



Dream of Travel Writing

Triple Your Travel Writing Income Writing for Magazines

We meet people and things don't always pan out. Even if you go to TBEX and you have a great conversation with the editor of the Alliance Travel Insurance company who's got a blog and you think they're going to work with you, it doesn't always work out, or it doesn't work out for a year or something like that. And, so we want to make sure that the time we are spending on these pitches is really effective. And then at the end of the call, I'm going to do an exercise that's going to make yourself a personal roadmap on what to pitch in the coming months.

One of the first reasons that writing for travel magazines can be very lucrative, is that there's simply not as many people pitching them as you think. Because right now, a lot of the prevailing advice to people is that if you're going to start travel writing, then you should start a travel blog. But the thing is that having a travel blog, and I know some of you on the call and you have travel blogs. Having a blog is not just travel writing, it's social media, you have to learn how to use WordPress, sometimes you've got to do video, you have to do SEO. There's so many other aspects and it's a huge learning curve.

If you want to be a travel writer, all you really need to do is learn how to pitch and write. You don't need to learn all those other things and blog. But a lot of other people are doing that. And so, what happens is when you do pitch a travel editor today, instead of every single person who wants to be a travel writer pitching those editors, a lot of people have gone and started their blog and they are focusing on the blog or they started a blog and it got difficult and they stopped, or they are still trying to set up their WordPress Blog on their own domain. And they are not pitching those editors because they are trying to do all those other steps along the way. And so what happens is there are only a couple types of people who are actually reaching out to travel magazine editors. And one of those types is the people who just will never take 'no' for an answer. These people who will write a horrible idea in all CAPS. Or they will say to an editor, and I'm not making this up, they'll say "Hey dude." I've heard travel editors say that people have shortened their names and made up nicknames for them. People that they have never talked to before to write a cold pitch.

There's the people who just don't have the wherewithal to know that they should put more time into their pitches. Who will just keep pitching editors all the time. And editors actually, in their offices, have these little files of the funniest pitches they've ever gotten and they'll go to conferences and show them around. But it's kind of like a thing. If you ask an editor, he or she will tell you nine out of ten of the cold pitches they get, they don't even have to look at. They don't even have to open them because the person would be horrible to work with or the writing is not there. Or sometimes the person pitches them the same story every month. And it's a story about a road trip with their dog for a magazine about military history and it's just not a fit, but they just keep banging their head against a wall.



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If you are a halfway decent writer and you write a pitch that is coherent (which we're going to get to not just how to be coherent, but how to write a really good pitch later) you will completely stand out from the crowd in the first place, whether you are not sure if you have a good idea or your timing is right, you already have as much better chance of having your email opened. And we're going to talk about how to make sure you get a response to your email later. But the thing about travel magazines is they are not getting as many pitches as you think they are. These online job boards or people who sponsor a TBEX conference and have a lot of bloggers, so you'll have a lot more opportunities. That's one way that writing for magazines can really grow your income is that you are in a much smaller pool.

The next big way is that when we write for a website, a lot of people complain that there's a \$20 post rate. That's getting better. It might be \$100 per post. You might start at \$50 per post and grow to \$100 per post. But the thing is that it's really rare that a website has so many different types of content that you can start with them writing something for \$20 or \$100 and then go up to writing something for \$200 or \$1000. There's not a big growth scale. But the way that magazines are laid out, each magazine, in the front of the magazine, for the first ten to twenty pages of the magazine, depending on the length of the magazine, includes a number of things that the industry calls 'shorts'. These might be news pieces, interviews, they can be all sorts of different things. But they're a great way for editors to start with new people. And they might pay something you think is similar to writing online, but what happens is that once that editor trusts you, whether from one article, or from doing several articles for them, you can move into doing features that pay \$1500 or \$2500 for that editor. And not in a super long period of time.

I had one editor who started me off doing a column, and then within a year, I was writing two to three articles for them every month. And then that turned into doing somewhere like \$3000 of work every month in maybe the second year I was working with him. So these are relationships that have space to grow, and not just because you're doing more blog articles or more of something. You're doing larger. Even more fun. And these are the assignments that you want to turn into having anyway. So that's another way that magazines have a huge growth area in terms of what you can do with your income in a short amount of time.

