



Dream of Travel Writing

Putting Together a Pitch Portfolio to Support a Big Trip

This week we're going to be talking about how to put together a pitch portfolio to support a big trip. And what we mean by a pitch portfolio in this context is instead of just saying "Oh, I'm going to go on this trip" whether it's a press trip or a trip you're organizing yourself or it could just be a trip that is more of a fam attached to a conference or anything like that. So when you have a trip coming up what putting a pitch portfolio together means is lining up a very deep and impressive list of places that you're looking to place articles about the trip and we're going to talk about whether you should be looking to place them before the trip or after at the end of the column when you get to the FAQ.

So today specifically we're going to talk about five specific viewpoints or frameworks to use for breaking your trip into different article ideas and then I'm going to take those frameworks and apply them to the three different trips that you have there in the handouts. And then I'm also going to look at some questions that I get a lot from people about how to implement this process depending on where they are in their writing or blogging careers.

Before we talk about specific viewpoints for examining your trip itineraries to turn them into pitch portfolios, I just want to talk about some of the things that hold people back from even doing this in the first place. So myth number one: I think that we often think when we look at a press trip, especially if it's a really interesting, awesome one, we think that they would never take me. They would never take me because this isn't my geographic background. They would never take me because I don't have huge publishing clips, but the real actual situation for the press people and the hotel marketing people and the tourism board marketing people is that they are looking to bring people on this trip that are going to get coverage, that are going to as much as humanly possible ensure that they have a return on their investment in this trip to show the people that are above them, their bosses or if they're a tourism board, the city officials, to show that these programs makes sense and to achieve their goals for their job which is to get coverage for their destination.

Even more than someone who is established, what they're really looking for is somebody who is going to help them with what they need to do which is get coverage. So if you have more secure lines of publication. If you have a regular column or something like that, that's certainly helpful, but I think that we often think that just because this person might have been around the block for longer than us that they're more likely to be accepted. But it really comes down more to providing coverage and so we're going to look at how to show that you can provide a wider reign of coverage in a bit.

The second thing is, I think that we also are afraid if we have no background in terms of magazine publishing or publishing on sites other than our own site and our own blog doesn't have a big reach. I think that we're afraid to apply because we think that they wouldn't consider us and this is why this pitch portfolio approach can be really useful. Because rather



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than focusing on where you've been published in the past, you're going to focus on where you're going to be published in the future. And I actually find that for newer writers, getting themselves on a trip ad feeling that pressure to pitch and that pressure to follow through and make sure you get published can actually be a great way to get your career off the ground because otherwise it's really easy to just sit around and say you're going to pitch tomorrow and then you realize that you thought that in October and now it's nearly May and what has happened?

I think another thing that holds us back is the idea that people only want major national coverage and one of the trips that we looked at last week in our call about how to get on press trips we took some actual open calls for press trips from a couple of different places and looked at how to apply for them. And one of them specifically said they wanted national coverage, but then they backpedaled a little bit and they said or airlines, or major regionals, or this or that. And I thought that was really indicative of the situation because I see often people on press trips say they only want someone from a major top-tier travel-specific magazine and how many of those are there? There's like three. And then what happens is because they are putting out an open call and not necessarily specifically reaching out to writers from those publications, they don't end up getting anybody on their trip that actually fits that criteria and then they're trying to fill those spots with other people who may know or other people who haven't had time to pitch who are just coming on the trip as more fam and they're just hoping that the story works out in the end.

What the situation is more commonly, especially with PR people who have more experience, is that rather than looking just at "Oh, this person contributes regularly to Travel and Leisure" they are looking at the people who can get them the best bang for their buck. So that means that if you have a variety of outlets, especially if it's a mix of online and print, that they'll go out over a different time frame. For instance, you might have six articles that drip out over the course of the year. That's actually better for them than one piece that may or may not happen perhaps in a year and a half in a major magazine. And they're going to look to balance those two things. They can have one person on the trip that might eventually do a piece for ((unintelligible)) traveler, and several other people that they know are going to be filling in other stories that are going to come out in the meantime.

Don't worry about the things that you don't have to offer. That's the moral of this myth section is that you are a different travel writer than the other travel writers who are pitching to get a spot on a trip and you need to highlight that rather than play up your negative points. I see a lot of times people write in pitches "Oh, I don't do this. I don't have a lot of coverage for my blog. I don't have a strong publication history. I don't have this." Don't tell them that, just find the things that you can do and talk those up.



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One of the things that I'm hoping you all can do because you're here listening to this is that you can hustle because that is what you really need to do to put together these pitch portfolios. You need to do the work to put together the places to pitch in the first place and you need to get the pitches out there. So how do we do that? I'm going to show you five different criteria that I use to blow up of an itinerary from just an experience or hotel or something like that into 20, 100 story angles just from one part of one trip.

The first one and I think that a lot of people tend to view this as sort of not a binary thing as if it's a yes or no equation, but there's two different ways that they can look at their ideas. People look at them as topical or geographical. So I had a coaching call recently in which somebody said that they had just gone on a trip and I don't think she's on the call today, but I don't want to highlight her trip anyway, but she had just gone on a trip that was somewhere in the U.S. and she was looking after the trip at where to pitch the articles that she wants to write based on that trip. And it took place somewhere in the Heartlands which is not the Midwest exactly, it's kind of a little west of the Midwest. So this is the Kansas, Missouri kind of area.

It's not necessarily an area with a lot of regional magazines that we all know about and not exactly the Midwest and not exactly Midwest living territory. And she was saying "Well I'm trying to find some regional magazines that I can pitch this to and I'm thinking maybe people from Texas would also go there, but I'm not sure." And then she was also looking topically, so she was looking at road trips. She wanted to do a road trip piece around some things on Route 66 and so she was basically just looking at her whole trip or like some major sections of her trip through these two lenses; the geography or the topic. But what I want to do when we talk about topic just now in this slide and also on the other slides is give you some more ways to slice, not just your whole trip, but individual sections of your trip.

In terms of topic, I want us to think of this in two ways. Not just topic in terms of the specific things that you do on your trip like you might visit a horse farm or you might go to a car racing track. Those are topics that you could take to a specific publication that specializes in people who love horses or people who love racing. But in terms of topic, I want us also to think of that slightly more grandly in the concept this style of travel because this is another way to slice your ideas.

For instance, in the case of this Route 66 thing that I had mentioned, she might look at that from the lens of on a budget as in how to do this, spending as little money as possible, maybe even from an RV perspective. So you're not even paying to stay somewhere, you're traveling in your own RV. So you could do it from the RV perspective, you could do it from the budget travel, and then you could also do it in the doing it up luxury fashion, and then you can also take that same thing and look at it from the vantage point of people who are doing that trip on



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their own as independent travelers or people who are doing that in a tour group. And I think group travel is one of the things that we so often forget about when we're putting together pitches for our stories.

