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The Art of the Follow Up

by Gabi Logan, founder of Dream of Travel Writing

A blurred background image of a coffee shop setting. In the foreground, there is a white cup of coffee on a saucer. To the left, a smartphone is visible. In the background, there is a vase of purple flowers and a white napkin. The text "Today, we're going to talk about..." is overlaid in the center.

Today, we're going to
talk about...

1. Why it will change your travel writing career in more ways than just responses to get serious about following up

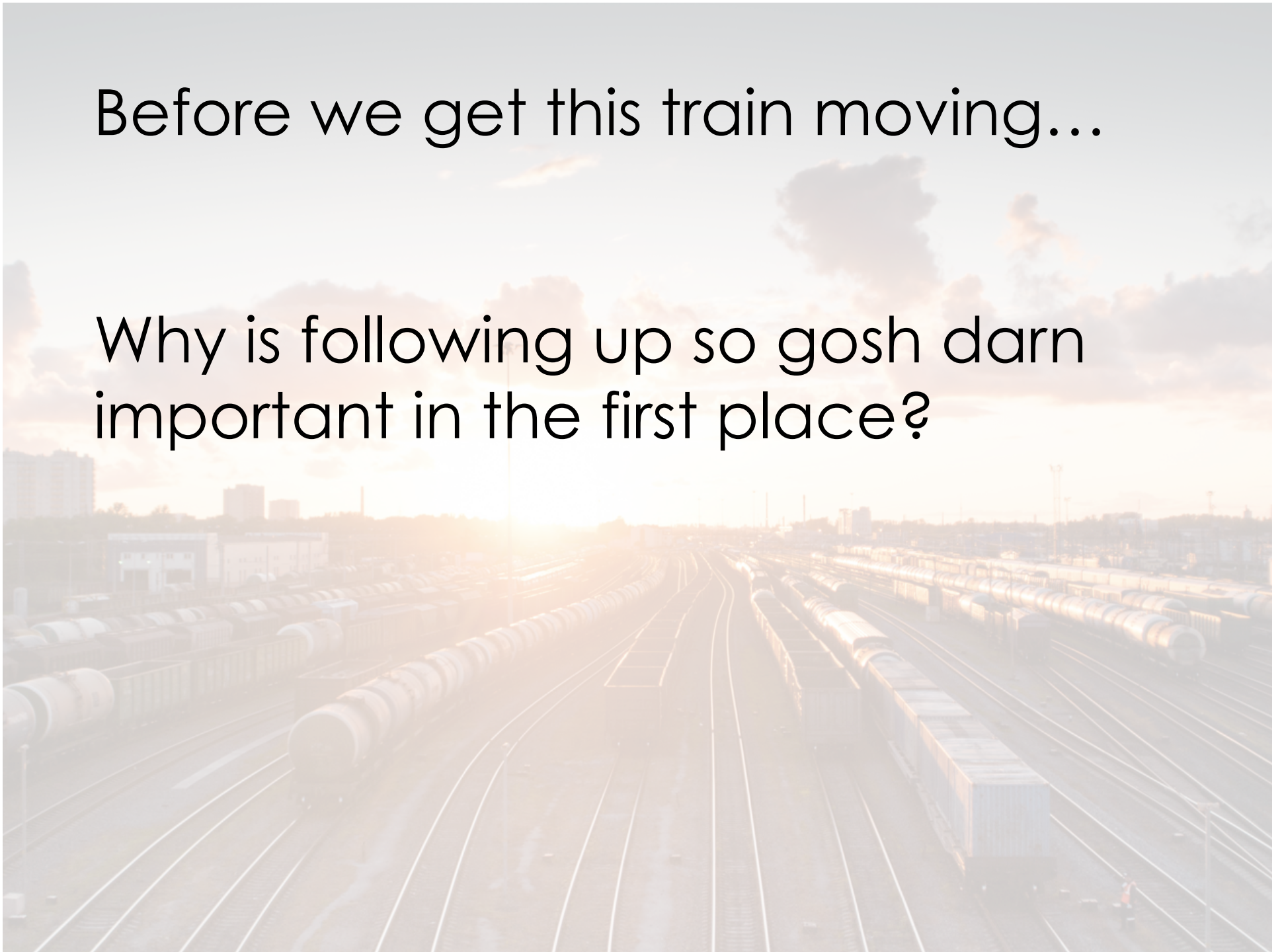
2. 6 reasons editors aren't responding and what to do about it

3. How to respond to every type of response you're going to come across



Before we get this train moving...

