she ... I guess woman, sorry, not girl. She's done some really cool travel-related pieces for Ancestry.com. You know, when you think about that, that makes a lot of sense, because a lot of people these days take these ancestry trips where they want to go find their relatives in Italy, or Ireland, or what have you. This is one of the neat places where you can find some interesting work that not a lot of people are looking at, because it's not technically travel.

Like I mentioned earlier, tourism boards can be a really great source of ongoing work, but also big projects. I think this is the same woman from the previous slide, but she said that in her early content writing days, she worked consistently for My Destination Malta, and wrote much of the content for the website, including the entire Towns and Villages section, and travel articles, and profiles of a business. One of the benefits of content marketing that I mentioned earlier is the ability to get a lot of clips quickly, and so if you were to work on a project like this, not only would you have a nice chunk of income for the month, and walk away having a great general portfolio piece, but you've also got different types of articles here. She's got ordinary travel articles. She's got destination pieces, and she's also got profiles. This is a great reason also to take these full website or full brochure projects on, because it can be a lot of work in the short term, which is good money-wise, but it's going to also give you a lot of nice clips in the short-term.

This same writer, who is somebody that I know, she's also written for a lot of these places, like I said, that are travel-adjacent in different ways. She's written for some visitors' bureaus, but she's also written for the Office of Hawaiian Affairs, which is a government agency that you could say kind of has a travel angle, but you have to go in and look at their website and help find it. She's also written for VisitTheUSA.com. She's written for a bicycle tour company. She's written for a museum. This is a good sample of a good ... How to look at your local area and saturate it, how to figure out without traveling to new places, just the companies that are near you who could need content, is to look at the different attractions around you and if their websites seem to be updated.

We're getting to the end of our time, so I want to get to the last topic, but if you have any other questions, throw them in the ... Oh, I have a couple more that have come up, so let me answer them quickly. "Do tourism boards pay well?" Bonnie asks. This is a great question, and I'm not sure if you were on the beginning of the call, but I mentioned that rates can be really all over the place. That's why it's often good to find people who aren't looking, and educate them, and then once they are sold on working with you, to offer a rate. I have a friend who is a documentarian, and he has recently started doing documentaries for big companies, and he has this really great way of approaching clients called "story selling." I'm



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going to borrow some of his slides and talk to you about that when we talk about how to put together your pitch.

The idea is that you paint a picture for the client about what their future is going to look like, so you go to the tourism board and you get them to envision ... I did this with Luxembourg once. You get them to envision what it would be like to have somebody spend a couple weeks traveling around the country collecting a ton of content, and then put together for them a whole series of blog posts with associated social media updates for the whole year, that they have ready to schedule and send out. Then they think about that, and they think about what it would look like, and they think about sharing it with people, and they think about the buzz that it would create, and they get sold on that story. They get sold on that vision of the future that includes you, and so then when you tell them your rate, it's very hard for them to say no.

Tourism boards that are large can pay very, very well. The small ones, for instance, I'm not saying that they're super small, but I was doing an interview with ... I think it was Cedar Rapids, but it might have been Grand Rapids, and I'm embarrassed that I can't remember, but it was a while ago. I was interviewing the CVB, and they were telling me about how they're doing a lot of videos, and how they ended up hiring somebody in-house because they were paying like 80 grand for a three-minute video. Obviously, video is a bit more expensive, but this is an indication, you know? They're also doing a new video every month, so if you think maybe they're spending, say, 30 to 80 grand every month on just video, what they might be spending on other things. They've decided that video is a priority. Tourism boards definitely have marketing budgets. In fact, that's one of the biggest things that they have a budget for, so they can be a really great outlet, also, for that reason. Because they have thought about how important marketing is to them, in a way that some of the other types of companies that we've talked about might not have quantified quite so well.