We think about the way that we travel. We think about the fact that we've gone on these trips on our own or perhaps in a small group of other writers, but we don't often think about this very large section of the market which is people that are going on group tours. And when I say group tours I don't necessarily just mean the people who are taking bus tours that are 50 – 60 people altogether being herded around and they've got, you know the person who's got the little flag that they wave in the air and they've got their headset and everybody else has their little ear piece and they're listening to their guide on headset. I don't just mean that when I talk about group tours. There's a lot of small group tours out there that are very specialized and they're specialized both in terms of where that audience comes from and also the types of tours they do.

There are people who offer tours around wine. I just met someone when I was speaking at the Food Traveler's Association Conference last week who is starting a tour company based around spirits and not wine, and not beer, but alcohol that's made in the U.S. and she has tours around these. But then there's also tours that I think most of us don't even know about so a lot of you may have gotten, Ian knows about this, but my college has alumni tours. The Smithsonian offers tours, we all know National Geographic offers tours, but also banks offer tours. There's these very interesting little niches of people who offer tours and so there's a lot of publications out there that cater to the people who offer these types of experiences.

Really often when you're on a trip and you find something that's not newsworthy. So it's not something that just opened yesterday, it's not something that has a very strong time peg in terms of anniversary or renovation or something like that. That can be a better fit for these other types of markets. So not the individual types of consumer magazines. So that brings us to the next point which is trade versus consumer versus custom. So if you don't know what these three terms mean, drop that over here in the chat box and I'll explain a little more widely, but when I talk about the group tours whenever you're pitching a publications for group tour operators, that's going to be inherently a trade magazine because trade publications are publications that are for people who have a particular type of job.

For instance, a tour operator is a person who would get a trade publication, but also somebody who owns a hotel or somebody who owns a restaurant. Whereas consumer publications are going to be the ones that we are able to buy on the newsstand versus custom publications which are the things that we would see in an airplane. The things that you get from AAA or perhaps from your own car company. Sorry, this is so loud in the background. I



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hope you guys can't hear it, and I'm not getting any questions or comments so I hope this isn't bothering you, but if it is please let me know.

Now other things in terms of the travel style or topic are something that I mentioned earlier which is these highly specialized niches. So I think that we sometimes consider too narrowly things like niche travel. So I know some people for instance who write about beer and when they go to pitch their trips they just look at the three or four major beer publications that are out there, but they aren't thinking about the fact that a luxury publications like Robb Report or Mercedes Benz or Cigar Aficionado is also going to be covering those topics from a luxury angle.

When we talk about niche travel publications you can look at the ones like I was saying that are going to be the beer advocate or the wine enthusiast of the world, but there's also specialized niches and we'll get more into the ones that are specialized by audience. But there's also specialized travel niches that might include things on the trip that you're taking that are not niched specifically for that activity. So another type of niche publication that I think a lot of people overlook, especially people who do outdoor travel, I don't hear this pitch so often is the single sport focus publications.

We've got 30 or 40 of these in the database and I couldn't believe how many there were when we started looking, but there's like five different publications on rock climbing, there's enumerable publications on different types of hiking all over the world. But there's even five or six just on back country camping and things like that. So if you are on a trip that has an outdoor angle it's really easy to say "Oh we went on this hike. What do I do with this hike? It's obviously not new, it's not like this hike just opened yesterday. It doesn't have a time peg. How can I pitch that?" And the thing is to take that to these scores publications because even if you went on something as a hike it might be a fit for a trail running magazine or a back country camping magazine or something like that.

Now lifestyle publications of travel sections this is another area, a topical area that I think a lot of people overlook. There is a lot of varying niched lifestyle publications. Ones that focus on being eco-friendly or ones that focus on a specific type of female traveler or a specific type of male traveler. And they often have travel sections, very specific two, three, even sometimes more sections that are about travel. I mentioned earlier Cigar Aficionado, which was about cigars, tends to be more of an upscale male publications which also includes travel. Another one is Darling which is a young female focused publications.

Another thing that is the explosive part of breaking your trip out into different pitch ideas is to look at it by the type of article. So there's seven that I mainly think of, but I've included



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nine for you here because when we go through the handouts later and we go through the different types of trips, I really want us to be able to be very thorough in terms of vetting all of the different types of articles that we could be producing. So in terms of news briefs, this is something that you can say “Oh well this place that I’ve gone doesn’t have anything new”, but so often there’s things that are new in a destination that we just overlook. Either because they’re not Mai Tai or they’re not in the topical area that we typically focus on, but if you go to the Tours and Boards website you can often find that there’s a hotel that’s been renovated, there’s a new exhibit at the museum. There’s always different slices of things that are new that are going on that we can not only use as time pegs for our article, but we can also use as the basis for a news brief about a destination.

There’s a lot of big magazines. Bon Appetit has this, a lot of the airlines have this, where they look at a destination as an upcoming destination for a specific thing. And sometimes that’s food or sometimes that’s boutique hotels or different things and you really just need one to peg that, to make it newsy and then you can talk about other things that are going on in your trip. Now interviews seem like an easy one, but I think that we very often forget when we’re on trips to grab the business cards of the individual business owners that we’re meeting on those trips. And this is really key because, particularly for those trade magazines that I talked about in the last slide and we’re going to look at this when we go through the trips in a bit, but there’s so many article opportunities around interviewing these people who have successfully started these businesses all over the world in different markets for trade magazines as well as for the consumers.

AFAR has a section that I bring up a lot in different workshops, not necessarily because I’m saying go pitch AFAR, but because it’s a very interesting example of where these interview pieces come in. So they have a piece called Wandering Chef where they take a chef, but they don’t talk about the chef or his food or even his local city or her local city. But they profile the chef’s favorite places in a city that they visit often. That’s a hard, hard thing for an editor of a magazine section to be coming up with every month, but if you are collecting these things along the way in your trip it’s very easy for one out of the ten different chefs that you might visit on a trip to ask them this food theme to be somebody that you can pitch for that type of interview.