Now the other way is that pay rates are different with magazines. And I've heard people say that there are fewer magazines out there today. So there's just less opportunity. And to start with, there are certainly fewer magazines than there are websites. That's 100% true. But the thing is, I have yet to find a website that will pay \$2500 for an article on its website. But that's the norm on the big print magazines. And this isn't even, I'm not talking about Conde Nast or anything like that. We just, in the magazine database, are adding a magazine called Modern Farmer. Which, it started a few years ago and is one of these new magazines that are very sleek and sort of part of a new generation of magazines that's opening after everyone



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has been decrying the death of the magazine, the publishing industry. And that magazine pays \$1 per word, for articles that talk about, like the ‘hipster food movement’ or something like that. But that’s a new magazine that’s paying \$1 per word and it’s not like a Conde Nast or a National Geographic. It’s not necessarily something everyone knows. But those \$1 per word markets are out there in places that not everyone is pitching.

I put this together for you last night. I went through our database and I looked at all of our pay rates. So, each of the lines on here is what the magazine pays for 1000 words. So sometimes it is a range because a lot of magazines will give a different rate based upon how experienced you are or how much research is involved on that particular article or something like that. But, if you look, there’s magazines you have probably heard of like “Backpacker” or “AFAR” and they are at the top here, and are going to pay into the \$3000s. And there are also magazines that pay what you might think of as ‘blog rates’. So there’s 1000 words, they are going to be paying \$100 or \$200. But, there’s a really nice section in the middle here, a rather large one, and this is only a small sampling of the magazines out there, you know. But this section in the middle here, if you look from “Arrive” over to “Modern Farmer” that I was talking about. These are magazines that are regional. “Arrive” is in the Northeast. It’s the magazine for AmTrak. I think they have them throughout, but this is their Northeast edition. “Yankee” and “Down East” are another couple of Northeast magazines. “Garden and Gun” is in the South. “Time Out London” is obviously in London.

These are magazines that not everybody is going to pitch just by nature of the fact that they don’t have a piece that’s relevant to that geographic area. So naturally if you live in one of these areas, you have a bigger advantage. But they are paying 50 cents per word. \$1 per word, something like that. And these are magazines where editors are not deluged in the way they would be with “Backpacker” or “AFAR” with lots of unnecessary, unrelated pitches that they have to go through. These are editors who know their geographic area really well, but they are sitting at their desk. And they need freelancers who are out there on the ground and finding stories and finding things that they don’t have the ability to find themselves, to bring them these ideas. And they are really happy to get them from you.

That’s really the sweet spot of magazine pay rates. As you’ll see at the bottom, there are others that are also regional. You’ll see “Mountain Life” which is in the Rocky Mountains, “Portland Monthly”, “Savannah”. These are all regional magazines where the pay rates are going to be slightly higher than online, but not extensively. And so, it can be a good clip for you, but not an editor that you want to spend a lot of time building a relationship with where I was talking about them giving you more and bigger articles over time. The thing is there’s a pretty clear divide between the really, really small one-city magazines you’ll see on here like “Savannah” or “Portland”. Those are what we would call a second-tier city, right? And then if you go to a larger city like “Time Out London” or if you look at a New York magazine



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or something like that. Or, a magazine that applies to a whole region like “Yankee” and “Down East” which are in the northeast. As soon as you get into a big city magazine or a regional magazine, you’re looking at a very decent pay rate and something that’s going to be three to five times more than the same article online.

The real question though, is how do we get these assignments? I just want to see in the chat box for a minute, just a quick yes or no. How many of you have ever once sent a pitch letter to a magazine? So I got, “Not yet.” I got “A lot.” Okay, great. So this is helpful. If you’ve sent a lot of pitches to magazines... I just had a coaching call with somebody the other day and she has been published in Vogue, the New York Times, a lot of places, and she told me, “I just get really depressed because I get a lot of rejections.” I said, “Oh really? So do most of your emails get responses?” And she said, “Yeah. Pretty much all of them.” I’ve got a lot of you who are pitching or who haven’t pitched yet, who might find that when you pitch, you often don’t get a response. And what I told this freelancer that I was talking with was, and obviously she’s got some great clips, and I think a lot of us are afraid of rejection, but what we really, really hate is to not hear anything at all. Then you feel like your idea is in limbo, and you don’t know if you can pitch it somewhere else.