“Do CVBs and government agencies not choose to hire big PR companies to do their marketing?” You know, I would actually say that large corporations tend to hire agencies to do their marketing. The issue with working with a government agency is that if it's the federal government, you'll need to be registered in their system, and there's a couple of steps to doing that, and it's not the end of the world, but you'll just need to be registered, and then you'll be in the small pool of people who are registered and able to do this type of work, of which there is a lot. I have a friend who works for the ... I think it's called the GA, the General Administration, so he's like a staff writer for the government, and you wouldn't believe the type of stuff he does. There's so many writing opportunities for the government. But like I said, with the CVBs, it really varies. It varies with size, and if you have yourself set up as an LLC, that can make this whole thing a lot easier with the government agencies and



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CVBs for sure, but the biggest thing for them is the liability, so that's why it's best to set yourself up as an LLC if you're going to do content marketing.

Two more questions quickly. "Do you pitch a story to their websites, or do you pitch what you can do for them?" In these cases, we never want to pitch an individual thing. We want to pitch a package, and we want to pitch ongoing work. We're not talking about just pitching a blog post. We're talking about pitching them that we will do four blog posts for them a month, or three blog posts for them a week, and here's why, and here's why we're going to overhaul their content strategy, and here's why we know more than they do about what's working right now, because we have our own blogs that are large, and we're tuned into the scene, and we're going to share that knowledge with them. All right. Let's circle back. I'll get to your question after, Hilary. Let's circle back for one second so we can get through the content for folks who need to go, to which travel content marketing opportunities pay well, and which ones you should avoid.

Low-paying content marketing work. I talked about social media posts. This is really a tricky area, because a lot of people need these written, but it can take you a lot of time for not great rates. If you're going to do social media posts, I really recommend pitching it in the price range and with the expectation of more of a strategic position, because then you'll be able to command a much better monthly retainer. Likewise, writing short blog posts, things that are 250 words, 150 words, which you shouldn't use 150 words for SEO purposes anyway, but shorter things like that are a big drain on your time, because something that's 1500 words needs as much research as something that's 500 words, and so to do that research, you'd be much better off doing a longer post. You should always try to sell, if you are convincing people to do a blogging contract with you, you should always try to get them to be at a 500 word or maybe 300, 350 word post absolute minimum for their short posts, and there's a lot of resources out there about the SEO benefits, especially today, about longer posts, that you can show them those statistics.

Photo editing for social media. This is another one that can be really, really tough. If somebody wants you to use your own photos for social media, and they're sort of paying you a per-post rate to put them up on Instagram and Pinterest, that's not going to work out very well in your favor. You're much better off if you can get access to a library of images that they have from professional photographers that are already edited, that you can schedule for their Instagram or Pinterest, but like I said, anything involving social media, you really want to pitch it as a strategic contract rather than just an executionary contract.

Similar to these "we don't want to write short things" missives that I said above, is writing descriptions of hotels, and condo rentals, and tours, where there's like a very short part that you're writing, and then a bunch of other sections that you need to research and fill in the



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details, like the length, or the number of miles that the tour is, or the number of sites that you see, and the name of each site, and double check to make sure it's spelled correctly. Those sort of things end up taking a lot of time and minutia, and don't have that much writing, and don't pay very well per-post, so your hourly rate can go really down.

I had a contract once for something like this, though, that did make sense. It was ... I want to say it was 40 pounds a post, when the pound was strong, so it was more like ... I think it ended up being like \$75 or \$100 US. I can't remember how many pounds it was. It sounded low in pounds. It worked out okay in dollars, and it was only 150 words. There was a little bit of looking up things that I had to do, but it was mostly writing, and they were giving me the things to put together. In that case, even though I was writing something very short, it made sense, but when you're doing more research than writing, that's when the rate's not always great.

A quick story about clients who give you new rates now and promise to raise them later. "Avoid them" is something I could tell you, but it's so easy to get sort of emotionally involved with a client, especially if you really like the vision that they've created. I have had multiple people that I worked with say, even if we've worked together for years, like, "Oh, I can't raise the rates this year, but I'll give you a bonus," or something like this. Or they send me a present. It's really weird. I don't know why. Sometimes people send you like a physical present instead of giving you a bonus, and they could have just given you a bonus. But what I've seen, and I've heard this from a lot of other folks, is that the people who don't understand your full value, and understand that you need to be paid for it, are never going to understand that.