The business profiles and the person profiles are very similar to what I was saying about interviews here. There’s some surprising opportunities to do them in national magazines like airline magazines, but also there’s a lot of homes for them in trade magazines. So with round-ups this is something that I hear people mention to me a lot. I think that people who are coming, especially from a background of having their own blogs, gravitate towards not necessarily because we do a lot of round-ups online, but because they’re easy to conceptualize. So if you’re newer to writing for magazines and you’re a little scared about



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putting together a narrative or putting together a profile, a round-up is a much more approachable thing to do. But there's two ways to look at a round-up and this is really important as we're breaking out our trips because there's the round-up where you're rounding up things in the destination that you are in and the destination that you're writing about, but then there's also the round-up where you take something on your current itinerary and then you make a basket of kittens, and I'll explain this in a minute for those of you who don't know, but you make a basket of kittens with different but similar things in other destinations.

This is really key because with a basket of kittens and this is a term that I heard from an editor at every day with Rachel Ray who had been a freelancer for several years and then went back to the editing side, but a basket of kittens as she's described it is something where you have one thing that's awesome on its own, but then you find several other things that are similar. So they're all kittens, but they're all different but they're all adorable. And you put them together in this basket and you present them to the editor and how can you say no to a basket of kittens or puppies or bunnies or whatever you love?

Each of these things needs to stand on its own, but be united. And the reason that these can be such an easier sell in terms of round-ups for editors is that editors need to have geographic distribution in their publication. So particularly if you're pitching a national or international magazine, it's a tough sell for an editor to cover one quirky thing in one out of the way destination. That's going to be hard for them to do, but if you give them five quirk things around the world that's much easier for them because it's hitting many more sections of their audience.

Narrative features we've talked about before, narrative structure and things like this, but these are one of the things that you can actually do quite a few of these from one trip and I think people think when they're conceptualizing what pitches they're going to do from a trip or when they've gotten back from a trip and they're look at what to do, that the feature is just a one-off thing. That they're going to do one feature from a trip. But this is the kind of thing where you can be slanting it based on topics and based on audiences we're going to get to in a minute and you can be doing quite a few of these for each trip.

Likewise with postcards which are kind of an atmospheric, short version of the feature and personal essays. Now services pieces, services means advice-oriented content. Service pieces are not as common in publications as they used to be, but they still exist and they still exist a lot online obviously as online as sort of swallowed up that how-to market. But this is something that also you can really slant by audience. So let's look at how to look at different types of audiences.



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In terms of age group, there's certainly publications that are catering to different age groups of course. And a lot of the national publications and the international publications like airline magazines fall into this category, but I think that we really forget that no matter general we think a publication is, its editors don't think that way. So this is why in the magazine database we have a whole tab on the demographics of the publication because when you as a writer are making sure that your idea is a tight and solid fit for publication, you need to make sure that it's write for the people that they consider their primary readers.

With some publications it's really easy to figure out. For instance, Get Lost is I believe Australian or Canadian publication which is really adventure-oriented and it's for individual travelers and primarily younger folks, but younger with money. So it's going to be maybe high 20s, but more like 35 or mid-30s. Whereas a Condé Nast Traveller is really more for people who are in their 50s or so and so even though these might seem like relatively large buckets of travel, the particular travelers that they're targeting are often quite a bit more specific.

As we're looking at different experiences on our trip within reason we can look at how to take that one experience and write it and angle it and slice it and pitch it different markets that have a different age group in mind. So I talked really briefly earlier about airline magazines, but in terms of audience this is another important thing to consider, is the mode of transportation. Because you can pitch a very, very similar news brief. So something which is new that you're going to write a short piece about to a large number of publications by just tweaking the audience.

Particularly major national, international magazines tend to have a very healthy sized front of book. Front of book which is the beginning of the magazine which has a lot of short pieces. I mean EasyJet Traveller has I want to say 23 different types of articles just in its front of book which are all open freelancers. This is a huge territory here and all of these magazines do them slightly differently and like I said, that all have a slightly different audience. And so when you're going on a trip or when you come back from a trip or when you're trying to put together a portfolio of pitches from a press trip, you want to look at that destination from the viewpoint of how you can get there.

I often forget the destinations with cruise ports, but if there's a cruise port you can be pitching that to the cruise magazines of the individual cruise lines which are custom magazines. You can pitch that to a consumer magazine about cruising. There's Port Hole Cruise in the U.S., there's several different ones in Australia. Likewise with trains. Amtrak has a lovely new magazine called The National which is covering local destinations in the U.S. In the U.K. there's Escape which is for The Great Northern Railroad. So anytime you are looking at a destination besides just thinking about what is on your itinerary, you have to



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also think about where the people who are going to that destination are coming from and how do they get there.

In terms of where they're coming from, this is also really important to consider because like I was mentioning, the person that I had a coaching call with who was looking for some markets for her Heartlands articles. She was trying to think "Do people come here from Texas?" and this is important to consider. So as I mentioned when we were talking about topics, I think we tend to say "Oh let's see. What are the regional magazines that focus on the destination that I'm pitching and how can I pitch this piece to them?", but you're up for quite a bit of competition if you're pitching it to the regional magazines in the area where you have traveled because those editors have probably been offered first dibs on the trip that you went on or on the stories that you're trying to pitch.

You're often much better off looking at other local markets where the people in that market might be traveling to the market that you have gone to, that you're trying to pitch. So in this case, that would be people from Texas going to Missouri. It can also be people from Washington State going to Hawaii. That's a huge, huge market for Hawaii visitors and it's funny because living in New York we have people from the Hawaii tours and more here every other week. I swear every week I have an invite in my inbox from some Hawaiian tourism board or another inviting me to lunch and I'm just kind of like "People, we don't go to Hawaii, we go to the Caribbean. This is not a good market for Hawaii." Everyone that I know who lives here thinks "Oh, Hawaii that's nice, but the flight is 11 hours or I'd have to a layover somewhere and it would take me two whole days to go there and come back.

It's not a good market here so when you're thinking about what other regional magazines to take your pitch to you have to think not just of the driving regions, the people who are near that destination who would go there for a day trip or the weekend, but also people who have good transit routes to get there. So another take on geography that's really important that I want to make sure that we don't forget is distribution internationally because these are other English language markets that don't cross over from a rights perspective with the pieces that you're going to be selling in the U.S. or the U.K. or Australia or wherever you're based.

The main markets for English language travel content of course are the three I just mentioned: the U.S., the U.K., and Australia. However, I think that we also often forget India, Southeast Asia by which I mean a Singapore sort of area, and also China and Japan which both have English language content focused on travel. So in the tour zone industry as opposed to the travel writing industry people are crazy focused on China and Japan and even India in terms of inbound travel. So travels from China, Japan, India, to their destination, but as travel writers we're not looking at that so much. So this is really fertile area for placing a



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lot of different stories, especially stories about locations that are kind of “done” in terms of the American media or the British media. Things that have kind of been played out.