What we want to do, when we are pitching an editor, is to go for a response. So don’t think about whether it’s a positive response or negative response. You want to go for a response. You want to go for a response. And here’s the reason why. And here’s what I told that freelancer: If an editor has chosen to respond to you, positively or negatively, they are opening the door to that conversation. Editors think really hard before they take the time to give someone a ‘No’. Because they could just never respond. Right? But when they say ‘No’, even if they don’t say it explicitly, and I’ve heard this from editors of everything from the “Paris Review”, like a huge literary magazine, to small regional magazines, to trade magazines. When they respond to you, even if it’s a ‘No’, what they’re really saying is, “I want to try and work with you. Send me some more ideas, but this isn’t the one.” So of all the things I’m going to tell you, are five steps to high response rates. Because a ‘Yes’ is great, but a ‘No’ is a window to a future ‘Yes’. So as you’re working on your pitches, keep that in mind. Don’t be the person who gets a ‘No’ and then never sends a pitch again. Because, I just heard an editor say in a literary conference the other day, she said, “If I have told you ‘No’, but send me more pitches, and then you don’t send me more pitches, I am in fact sad as the editor, because I want to see your writing and I want to get a piece from you.” But I think that as writers, we think that a ‘No’ is the end of the relationship. That the door is closed. So what we’re going to focus on is getting a high response rate because if it’s not a ‘Yes’ yet, we can turn it into one.

How do we go about that? The first step, and the most important step, is to never, ever, ever, ever email info@fillintheblank.com. Ignore it if it’s in their editorial guidelines and even if



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they say ‘pre-team will edit at this address’, seriously, just ignore it. Because the problem with that, even if that is their system, there is usually an editorial assistant combing through those and it doesn’t get combed through regularly. If you have a time-sensitive idea, it’s definitely going to get lost.

If you email an editor’s direct email address, it pops up on their phone. And if your pitch is interesting, if she sees that your subject line is interesting, she’s going to go, “Hmmm, what is this?” Because that’s what we do when we see something new and interesting. If you get an email that’s new and horrible, then you’re not inclined to read it, but if it’s new and interesting then, you are. And so, we want to email editors directly. And so, everybody who sends us an email at the end of this call, you’re going to get access to the database. I’ve got a little screen shot up here that shows how we address this.

When you find a magazine that you want to pitch, you should always get a hold of the masthead, whether that is online or in print, so you can see the names of the editors. And then you need to figure out what is the email format. So in order to email editors directly, sometimes you need can just go on the website to the editor’s letter, or the bios or something like that and pull the editor’s direct email from there. The larger the magazine, the less common that it is. But it does happen. I do see it with a lot of small, regional magazines. And that’s a really good sign that the editor is interested in pitches as well. But the other thing you can do is you can take the print copy of the magazine and you can go to the page, not where they have the editorial staff, but where they have the sales staff and see if they have a common email format on the sales staff. Because, more often than not, that’s going to be replicated for the editorial staff as well. So that’s one trick.

How do we get them to open our email, and look at our email when we do get through to them? How do we peak their interest? And the way that we do that is to not put something overly catchy, or the first sentence or anything like that into the subject line, but to put an article headline. What that means, if you’re not familiar with the headline policy, which I know a lot of you have blogs and you are. But what this means is you want to study the headlines, and you can do this really simply and free online, how to write good headlines, but you can also just go to the bookstore and walk around and look at the shelves. What are the headlines that this magazine’s editors think are so eye catching that they have put it on them cover of their magazine? Because clearly, they think that’s interesting enough that month after month it’s still grabs their attention. So just copy the format of those headlines. A very common example people say is Cosmopolitan.

Every month, there’s some new “The 47 ways to keep your man excited in bed after all these years.” Or something like that, right? But they have those same headline formulas because they work. So they’re a little different online versus print headlines, so if you only have a



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blog, you might want to take a look at some magazines. But when you are pitching an editor, go look at the format that that magazine has used for it's headlines before and pop your article idea into it. And then put the subject line of your email, just put "Pitch: "Article Headline". And you can even put it in quotation marks so it's very clear that it's an article headline. What that does is it signals to the editor that you understand how they work. You understand that they think in headlines, and that that is an important part of their consideration process. And then they can see that you are a writer with experience before they even open your pitch. And that's really important because the two biggest factors for an editor in deciding to assign an article to you, "Is it a good idea?" and "Do I think this person can write it?" And we'll get to those in the next couple steps.