Something that happened to me was that I had worked with this person, ghostwriting her blog for years, and we did a lot of different stuff together. I also ghostwrote guest posts for her. I don't think I did her email newsletter. She was actually a pretty good writer, but it came time that she wanted to launch her first course. We worked a lot on the strategy, as in when she had started the idea of the course, she had no idea who her audience was, and she really needed a lot of help. I spent a lot of hours with her both on the phone and over email, rewriting what the course was going to be about, and so then I sent her like, "I can't just be paid to write the workbooks that go with the course. We need to include something about the strategic time. Even then, these workbooks are 20 pages, and here's what that costs." And she totally balked.

She had worked with me on this for all this time, and I knew that she was not the best with rates, but she was increasing them over time, and I was trusting her, and she totally balked about the rates, and it ended up being the end of our relationship. It's best to sever those things, or not get involved with them, as early as you can, because otherwise that's when you



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run the risk of having a lot of bills that are outstanding that don't get paid, or having somebody try to get you to redo their whole blog, and then you work on it in different phases, and at the end they balk on the price, different things like that.

Okay. Content marketing work that does pay well. Content strategy. This is when you do either an overall, all of their content that's going out, when their emails should be sent, when their blog posts should go up, how often they should run contests, how you integrate the social media with the blog. You can also do it on the smaller level of just figuring out what types of blog posts they should put up when, by looking in their Google Analytics, or also just by looking at the open rates on their emails, or by listening to the questions that they're getting from their clients, different things like that. There's different levels for the content strategy that you can do. You can do it in a very overarching way, but then that becomes onerous time-wise, and if the company people are not the best at providing you with things you need, that can also put you in a difficult situation, because you can't deliver on what you promised. If you can do it in a way where you are strategizing things that you are executing, that you know will work out, I think that's best, because then you don't have to become over-involved with the company.

Likewise, with social media strategy. You can do, as I mentioned, this other woman that I know who has calls once a week with the team, and she advises them what to add or subtract, or how to change what they're doing in terms of the wording, or timing, to have the posts have a better reach, or you can do it where you are doing all the posts for them, but you're charging them a rate that includes having calls with them to discuss the strategy, researching the analytics and new trends, and really doesn't pay you a per-post rate for each Tweet or Facebook post that you do.

Ghostwriting pays wonderfully. The rates that I said for those blog posts, like I said, were the ones that I got when I just started doing this. I know people who get paid \$1,000 plus to ghostwrite things that are less than 1,000 words, so that can really work out very well for you, but it's a skill that you need to have and respect as a different skill than just blog writing. White papers also pay very well, and they're one of these things that, like full-site rewrites, are big projects, or at least medium term projects. Anytime you're getting into something like that where you're also having a management element, like I was talking about the woman who does the full 84-page brochures, that's when you're going to start getting into these good rate territories, even if you're doing the same type of writing that might not always have a great rate per-post. If you're doing a full brochure that has some short descriptions, it would suck if you just had to write, you know, 200 of those at \$10 a description, but if you're getting paid \$10,000 over the course of three months to put the whole thing together, that's a different story.



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Another thing, like I was talking about Don George does, is these destination stories that are used in a content marketing setting. That's really big, because anything that involves the concept of storytelling puts you ahead of in-house copywriters. That's really what you need to sort of sell as the distinction with content marketing, that we are not just providing the words. We're thinking about how they land with our clients' customers, and how successful they are, and optimizing for that. That's the difference between just the content creation and the content marketing angle.

I'm going to skip the quick anecdote about VAs because we're past our time, so if you have to run, thank you so much for your time. If you have any questions you can reach me at questions@dreamoftravelwriting.com, and I jump over and answer some of these questions from the chat box.