So in these other developing tourism markets, these stories are new and very interesting. So if you’ve joined us a bit late which I think is a good number of you, head to the handouts section and download the itineraries that are worksheets here. This is a PDF and we’re going to use it go through the next section of the call. So what I’m going to do as you’re downloading those, I actually have to pull it up on my phone because it doesn’t let me have two things open on my laptop while I’m doing the slides for you.

We’re going to look at some of these itineraries from the five different angles that I just talked about and we’re going to look at how to take one portion of that itinerary and break it out. So just let me know over here in the chat box if you’ve got your handouts and you’re all ready to go. So for the first itinerary as you guys are doing that just for some background. So this is an itinerary that I shared with you guys in our newsletter because I had gotten it via calling out from a PR person that I didn’t know and I’m not able to go because it’s actually coming up quite soon and it’s a really, really packed itinerary.

I’m not going to go through the entire itinerary because it’s got a lot going on, but I pulled out a couple things for us to focus on. So this is just a little quick chart that I made and I actually when I’m doing this myself I use something quite a bit longer, but I recommend that — oh, some people are having trouble opening it. Jill I’ll read as much as I can about the sections that I’m going to talk about for folks who are having trouble opening the itinerary and let me also see if I can put up the word version in the meantime.

Okay I’m putting up the Microsoft Word version so if you’re having trouble with the PDF, try using that. Now I’ve got to get the slides back. So let me know if you are able to see the slideshow now and I’ll get us back to the same slide. As my lovely music plays in the background. All right, great. So we should be back on the blue slide now. So with this itinerary like I said, it’s a really, really packed itinerary, but something I’m going to mention later is that I really recommend that when you do for your trips you actually do it for every single stop. Right now I’m just going to do it for a handful of stops from each itinerary for the sake of time, but especially if you’re stuck. If you’re feeling like you don’t have enough trip ideas, that you don’t know who to pitch, doing this depth of breakout on each stop on your itinerary is the answer and it’s also the answer to putting together a very impressive compilation of pitches that you’re going to be sending out to support a trip.

For the first itinerary, this one is around a prominent architect league or maybe interior designer and her view of Texas in line with some hotel openings and some hotel renovations



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that are happening. So in the itinerary if you have it in front of you, you'll often see "Shop with Lauren" or "Tour with Lauren" and that's who this Lauren is, she's got interior designer. So the first one that I have on here is the River Oaks District which is a new \$500 million development which is in uptown in Houston and it's got restaurants, stores, it's got a waterfall park, it's got a residential area near the district in the River Oaks neighborhood, and like I said, it's got a lot of restaurant opportunities as well.

It seems like this River Oaks District in terms of travel style is a natural fit for luxury and I think this is an assumption that we often make. We see something and we say "Oh yeah, so this is a high-end itinerary. So let me pitch this to luxury markets", but it's always really great to try to do the reverse. So if something says it's for a luxury market, always think how can I pitch doing this expensive area on the cheap? Those articles are super online, but also in print and so anytime you see an itinerary that's explicitly luxury, you should also think about how to do that from the reverse, from the other side. And so also in terms of topics. So this itinerary like I said is obviously very architecture-focused, but here in this section the River Oaks district has a great shopping angle.

We can also look at shopping round-ups and Endless Vacation magazine has a great one on those. A lot of the lifestyle on major travel publications like Travel and Leisure, Condé Nast Traveller, lifestyle things like Darling, women's magazines that feature travel. Those are also a great place for shopping round-ups. So that would be the travel style. So now in terms of type of article, I started to allude to this just now when I was talking about the shopping round-ups, but obviously because this River Oaks district is relatively new we can look at this from the news brief perspective. And so what if you're going to a place where the development itself might be two or three years old.

It's often the case that even if these things have been around for a little while and they opened with some anchor restaurants or they open with some anchor shops, they're still adding new things. So you can always find a news brief peg, take one thing that's newer, and use that to talk about the rest of the district. Or if it's been open for a little while, you can also use a statistic that's new. For instance, now it's been open for a year and so now they have the visitor statistics. So now you can peg it as 4 million people come here a year or something like that. So that's a news brief.

In terms of profile, anytime you have a whole neighborhood or a development or something like this, this is a really rich area for interviews and profiles because you have multiple shop rumors, you have the person who premiered the project, you have quite a few people who have done something exemplary that you can profile either in a consumer magazine. And one of the best areas in consumer magazines to look at for these is the airline magazines almost always and especially in their upper class publications which would be Rhapsody for United,



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Celebrated Living for American. I just thinking of one and now I've forgotten it. I don't know that Delta has one, but in the upper class publications Business Life for British Airways that's the other one I was thinking, they have sections typically in the back of book rather than in the front of the book. But they have sections that are about business, but from an international mindset and they often have quite a few of these interviews or profiles in different formats which are a really great place for these things where when you see an itinerary we're meeting with the head of such and such or the founder of this or the president of blah. And you're like "Okay well what am I going to do with that?" This is the place for those.

Also in trade magazines. For instance, there's quite a few trade magazines that are aimed at hoteliers or restaurant owners that have things in the front of the book which are interviews or are service pieces or how-to pieces based on the success of a particular individual. So that's another place that you can take those types of articles. Now I don't know that this lends itself very well to a narrative feature obviously. Or even necessarily a postcard piece. It could be for a magazine that was very lifestyle shopping-focused, but it definitely lends itself to a round-up. And again, this is the kind of thing where you want to look at the round-up from two ways. Want to look at the round-up not only around the places that you need to visit in the River Oaks district, but also a round-up of over things like it.

I did a piece for a shopping section in a magazine a few years ago that was on outlet malls, but not generally outlet malls that were doing something a bit different and how to visit them as a group. So this is the kind of thing where you can say "Wow, this is an interesting mixed development that has residents and shopping and dining and a park that's public use", say "Well what other things are there like this?" or "What other things that have a similar architecture style?" And then you can even take that to a trade magazine. Either a trade magazine from the architecture perspective or a trade magazine from the city planning perspective.

That leads us into the audience. So we've talked about you can go luxury and how you can go trade, but what other different types of audiences might this be a fit for? So I mentioned that in terms of audience we have to also look at how people get here, right? Houston is a major, major airline market, so this is type of thing where knowing that I would automatically go and look at the different airlines that use it as a hub or that fly there, particularly international airlines. Because there's a lot of international routes that are opening between Houston and Asia and different places like this.

I would go to the airline magazines for those airlines and figure out where I could place a news brief or where I could place a business profile. Now in terms of geographic regions, this is the case where obviously we're going to look at what there is around Texas, but they might



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have already done this. So where else can we take this? You can look at driving markets. So particularly in that part of country, people are accustomed to driving four or five hours rather than hopping on a plane or just driving somewhere one hour away like in the east coast where the cities are a lot closer together.