The third way to make sure an editor responds to your email is to start in the middle of your story. Now there's a lot of people who talk about the lead, which can be spelled L-E-A-D or L-E-D-E, but what it means is that first piece of the article that is designed to grab people's attention. Now, the thing about the lead is that is the part where most people fail. Both in their pitch and in their article or blog posts or whatnot. It is literally the hardest part of any piece to write because there is piece popular advice that goes: The job of the headline is to get people to read the first line. And the job of the first line is to get people to read the second line. And the job of the second line is to get people to read the third line. And so, if you screw up that first line, it doesn't matter how qualified you are to write the story or how interesting the article is, all of that is negated because you've lost the editor's interest.

When I say start in the middle, what I mean is, take your story, let's say you were in Agrape? on a girl's weekend and you went out for dinner and it's Halloween and it's kind of late and there is this interesting vibe going on in town. And then, when you got to dinner, the owner of the restaurant starts feeding you all these pieces of meat and being really inappropriate about it. And you were like, "Oh my god. This is like a 65 year old restaurateur and I'm a guest at his restaurant and how can he be talking to me like this?" And so on and so forth. But if you started it like I did, the editor is not going to be interested. But if you start with, "As the owner handed me a slice of his home-cured fennel sausage, he couldn't help but make a joke about the double entendre of (penisiana??) and fennel sausage in Italian when I said the meat was too soft." Or something like that. People are going to wonder about the context. The editor is going to wonder how you got in that situation, rather that you having told them all of these pieces of information beforehand. That it was Halloween, that you were on a girls weekend. So if you start in the middle, what you do is take a part that creates a bit of curiosity, on the part of the editor, and then you load it with details, to make them want to know what happens next and what came before. And that's how you get them to the next sentence.



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Now, where a lot of people lack in their pitches and what I hear from editors all the time is that the person pitching has not read the magazine. Well obviously it helps to have read the magazine. But the problem is, just because you read the magazine, doesn't mean the editor knows that. So one of the most important things you can do to get a response from the editor, whether it's yes or no, is to show them you have done your homework. And the way to do that is let them see that you are pitching them this idea, not just because you think it's a good idea, but because you think it's a good idea for their magazine and why.

I love to use the magazine "AFAR" for this because they have very clear guidelines for the different parts of their magazine. So they have one column, that they don't run anymore, called 'Stay'. And in 'Stay' you had a really unusual type of accommodation. Maybe it was a yurt, a treehouse and you had to have slept in one, you had to have stayed there. And you talked about that experience and then you included four or five other ones around the world that people could stay in. But there were a lot of factors here. You have to choose a type of accommodation that is unique that they've never covered before. You have to choose a place where you have actually stayed, or you're going to stay in the future before you write the article. You have to choose something that's not so uncommon because there need to be a couple more of them around the world.

If you just stayed at a neat hotel somewhere and you pitched it to 'Stay', they are going to be like, "Why are you sending me this?" But if you stayed in a treehouse in Sweden and you say to the editor in the pitch, "I noticed that you haven't had a treehouse before. I happened to have an opportunity to stay in one and I also know about four other ones on different continents that have a similar feel." Then they are going to know that you have done your homework because you have hit each of the points of what makes that section of the magazine different, not just than other sections of the magazine, but different than other magazines that have a component where they talk about hotels. So this is the number one thing that editors say all the time: If you have done your homework, even if they don't like that idea, they see that you get the magazine and they want to work with you. So this is... obviously, having a good headline is important to get them to open the email, having a good first sentence is important to get them to keep reading, but showing them that you understand their magazine is one of the most important things that you can do in your pitch to get a positive response rate.

Now, this fifth point is something where I see a lot of people get tripped up. So, I recently did a focus group in New York where I asked them a lot of questions about their pitching habits and one of them was, "How much time do you spend writing each pitch?" So, I'd love to hear from you guys in the chat window. Just throw out some numbers about minutes, hours... how long it takes to write your pitches. I know for a lot of new people that's something like one to three hours. I've even had people say it takes them eight hours. I've also heard people



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who have been around for a long time say it takes them 15 to 20 minutes. So whatever is your number, that's fine, just throw it out there. And that will give me a good sense of what information you guys need to make this pitching process more efficient.