Why is following up so gosh darn important in the first place?

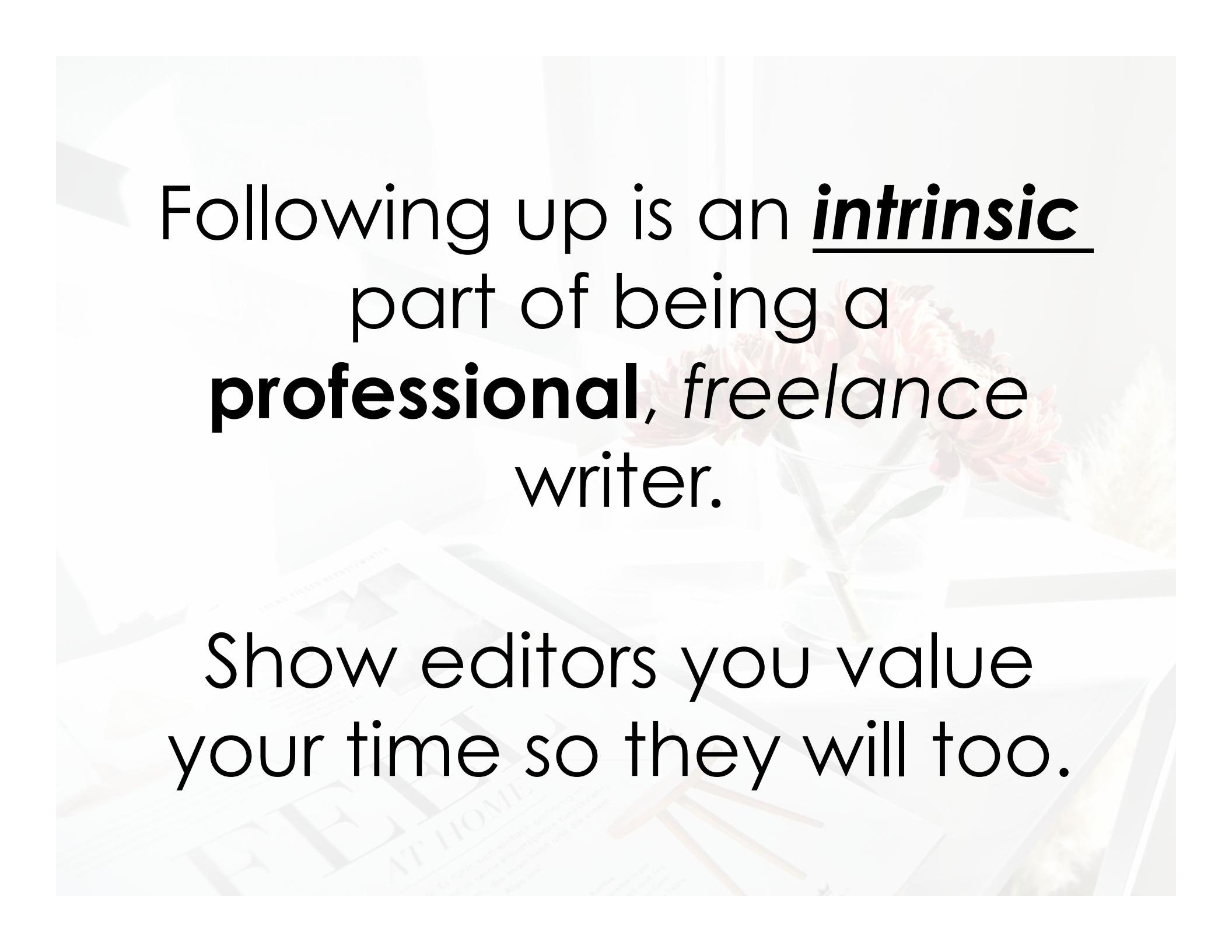


A person with long hair, seen from behind, stands in a grassy field looking towards a range of mountains. The scene is bathed in the warm, golden light of a low sun, creating a hazy and atmospheric effect. The mountains in the background are silhouetted against the bright sky. The overall mood is peaceful and contemplative.

More than anything else...

*It helps you see editors
aren't that scary...*

And visa versa

The background of the slide features a soft-focus image of a desk. On the desk, there is a pen, a vase containing several orange and yellow flowers, and a newspaper. The newspaper has the words 'FREE' and 'AT HOME' visible on its pages. The overall scene is brightly lit and has a clean, professional aesthetic.

Following up is an **intrinsic**
part of being a
professional, freelance
writer.

Show editors you value
your time so they will too.


Pitches Need to Accomplish Three Things (that absolutely aren't what you think)

- Show you are sane
- Show you understand the magazine
- Show you are a professional writer

In that order.

Why Editors Don't Get Back to You in the First Place: Them vs. You

- Too busy (THEM - Positive)
- Your pitch was just that bad (YOU - Negative)
- Policy of not responding to no's (THEM - Negative)
- You're in maybe-landia (YOU - Not awesome, but avoidable)
- The magazine wants to steal your pitch (THEM - Negative)
- They're going to say yes, but need to hammer out the details (YOU + THEM - Not awesome, but avoidable)

A stack of books is visible in the background, with a faint watermark of the word 'Stack' in a stylized font. The books have various covers, including one with the word 'Fiera' and another with 'water'.

Editors who are a pleasure
to work with make a point
of getting back to
everyone eventually.

It's a great sign that you
should make an effort to
work with someone.