You can really look outwards into northern Alabama and to even parts of Mississippi, Kentucky, and Louisiana and look at these other markets. And then, it's hard to steer my slides, in terms of the international distribution we talked about how this is a really rich area for airlines, but that also means that you can look at where those roots are going and then find the local publications there. So for instance, the South China Morning Post is a great English language outlet for travel content and that would be a really good fit for anything going on in Houston, but particularly for high-end and particularly for shopping.

The next thing I've got on here for this Texas trip is the Moody Center, so if you have the itinerary open and you go down this is the 7:45 p.m. stop on the first day. And this is that the Moody Center is \$30 million 52,000 square foot facility designed by an architect who I assume is famous, but I don't know him, to serve as a cross-disciplinary teaching, collaborating, and performance space that will house multiple art galleries for exhibition and experimental works, studio classrooms, and a studio theater for live performances.

That's a lot in terms of the travel style and the topic. You can see how this would have a lot of opportunities for visiting groups who might want to take in a show. You can also look to take this to a corporate travel area because they've got studio classrooms and experimental art and things like this that would be a really great option for a team-building outing for a corporate group. You can also look at taking this to an architecture publication as a profile. So this is the type of thing where anytime you see something listed on your itinerary that in and of itself knocks off a lot different topic areas.

Here we have art, we have theater we have architecture. That really helps you with both the travel style and the audience sections, but in terms of the geographic regions. So I want to look at this from that perspective for a second because I think because this center is in the university, I think these kind of things often go overlooked. And so this is the type of thing that unlike the shopping area which the local and regional publications have done to death, it's a great market for drive-in because it's got the art galleries and the theaters. So you would be looking at other Texas publications from other markets. So markets in Austin, markets in Dallas because this would be a really great fit for people who are looking to come and visit for the weekend. I realize I just moved my microphone a bit, so let me know if I screwed it up.



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The next thing I've got on here on the Texas trip and I want to move on to the others, so I'm just going to get through these other ones quickly, is if you go down to I believe it is the second day. So on Saturday, April 29 we are meeting Lauren in the morning. So Lauren again, is the interior designer/architect who's sort of a focus of this tour. So you got to her office and then there's an hour-long neighborhood architecture walk with the preservation Houston director of special projects and this is also going to be a hardhat tour of a new hotel.

Hardhat tours are really interesting opportunities to get an exclusive on a place that hasn't opened yet. So obviously this is going to be a luxury hotel, so in terms of travel style for this I would be looking at the preservation walk as an interesting experience either for the group tour or the individual traveler market for someone who's interested in history. But then I'm also going to be looking at luxury for the new hotel that's opening and that naturally leads to a profile of the hotel in terms of the type of article, but also the walking tour and the fact that you get to visit the office of a local architect could make this into a narrative article.

I just want to highlight this for a second because I had mentioned earlier how you can go a lot of different narrative features in one itinerary and this is a really good example of that. So when I'm working with people about setting up a pitch for a narrative article or writing a narrative article, I say to take one part of your trip that was really a highlight. Not necessarily just it was a highlight and that it was interesting, but it was a highlight because you had a moment of transformation. So really it changed your perspective about a place and often when we're traveling outside of the country that might be that you thought that a place was a very developing country and then you were shocked to find that it was very much just like back home. Or that you had a revelation about something that you have always accepted at home as being normal and found that people do it very differently somewhere else.

In this case, this is a historic walking tour of Houston. How many of us think of Houston from a historic perspective? I think we mostly think of it as a place where lots of new things are happening, new things are being built, there's a lot of oil money fueling development. I was talking about the new airline routes. But this would be an opportunity to pull out and make some interesting parallels about the history of Houston versus its current status and that could make a nice narrative feature from just one half-day portion of this very, very long seven-day itinerary.

Skipping ahead quickly so we can get to the other itineraries, I've also mentioned two things on here; the Buffalo Bayou Park and The Menil, and I'm probably not pronouncing that correctly, but I just want to highlight like I said, when we started doing this breakdown that you can really do this with each singular stop or singular item on a trip. And these little two things that I pulled out here are still only from the second day of what I think is a seven-day itinerary. So let's move on to the next itinerary.



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This I believe is on page 6 or 7 of the PDF handouts. So this itinerary, very different because it's international. So this is somewhere in Spain. This is actually somewhere in Catalonia and I have been to Catalonia numerous times before this trip. This is a trip that I went on and I really didn't know anything about this region. And this is a region where there's a lot protected or semi-protected area that is a big marsh salt flat. So for people from the eastern U.S. we have a lot of marsh ideas. A lot of the coasts around the Carolinas, Georgia by Jekyll Island, and Saint Simons. A lot of these areas are marshes, but I personally haven't visited too many of these coastal marsh type areas in Europe and this is one in northern Spain that's very, very under appreciated.

The trip started with the opportunity to swim with tuna. So this from the travel style perspective, is immediately polarizing because I think a lot of people are against the way that tuna are treated when they're being fished. And we had some people on our tour in fact, who write for a very prominent green travel website and I thought it was really interesting that they were there. And that opened up the opportunity to discuss with the people who were doing the fishing and the people who were leading our tour how the tuna are treated. Not just if they're being treated well, but how different areas of Spain and different areas of the world proceed with their tuna fishing.

This is the kind of things in terms of talking about travel style where you might just think "Oh, tuna, tuna tour, or swimming with a tuna. Well that's like adventure travel, maybe it's kind of nature travel", but it also can lead into a very interesting personal essay or thought piece or narrative feature that incorporates the morality of tuna fishing, house center on the world, the history of how they do it in Spain where they've done it for ages in a very sustainable content and what that means about the future of tuna fishing. All from this one little two hour swimming tour that we had.

Likewise, swimming with tuna is something where you naturally have to be an adventure audience. So in terms of travel style, is this something that you would take to a luxury outlet? Possibly, but it would have to be more adventurous at the luxury outlet, right? Now I think we often get a little stuck on this because I think that people often think that adventure or hardcore or getting down and dirty travel is more of a budget, more of an independent traveler activity. But the fact that this is inherently a type of a tour that you're going out in a group on the water means that it can be a really great fit not just for the group travel markets that I mentioned earlier, but also for a higher end audience. Because anytime something is inherently a tour means that it can be done in an individual capacity.

For instance, a very wealthy family who wanted to do this with their kids could probably rent out the whole boat which means that it might be a fit for something like Five Star Kids which is a publication out of Australia which is for very, very exclusive family travel experiences.