With that in mind... One of the ways that people get tripped up writing their pitches is they don't know the idea or they don't know what is the place to start, so we've talked about finding an idea that fits exactly in the publication and how to figure out where in the story to start. But the next part of your pitch, after you've told them something interesting and you have their attention, and told them what you're going to write about and how it fits their magazine, is to say why you should write that. And so I said earlier in the webinar that for an editor there's really two things that will help them decide if they are going to assign you that story. And that is, have you given them a good idea? And what I said before about sh but the second thing is that you're capable of writing that story. And for editors they really think of it in the context of 'capable'. Because to them, they can take your story if it's a good idea and rewrite it into something fabulous. But that's a lot of time that editors don't have.

Editors at newer magazines are often very happy to take that time because they don't pay as much but they want to have the story and they'll work with you on that. And that can be great if you need to work on your writing. But, an editor is much happier to assign a story to a writer who is a strong writer with a strong idea or story, than someone who has a strong idea, but doesn't seem to be such a great writer. So this thing about what to share about yourself. People often end up saying 5 different credentials of their general writing background. They say, "I was a copywriter here. I wrote for years for this magazine ten years ago." Or, "I have this blog." Or, "I wrote an article for this magazine that's in a completely different niche." But none of these things really matter to the editor. What matters to them is are you capable of writing THIS particular story?

Part of that is your writing ability, but if there's something keeping them here to the point of seeing who you are, they must think your writing is not too bad or they probably would have said 'No', bad writer. So, what you have to show them here is 'I can write THIS story.' And so what that means is really highlighting why, only you can write this story that you have proposed, and so they have to assign it to you. As opposed to waiting for someone better to come up with another idea or assigning it to someone in house or just waiting for the same idea to come in a slightly better format on down the line. And so, the way that you do this is to show how you have both writing background that is relevant to this idea and personal experience/research that allows you to write this idea.

For instance, when I first started, I was writing almost exclusively for "Italy Magazine" which was a print magazine and website at the time. And the thing about "Italy Magazine" is that it's actually based in Britain. It's a British publication. And I'm American and I had



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never written British English in my life. But, my degree at university was Italian and I had studied and lived in Italy, in Florence for a year and I had a very deep background, not only in Italian Literature, but also in Italian culture and also in Italian basics from having been there. What that meant was that I could do both sides. I could do the foreigner who was visiting, and I could provide insights as an Italian who had gone to school there. So when I pitched them, I played that up that I had the advantage of both sides and then I gave them information only about articles I had written in Italy. So, for instance, I've seen people say, "I have an idea and it's so niche, I don't think an editor will buy it." But that's actually the best thing. Not only just best thing to pitch in general, but the best way to break into larger magazines.

I know a couple people whose very first magazine assignment they had ever gotten was "Oprah" or something like that. In fact the woman who is now the editor of "Alaska Magazine", her first magazine assignment was from "Oprah" and it was because she chose a topic, something that was a personal story of hers. And I think a lot of times when we want to approach larger magazines we shy away from those stories that are personal. Because we feel the need to project a certain sense of authority. And what happens when you write the first part of your pitch, that lead, if you write that out of trying to show your expertise to an editor, you end up writing something that's neither interesting to an editor, nor is it showing them an idea they haven't been shown before. But when you write a personal story, when you write about how you studied abroad in China, in a town where there were no other white people, no foreign language program and you had applied for your own program, creating your own experience. That is something that naturally, in a lead, it was an emotional, interesting time for you.

That will come out in every single sentence of your pitch. So when we get to the part about sharing information on yourself that relates to this topic, you want to tell the editor why you sound like that. Because I think sometimes we forget and I think sometimes in our own head we say, "I've got the blog about such and such, and I'm going to tell them that I have this blog and I've also written for this magazine or website." And we don't explicitly say, "I went to this place and I had this experience." Or, "I went to this place because I have this background. And this is what came of it." And that, to an editor... you need to remind them of that. Because they don't know... Even if you have a good idea, they don't know why they should, why they have to give it to you.