Hilary says, "I've found that many of the larger CVBs actually outsource their marketing." For that, this is related to I think Joe's question about, "Don't most CVBs and government agencies outsource to PR companies?" In these cases, there's two types of outsourcing. If you were on the call earlier, we were talking about these content marketing companies, and what happens is when CVBs are quote-unquote "outsourcing" their marketing texts and brochures, sometimes they're outsourcing it just to like a person who is a freelancer just like you, but they are hiring other freelancers, they're subcontracting to get that work done. Like I said, if you are set up as an LLC, then you are one of these companies that can be outsourced to. The size of the project and the CVB really dictates the type of person that it's outsourced to.

If you are working with "I Heart New York," in fact I'm a little annoyed with them. They just hired a new PR company that's not very effective, but if you are "I Heart New York," that's a really, really big contract that is going to be under different digital marketing agencies, and PR agencies, and things like that. As a freelancer, you would be put in a situation like we were talking about with Contently, that you're going to need to go through somebody else who's interfacing with your client for you. Even though it might sound nice to work for I Heart New York, that might be best avoided. However, like I mentioned earlier, Visit California has a really lovely publication that they put together that's similar to an airline magazine.

In these cases, where it's something of the nature of a magazine that's put together, that's going to be outsourced to a publishing company. Sometimes they call themselves content companies, but usually publishing companies, and they're going to have editors just like any other magazine, and you'll pitch them ... Sometimes you'll pitch them, as Lena was asking, sometimes you pitch an individual story, but often you can pitch them with what's called a letter of introduction, which is more of a, "This is who I am, and here's my background, and here's why I think I could help you with what you're doing." Then if the editor likes you,



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then they assign you a package of articles similar to what I was talking about when I said I was doing that newspaper insert that appeared in all the newspapers up and down the east coast. That was the kind of thing where it was run by a small publishing house, but I was still able to get all of the writing work.

Okay. One more question. “Can I get more detail about the government agencies and how to get set up working with them?” I can’t give a ton of detail, because I’m not set up for it. I’m pretty sure that Carol Tice, on her blog, has written about that pretty extensively, so if you Google search for Carol Tice on Make a Living Writing and “government agencies,” you should be able to find it, but if I remember correctly, there’s a couple different paperwork things that you need to submit from a financial level, and also from your clips, and I think they need to call some of your references, but it’s pretty well-documented on the internet, so if you just look that up, you can find it. Like I said, that’s for the federal government. That’s not the same way that it works when you want to work with a local CVB.

Remember these people that I was talking about in Cedar Rapids, I believe, who do the video? They’re not set up in the federal government system. You don’t have to go through the same way of doing bids to work with them. They are looking for people that they know, and that they like, and they see do good work. Working with your local tourism boards means that you don’t need to worry about that, and also this government requisition thing that we’re talking about is in the US. In other countries, I’ve worked with tourism boards like Luxembourg and things like that, who don’t have similar systems. Another thing to consider is that tourism board is a catch-all word for a couple different types of things. Often, what we as travelers think of as the tourism board is actually a non-profit that’s separate from the government. Sometimes it is a chamber of commerce, which is a governmental entity, and sometimes it is a sort of third party thing called a DMO, or a destination marketing organization. That is a for-profit company.

There’s actually these three different types of companies that constitute the larger bucket of tourism boards, and they all work in different ways. The government ones can be a little bit more difficult to work with, but there’s many fewer of them. A lot of them are non-profits that are funded by various types of taxes and things, but they’re actually set up as a non-profit and they can work with freelancers even if they don’t have an LLC, and the same is true with a DMO. Whether or not you need an LLC really comes down more to the internal setup in the tourism board. Sometimes it’s just a blanket policy that they have, that they don’t want to do a 1099. As in, they don’t want to hire you as a person. They only want to hire you as a company, and that really comes down to how they have their own taxes set up. Like I said, that’s a very, very case by case thing.



Dream of Travel Writing

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I'm really happy Hilary Brown has said she has been Googling, I assume, whatever her subject areas are, and she's brought up a bunch of great things. I hope that you all take this with you and start to, as you're hanging out on Facebook, and on the internet, and maybe researching your own trips or conferences that you're going to, starting to notice where some of these opportunities might be.

Again, if you have any questions, let me know at questions@dreamoftravelwriting.com, and I hope you all have a really great night. Bye bye.