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So that gets us into the type of article. So if I was doing this for Five Star Kids I would do as a narrative feature from a first person perspective, but it would be different than the one that I mentioned would be a fit for the eco publications which would be more about the ramifications of tuna fishing and how they do it in different parts of the world.

Is this something that you could a news brief on? It doesn't seem like it because it's been around for a while. However, you can often a tiny piece of news that fits into something like this to make it fresh for different audiences. So that might be something about the price of tuna going up and you can say "Do you want to know why? It's because this type of fishing is actually very intensive and blah, blah, blah" and talk about the opportunity to swim with tuna. This is also the kind of thing where you would profile the operators of the tuna tour and how they do it in a very sustainable way either for a consumer travel publication or for a trade. And this can be for a trade that is four people who operate group tours in terms of how to take an activity that's slightly controversial and use it as an education perspective.

In terms of audience again, this is one of these ones that's a little tricky because it's very off the beaten path. You need to be somewhere not very central in Spain, not super close to an airport, and then take a boat for a few hours in order to even get there. So this is the kind of thing where you might be like "Well I don't know if I could just take this to regional magazines because they would be in Spanish. So what do I do for this in terms of the audience? It's not really near airports, it's a little bit near a cruise port, but it would be too far of a day trip for cruise people." So when you're looking at the audience for something like this, it's important again, to focus on the age groups and the types of travelers because that's where you're going to find the fruit for something like this that seems a little trickier. And in terms of the geographic regions like I said, this is the type of thing where you have to look a little further.

As I said, you're not going to be pitching this to local magazines in Spain, but who is local that would take this type of experience? So it would be a great fit for a lot British publications because a lot of British travelers have traveled to Spain extensively enough that they're looking for something different when they go there. So this is the kind of thing that you could do as a first person narrative feature for the independent which is one of the major British newspapers.

The next one I have on here, the Apiarian Center, is going to be also on the first day there. And I put this on here because it's actually the example that I used in the six figure travel rating roadmap, the print book about how to break up one part of your trip into a lot of different articles. And I think in the print book I have maybe seven different ways that you can spin this visit to this Apiarian Center which means bees by the way. So it's a place where you have the opportunity in a museum type setting to learn about the culture at the culture,



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but also you have the chance to go out with the bees. And in the book I broke this up from the perspective of giving specific types of articles that you could do.

For instance, I said you could do a personal essay about how you grew up allergic to bees and how that's informed your travel ever since and how when you went to this thing you really wanted to take advantage of the experience, but you were afraid and how you overcame that fear, and it ends with a lesson. So that could be a personal essay, but you can also take it and you can interview the folks that run the Apiarian Center and turn it into a food article based on their favorite Spanish recipes incorporating honey. You can also use it to write a piece for a more nature-focused magazine that is more of a round-up in terms of the types of honey and why there's different types of honey and that how they're actually all made from the same bees who just frequent different flowers in different times of year.

The next thing I have on here, the Ebro Delta, I had mentioned when we first started talking about this itinerary that this Delta is a place that I didn't know about and I travel to Spain often. The Spaniards that I know had never heard of it when I was telling them that I was going on this trip. And I have it on here because it's not an activity per se, although on the itinerary I believe it's on day two. We have the whole morning, it's about visiting the natural park and exploring the Delta. So it's a specific activity on here, but it's also a destination and this is the type of thing that you'll also see very often on trip itineraries where you have something listed as your morning or your afternoon or a couple hours as a tour, but they don't give you a lot of information. They really just tell you a place or that that's a park, as in this case, or a city, a small town that you're going to stop at for a couple hours.

What do you do with that? So this is the type of thing where we can really run through the different sections that I showed you earlier in terms of the type of traveler, the type of article, and we can do a very, very in-depth breakdown for each one. So this is the type of thing where how do you visit this as an individual? How do you visit it as a group? How do you visit it if you are traveling with a family? How do you visit it if you are elderly? How do you visit it if you are on a bike tour? So you can really take a destination like this and go through every item on the previous slides and spin it for that audience.

What would you do for this as a profile or as an interview? You would interview one of the guides, one of the rangers of the national park and have them talk about that the place, their experience being there, what it means to Spanish culture to project this place, so on and so forth. What about a business profile? You would profile this more on a tour that they mentioned here which is actually the sort of minnie museum there and they sell the local honey, they sell chocolate with the local honey, they have all sorts of other things based on products from the Delta. You would profile being honoring that business and you can put it either in a consumer magazine, you can put it in a trade magazine as a profile on how to



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highlight a local area which isn't known through the shop and the visitor center. There's a lot of different ways that you can spin it for any of these types of article ideas.

Lisa has a question that I'm actually going to get to in a couple slides and since we're already at 4:30 I'm just going to skip ahead to those and I'm going to come back later and do the last trip. But I just want to make sure since we're at the end of our time, that I get to those questions. So frequently questions from making this work for you. Can you do this with any trip? So sometimes you'll get an itinerary that's really, really developed like the ones that I tried to share with you so that we can have some good talking points for this thing and say "Oh yeah, well I can see how you can break this down into different things", but what about this very flimsy one that I have and our trip's coming up in a week they haven't given me anything better? Or what about this trip that I'm going on myself and I haven't done too much research or put together my itinerary for.

You can really do this not just for any trip, but I recommend you do it when there's less stuff on your trip because it forces you to dig around and find what are the different things you can cover and it's important to that in advance because otherwise you might go there and miss things that would make great story ideas and then only learn about these things after the fact. But what if you're having trouble filling up the charts?

This is the kind of thing where obviously I can sit here and spin 20 story ideas about each thing, but you especially if you're newer to this, might have trouble doing that. That's the point of the chart. Let the chart that I showed you or any type of way that you want to do that yourself and the different types of article ideas, the different types of article ideas. Just makes lists of either of them and force yourself as a brainstorm exercise to try to twist each item on your itinerary into one of those things, even if seems silly. And by forcing yourself to do that exercise a few times, it comes more and more naturally. And especially if you're having trouble, you might be taking too wide of a lens. You might be looking at the whole destination whereas if you looked at just on piece of it, that would come much more easily.

And I say this because I think that writer's block, which can also be pitch brainstorming block, is never a factor of it not being possible so much as a factor of not having enough information. So if you're trying to do one of those charts with an entire destination, an entire trip, you're not going to know where to start. But if you take the bee center and you have to say "Okay, how could I do this for a food magazine?", "How could I do this for a beer magazine?" then you're going to have to really dig in and get the information that allows you to fill in those gaps and come up with those ideas?