Always Pitch

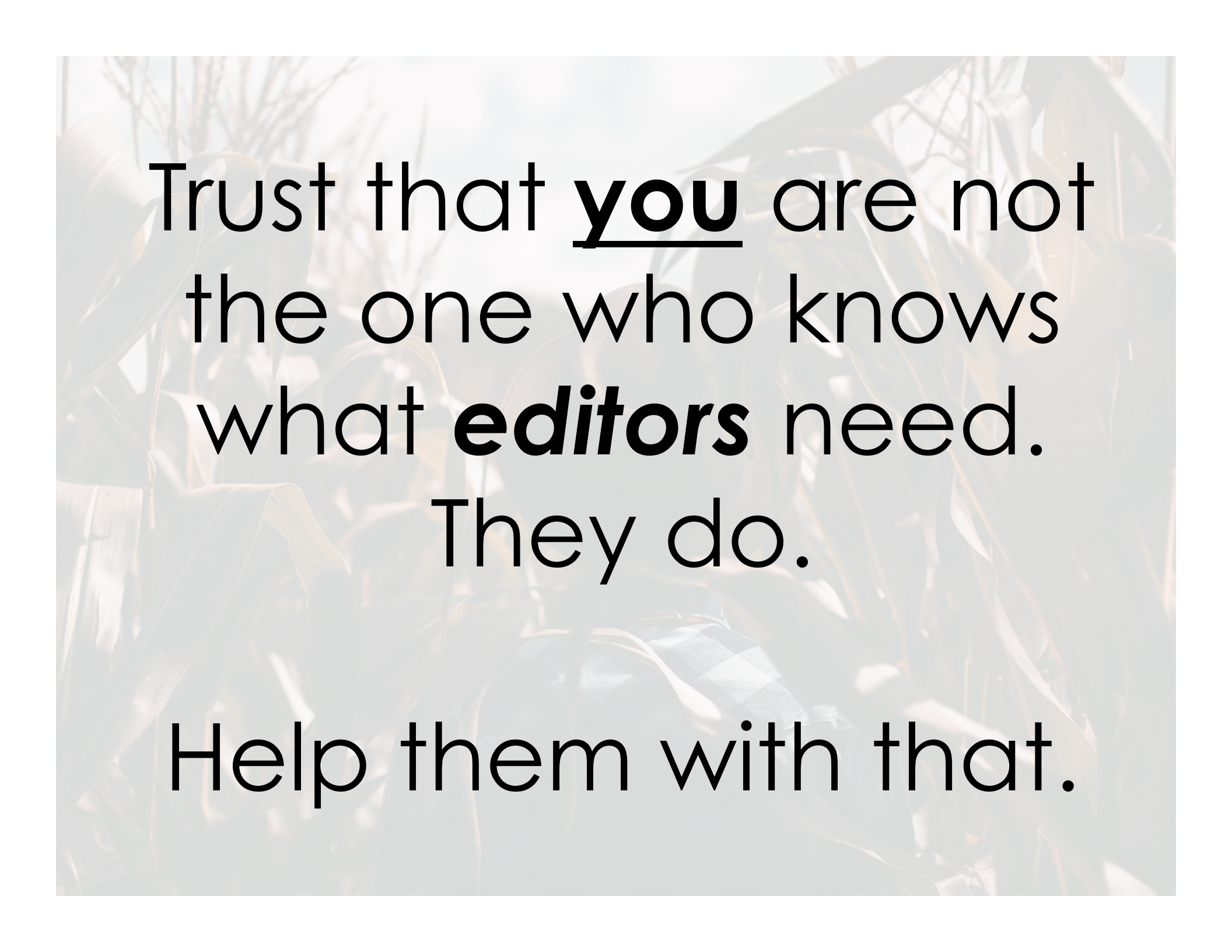


NO

The Process

A background image of a desk with a white keyboard, a glass of water with mint leaves, a calendar showing the month of August, and a pencil. The scene is softly lit and has a warm, wooden desk background.

- Day 1: Pitch A
- Day 15: Follow up on Pitch A
- Day 30: Seems like that wasn't for you, how about Pitch B
- Day 45: Follow up on Pitch B
- Day 60: Seems like that wasn't for you, how about Pitch C
- You get the picture



Trust that **you** are not
the one who knows
what ***editors*** need.
They do.

Help them with that.

The Key to Good Follow Ups is Avoiding the Whiff of Crazy

- Don't stress. Act like a normal person.
- A.k.a. Keep calm and reply on.
- There is a statute of limitations on following up on *the same* pitch
- NEVER (pretty much) write an editor right after you've written them (especially more than once)
- Don't pull a pitch switch

How to Respond to Different Types of No's

- **C No:** form like; not for us; not a fit; a.k.a. not giving you much
- **B No:** giving you a concrete reason it wouldn't work; already ran; do destination too frequently; full in / pulling that section; another editor edits that section, and I'm passing this on
- **A No:** not this one but please pitch us again

A light-colored wooden desk with a white keyboard, a pair of white earbuds, a notebook, and a cup of coffee. The text is overlaid on the image.

YES. Once and for all.

THEY REALLY MEAN THAT

(Please, please, do pitch
them again)