And so when you take these five pieces that I've talked about, 1. Emailing the editor directly so that it pops up. 2. Writing a headline that makes them sit up. 3. A first sentence that makes them want to keep reading. 4. Information on exactly how your idea fits into their magazine and shows them you did the research and understand the audience and then 5. Exactly why you are the one who should write that piece. It's very often easy for them to say 'Yes'. There



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are times when editors can't say yes. I can't because the timing is too late. And that issue will have already gone to printer or proofreading. Or perhaps they have an article already in production with another writer that not like yours but it's the same topic and they just can't cover that topic or geographic area again. Or sometimes they are just booked up for the year in the section you pitched. So sometimes you need to get all of these things right. And, still not get the assignment. But here's where you want to go for the response and build that relationship with the editor. Because once you get in, the most important things to keep in mind is to get in that article that might not come, like it has a rate that is so much better than websites, but then to build that relationship with editors because that's where you go from, instead of having a portfolio and this is what my portfolio was like when I started in terms of income.

I was writing for websites. Everything I was writing was in the \$20 – \$50 range and I was just working all the time. I was so I would just tire myself out trying to write on all these different topic ideas. But then, when I started pitching magazines not only am I working with the same editors again and again, I have the same topics and that editor is giving me larger things. So instead of writing all sorts of different things, and making a couple hundred dollars a month, now I'm having three, four, six assignments for \$1500 each month. And that's how you get to having \$40,000, \$60,000 even \$100,000 income as a travel writer. It's not that it's hard to do, it's that it requires that you doing some pitching and that a no is an invitation, not a door closing.

I wanted to leave a little time for questions at the end and also show you the email address to shoot an email to so we can get you set up on the database. But in the meantime, let's just do a quick little exercise. Open your laptop, or get a pen and paper. So think of the last trip you went on. Whether you went somewhere for the weekend or you're just back from a two week vacation, or maybe you've been stuck with a lot of work for a while and you haven't gotten to go on a trip, so you might have to go back in your timeline a little bit. Whatever the most recent trip was, hold that in your head. Now, think through what you did each day of the trip. Or if it was a short trip, maybe hour by hour, if it was a weekend trip. So make a quick little list of the activities or places you visited.

For example, I was in Tuscany for four or five days and it was kind of a mix of work and also some research and so a couple days we went to festival, so I would write down the festival that we went to and the towns on the way and the places we had dinner. Okay. So think about this a little more later, we're going to move on with the things you already have. But after this call, take this list that we're starting now and we're going to flesh out and keep adding to that from this trip. And then you can do this with other trips. So look at the things you have listed. They might be experiences, they might be a tour that you went on, kayaking in a



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marsh land, climbing to a 672 foot tower, it might be a meal, it might be an afternoon you spend getting a massage, and watching the waves on the beach.

Now with each of these experiences, what I want you to do after this call, or if you don't have time after the call, set aside half an hour. For each of these experiences, think how you can parse it out, not just making one meal into courses, but how can you look at it through different lenses. So I'm going to go back to my Tuscany trip. Let's say you went to a food festival. Now, that's something you could write in a narrative fashion. And I think a lot of people who have blogs either write a list post or a narrative but there's a lot of other types of formats. So you could write a narrative that's a step-by-step, diary style what you did in that situation. Or you could do a round-up, where you have other things that are similar, of other food festivals in that area or that country or that food.

In this case we went to a chestnut festival, so we could talk about chestnut festivals around the world. Or you could take a conversation you had with somebody there and turn that into a profile of one particular chestnut farmer whose family had a stand at this festival for 150 years. And their award winning recipe for chestnut soup. You can have a trend piece on even though this festival in Italy has gone on for 150 years... they have cake pops, and they have cake pops made out of chestnut flour and then you can turn that into a piece for a gluten free magazine. On how to capitalize on the cake pop trend without having a product that makes gluten free people sad, by using chestnut flour. So, look at the different pieces of your trip that you come up with, whether it's a meal or a tour or just a certain city walking around and think of all the different ways you can spin that experience. Through the audience or through a different type of article.

Then go down to the bookstore, or take the access to the database that we're giving you and look through for magazines on that topic and look at what sections they have and where your article would fit. If you have a recipe, look for articles that finish with a recipe at the end. If that's round-up of places that have a festival, Rachael Ray has a section where they do that exact same thing with food festivals. So, when you have each of these ideas made not just into a topic, but a point of view of a person who understands that topic, but also a particular article format. Then you match that to a magazine. But like I said, I believe in step three or four, have a section that approaches that idea in the same way, that's when you're ready to send a pitch. And so, I invite you to set aside some time, if not today, then this weekend, and go through your ideas and break them out into different formats and different audiences and then spend time in the travel magazine database or otherwise in a bookstore to matching those up with publications that need exactly that kind the kind of a format and exactly that topic.