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Now where do you find the magazines to fit these story angles? This is a huge one. I was on a call yesterday with somebody who has a coaching plan and she has access to the travel magazine database and she was telling me she was trying to come up with story ideas for a trip that she just went on. And I said “Well you have the database, right?” and she was like “Yeah, but I wasn’t really seeing anything”, and I was like “Oh well this can be for that and this can be for that.” The thing is that there’s so many magazines out there. We have more than 300 in the database right now and there’s tons that I want to add that we don’t even have in there yet.

There’s so many magazines. There’s regional magazines, there’s single sport magazines, there’s magazines in Australia for specific things like high-level kids adventures that we don’t have here. There are just so many magazines and if you’re having trouble finding one for what you need, first of all, there’s always Google. You can ask a magazine about expensive kids’ tours, magazine about eco-friendly travel in Africa. The travel magazine database has tons of them, but even if you don’t have that you can still find magazines for super specific areas to super specific types of travel, super specific audiences because they’re out there.

How do you find the time to do such a deep analysis of an itinerary? This is one that I think people who are really struggling with putting their pitches together ask me. They’re like “Well, I don’t know. I really want to pitch this trip, but it takes me so long to write pitches.” Part of the reason that it takes a long time to write pitches is because you don’t know what you’re pitching. So if you feel like the pitching process is taking you too long, I really recommend doing this exercise because what’s probably happening like what I said earlier about writer’s block, is that you’re trying to pitch something too big, too amorphous, and too diffuse to be an actual single article idea. And so doing this process of breaking out each little section, each stop on your trip is actually going to make that easier because then you’re going to have specific, package-able, place-able, article ideas that you can write up very quickly because you know what they’re about.

What if all of my clips are in a totally different geographic area? When it comes to putting together a pitch portfolio for a trip, the reason that I love this is that you’re going to say to the PR person “Hi, I’m so and so. I’m interested in this trip that you have coming up. I’m not going to get confirmed assignments until I have a place on the trip, but here are the different places that I’m looking at pitching this trip and here are the things that I’m looking at pitching.” And then you have your little bullet points and the whole thing here is that you can say where you’ve been published in the past. But like I said in the beginning of the call, the most important thing to those PR people are what you are going to be publishing in the future, what you’re going to be publishing about this trip.



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If all of your past clips are on Morocco and you want to write about Miami, you put together a pitch portfolio on Miami and it doesn't matter that your past trips are on Morocco. Okay, should you pitch the stories before or after your trip? This is really important. I have a whole article on this and you can find it on the "Start Here" page on our website, but this really depends on the individual. And I say this because it depends on how 100 percent certain you are that you can get the story that you have promised the editor that you're going to get. And the thing that I most recommend if possible, even if you're experienced, is to set up one anchor story. So one story that you know that you have that you know that's assigned and then go on the trip and then come back and pitch the rest afterwards. Not only because then you're sure that you have the stories and you're sure that you have the information, but because you're also going to have other things that you find on the trip when you're there that make good stories.

How much of a story needs to be different when I pitch the same concept to a different distribution market? So this was Lisa's question, but hers was just slightly different. Hers was about pitching the same article to different magazines, so I want to look at it both ways. So when you're pitching a story to a different rights market. So for instance, if you sell a story to the LA Times you're selling North American first serial rights and you're selling web rights, probably not exclusive web rights and perpetuity which means forever. They have the right to keep them on their website as long as they want.

What this means is that you still have the first rights to that same text to sell in another market. However, it's already been published online for the LA Times so that's going to clash with the first web rights if you try to sell it to the South China Morning Post or to the Sydney Morning Herald. So these days what I recommend is even if you're selling essentially the same article to a different market because everyone is going to put it up on their website, to make the articles different for everyone. And oh my God, I know that's so annoying and there's this rule of 60 percent or something that people talk about, but the real fact of the matter is today everyone wants the article to be different.

How do we do that? I tend to only use a couple quotes out of a long interview or a long tour that I've been on in each article. So you use different quotes. You use slightly different facts. You open your story with a different read, with a different anecdote. You can still right basically the same story using just different pieces of information from your research without too much extra effort. Now if you're pitching two different magazines, the same story, but they're not fully different distribution markets. They're more like you're pitching a magazine that's about Teen Universe is a magazine that's about cars.

Naturally the pitch should be different and it should be a different article and the reason for that is both of these places have different markets and also because they have different



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sections. So every pitch should be telling the editor that you know which section of the magazine this article is focused for and the pitch and the idea itself should be tailored to that section. So if enRoute has a section that's a round-up of how to do a destination on the cheap and expensively, but Delta has a first person story on an outdoor adventure in that destination, those are going to be different pitches.

There are very few opportunities apart from newspapers where you should be sending the same pitch to different places because especially with magazines, the sections are very, very different and it's part audience and it's part format.

For this last itinerary, this is one that I chose specifically because it's got a lot of attractions and I think attractions are often a really hard thing for us to find a way to pitch because we get an itinerary and there's just a list of museums or a list of places. So I wanted to make sure to talk about this because I think those can be really hard and there are some sneaky ways to place those. So for those of you that can hang out, I'm just going to talk quickly about how to place a couple attractions and this is a trip that I actually went on, but I'm going to try to hue pretty closely to what is on the itinerary that we got in advance of the trip to show you how I would have pitched these even before I went on the trip.

So for this Long Island itinerary. If you pull it up, it's on page 8 of the PDF. I've started here with the first stop that we had which was the cradle of aviation museum and this aerospace museum commemorates Long Island's part in the history of aviation. It's located on land once part of the Mitchell Air force Base. There's over a 150,000 square feet featuring 75 air and space craft from a hot air balloon to an actual Apollo lunar module and you can learn about Long Island's role and why we're called the Cradle of Aviation.

There's over 30 hands-on exhibits, half a dozen cockpits to climb into, and many short films throughout the exhibits. So anytime you have something like this where it's a very focused topical museum, it's a little bit of a gift in terms of press trip itinerary because it's really clear who might be interested in this sort of coverage. So a lot of the very specific topical magazines whether it's aviation, military history, things like that that tend to be focused on in attractions. How to section for a report specifically on a place like this?

For instance, I know one writer who does a lot of military history coverage. Some of you might know who I'm talking about and he really got his start by going to different museums like this and just doing a walk-around and essentially writing a first person article of what he did there or a third person profile just of the institution. But one of the things that I really like about this is while we can obviously look from the singular interest claim of who would be interested in aviation and take it that way or who would be interested in space travel, you can



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also really take this into what I was talking about the group market. Because this is the kind of place where it's probably great for kids.