On Simultaneous Pitching

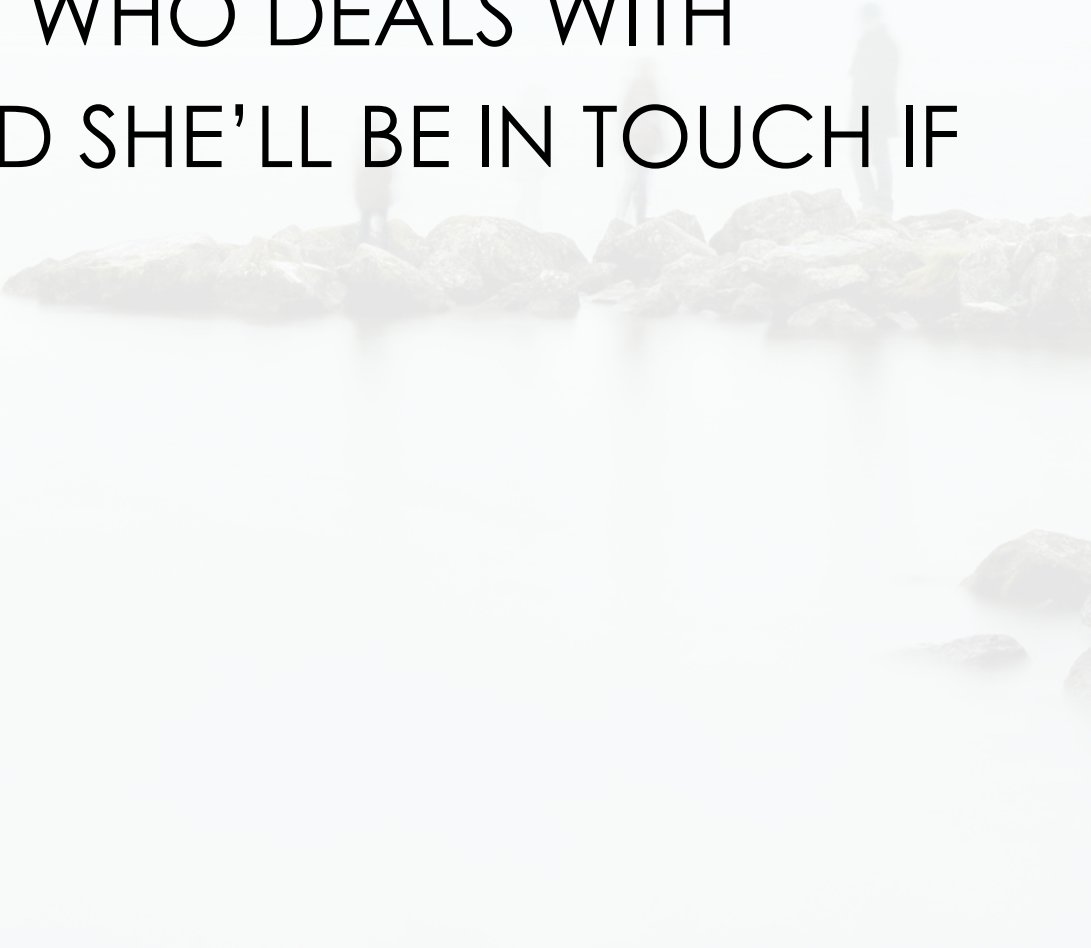
I recently sent a very similar (nearly identical) pitch to editors at 4 different magazines--and 3 of them replied to me, within days, with a YES! Now I'm not sure what to do, as I've found myself in a situation I never thought I'd be in.


Do I just go with the one offering the most money? There are offers on the table for \$101, \$500, and \$600, all for a piece around 1,000 words. Do I pit them against each other and bid up?

I'm a little lost on how to handle this so I've been trying to figure it out, but some advice would be greatly appreciated!

On sending to another editor

"THANKS FOR YOUR PITCH. I HAVE SENT THIS ON TO [XXX], WHO DEALS WITH THIS SECTION, AND SHE'LL BE IN TOUCH IF IT'S OF INTEREST."





I recently followed up on a pitch and received **a rude response** about how they said due to the volume of submissions, they wouldn't be able to answer every pitch.

I was a little annoyed but I responded very nicely and she ended up writing back and telling me why the pitch as it was wouldn't work, and recommended ways I could refine the angle and try again!

Other Important Areas to Not Drop the Follow-Up Ball

- Cannot tell you how often I see these questions
- After assignment, when you need details for the piece
- After submission...sometimes for years!

Thanks so much
for joining us today!

It was a pleasure chatting
travel writing with you 😊

Have a follow up question on this webinar? Email questions@dreamoftravelwriting.com and we'll cover it in an upcoming webinar or in our Monday reader mailbag post on the Six-Figure Travel Writer blog.