Who is taking kids on group tour? Is it people from schools? So then you can go and you can look at trade magazines for educators, trade magazines for teachers, and do a profile on this as an excursion for their class. Another type of travel that I mentioned earlier in passing was corporate travel and anytime you see a museum that's 150,000 square feet, they tend to do events there where non-profits or corporations can rent out the whole facility for a dinner or for team building activities.

Museums are great for things like that both from the events prospective and also from the team building prospective. So this is really one of the things that I think a lot of us miss when we see these museums and we're just like "Well, what do we do with this?" I had on the previous slide that I skipped the end of it for the Spain trip, there was a basket weaving museum. Again, great opportunity both for school trips, for the history and hands-on content, as well as for corporate team building.

This is the kind of thing where for the type of article obviously we could look at doing a profile or a first person feature. You can also look at doing something that's more interview-oriented because this is the kind of place where, I know this from being there, but this tends to be true so you can look into this. Often the tour guides are volunteers and anything with a historic angle like this and I know this is the case with the World War II museum in New Orleans as well, they tend to have volunteers who have personal ties to the subject matter who are fascinating.

At the Cradle of Aviation museum they have a bunch of old Air force guys who are in their 80s and 90s who are super passionate and have great first person stories who are doing these tours. So that's the kind of thing where you can do a profile of those people. For the Alumni magazine at the university for their local rotary club, for all sorts of different places.

Okay, now I don't want to take too much time so I'm going to go through the next couple quickly. So Oheka Castle. This is another kind of place where you're like "Okay we're going to visit some pretty big thing. What is this?" So the description is this magnificent gold coast museum resting majestically on the highest point of Long Island emanates the elegant refinement of a chateau in France coupled with world-class service and a rich history that's distinctly American. Oheka has been celebrating the art of entertaining since 1919 when financier and patron of the arts, Otto Hermann Kahn, commissioned celebrated architects to design his palatial country residents to accommodate the Kahn's fondness for lavish parties.



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Again, this is a big thing that jumps out to me; parties. They probably still host parties. They probably still host events and sure enough, if you look up, they do have a place for how to rent the space. Now anytime it's a place like this which is just plain beautiful, not necessarily a historic museum, you're in prime wedding territory. So wedding publications I want you all to be writing for them. Every time you are going press trips, anytime you go to an interesting hotel or an interesting attraction like this, you should be pitching it to wedding magazines. There are so many of them, so many. There's regional ones that pop up every day. I keep seeing publishing companies that have 25 wedding magazines for specific local regions. And there's also the national ones and all of the regional magazines like Boston magazine, 5280 in Denver, they all have wedding supplements that they do like a specific wedding issue once a year.

Any time you are finding a place like this which is beautiful and open for rentals don't look just at the corporate market, but also look at the wedding market for this. And this is type of thing again, to get into the type of articles where you can be looking at a profile of a wedding planner who's done an event there or of a couple who's had their wedding there. There's a lot of wedding magazines where they have a "real wedding section" where they profile weddings that have happened in this places in the past and all the designers they use as well as the location.

Now the next one is another case where here's an interesting place that's pretty, The Vanderbilt Museum. So this isn't one of the lesser Vanderbilts, so to say. One of the ones who's not quite so famous and as the description says: this remarkable mansion offers an intimate look at the life of a privileged family from the jazz age through the Second World War. The rooms are as William and Rosamund Vanderbilt left them, filled with priceless art, furnishings, and personal possessions. When visitors walk through the Vanderbilt mansion, they encounter a living museum, an enchanting time capsule of a vanished era.

The fact that this description is so focused on what life was like at the time, naturally it leads me to think that this would be a great first person article. So this would be a great narrative feature or perhaps a personal essay, but probably just a narrative feature of profiling your tour there. And so that again, going to the travel style as well as the audience, we can say "Who goes there? It's kind of close to New York. Would this be good for some airline magazines or perhaps for some cruise magazines? And what would be the age group for this? Who would be particularly interested in Jazz age and Second World War era things? Is this going to be more tour groups who are taking historic tours? Is this going to be more people who are interested in that upstairs downstairs sort of experience?"

This is the kind of thing where even though it does look like a straight tour of a location, it's got a story to tell that makes it really easy for us to be pitching stories about that story that



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they've already come up with for us. Now speaking of stories to tell, the next thing I have on here is this Jedediah Hawkins Inn. Surrounded by 22 acres of fragrant gardens and farmland, the Jedediah Hawkins Inn is a luxurious boutique hotel on the North fork of Long Island. So usually when people write about The Hamptons it's the South fork of Long Island, so the North fork is an area that's quite a bit less told about.

This is a location that won a New York State Preservation award. So anytime you are visiting a place that has a prestigious history in terms of its preservation that means there's a story to be told. Who preserved? Why? So this is natural fodder for profiles of the person who actively did the preservation as well as the geography and you can also take it to a magazine conveniently named Preservation which is by the National Preservation Society and is always looking for profiles of these exact types of locations, in terms of the story of the person who saved the area. And you can also take this to other regional magazines both in the New York area and further afield in terms of a hotel profile because it's got that story. It's got the preservation story in the modern sense and it's also got the history that led to it having such a great preservation.

The last thing on here I put because agritourism is getting really, really big and I want you guys to know how to handle these stories because I think when it comes to touring a farm we feel a bit limited in terms of what we can do with that. Like it has to go to a nature publication or maybe an edible magazine or a food publication and those are all true, but I want to highlight the fact that this is, I'm trying to see if it says on here, that this is a historic farm that's been operating since 1661. So this is older than the country that this farm has been going on. So this naturally means that these business owners are savvy. They have weathered world wars, they have weathered depressions, they have weathered civil wars. They're clearly doing something great.

In addition to being prime location perhaps for weddings as well as for tours and for family travel, taking kids apple picking, and thus for a round-up of different places on Long Island or more generally, where you can take kids apple picking or pumpkin picking in a historic setting. This is a great opportunity to be doing a profile and service pieces for trade magazines on this business owner. And this is really one of my favorite ways to fill in things on a trip that are high-paying and also that use those great connections that you're making with local business owners. Because these trade magazines, they often pay \$0.50 – \$1.00 a word and they're much less editorially onerous meaning you're not going to have to go back and forth as many times with the editor because they don't have 25 editors above them to get that article published. So they're a great use of your time.



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This farm here, and you can read through the profile on your own, has got so much stuff going on in addition to its history. So you can look at it from the location, from the preservation, from the tour, from the service element of the owners.

So thanks so much for joining us and for putting up with this construction that is killing me and making it really hard to talk to you and I look forward to seeing many of you in person soon either at our events or at some of the conferences coming up.