



Getting your work featured in magazines

We're all looking for much the same thing!

I imagine that what I look for as the owner and editor of a magazine is not very different from what anyone else you present your work to will be looking for, including other Editors, gallery owners, event organisers, selection panels etc.

And at the end of the day, much rests on whether the person you're approaching likes your work and thinks it will fit in with the profile of what they do.

There are some key factors common to us all:

Images - present only the very best, nothing less will do. I can't stress enough the importance of having really good images.

Your Website - should be as well designed and appealing as your work, a poor website gives out a poor message about you and your work

The Email you send - should be concise, have a short, snappy subject line to grab the Editor's attention and needs to be addressed to the relevant person

We feature work in craft&design in three ways:

As a **main Editorial Feature** of 2 or 3 pages - we write these, not the maker, and generally we want to have seen your work and spoken to you about it in person before we consider a main feature.

As a **News Item** - this is taken from PR we receive and is usually about 200 words and a couple of images, often to announce Open Studios or an exhibition or event you're taking part in.

Makers Gallery pages - this is paid for space which is not selected, prices are on our website in the Advertising section.

www.craftanddesign.net

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So here are some basics...

DO YOUR RESEARCH

Research suitable publications for your work, local and national, go out and buy a copy, look at them online, make sure they feature the kind of work that you do.

Check copy dates for publications, especially if you're sending something that's date sensitive, your PR will need to be with the Editors for consideration well in advance of the copy date (closing date) for the relevant issue.

SENDING BY EMAIL

Find out who to send your email to, it may be the Editor, or it could be a Features Editor or perhaps a Journalist. Never just send a general BCC email to all and sundry, it's a waste of everyone's time and is unlikely to even get opened.

The subject line of your email is important, it needs to be short and to the point. I receive hundreds every day. Some never get opened, I probably delete about 90% of my unsolicited emails without ever opening them. You need to get past that.

Personalise your email - address it to the editor by name.

Show that you have an interest in their publication:

"I see that you're planning to feature ceramics soon"

"I notice that you're focussing on makers in Cornwall next"

Keep the text in the body of the email concise, you need to get your message across in the first sentence or two. I speed read most things, if the first couple of lines don't grab my attention, it's ditched!

Include the main points and then offer to supply more detailed information if they'd like it. If the Editor has to scroll through several paragraphs of text just to find the basic facts, the chances are they won't bother.

Sign off with your name - you'd be surprised how many people don't. Don't compose an email as though it's a text.

Include a couple of images in the main body of the email, with a note that high res versions and a larger selection are available.

Include a link to your website and any relevant social media networks.

Build a relationship - "May I keep you updated about my work?"

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YOUR STORY

You need to stand out from the crowd, have a story to tell and create an email that will grab the Editor's attention.

How is your work different from anyone else's?

Why should they choose to feature you?

Have you just won an award? Got a new product range?
Developed an innovative technique? Are you taking part in Open Studios?

Find your story, your USP and build your PR around it.

The clue with us is in the title - *craft&design* - I'm looking for work that's well designed and skilfully made by someone who has something to say about what they do, how and why they do it, what inspires them, how they might inspire others.

The people we feature may be emerging designer makers with innovative work and aspirations to achieve great things - I'm always happy to hear from them and help them on their road to success.

Or they may be long established professionals who want to promote their work alongside sharing their experiences and knowledge with our readers.

We feature both - sometimes as two or three page articles, sometimes as shorter news items.

We also have an online newsletter that we release on alternate months to the magazine - so if you don't manage to get into the printed version, you may find yourself featured online. Many publications have this option now and it can be useful if you want people to link directly through to your website.

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IMAGES!

Good quality images say more than a multitude of words!
I can't emphasise enough the importance of having really good images of your work.

They don't have to be taken by a professional photographer, but they DO have to look professional. So if you can't manage that yourself, pay for a photographer to do it for you, it will be the best investment you'll ever make.

Unless the Editor has seen your work 'in the flesh', images are your only way of showing them what you do. Good quality images can - and will - make all the difference to the success of your business. Whether or not your work is featured can hang entirely on the quality of your images.

Silversmiths and glass artists tend to have brilliant images, often taken by professional photographers, mainly because their work is difficult to photograph well and needs specialist attention.

Not everyone will use a professional photographer - but even if you take the images yourself, there are some basic guidelines that are really common sense, but can make a huge difference: lighting, composition and so on.

We feature a high standard of work in our magazine and present it professionally. Paul often does a lot of work on even the best images to get the standard of presentation and reproduction that we're known for. If I'm sent PR with poor - or no - images, it rarely gets considered.

I don't think there's any excuse for having poor images. Neither is it acceptable to not know how to send them by email, there are plenty of tutorials available, including a free download on our website:

Presenting digital images for magazines and print
www.craftanddesign.net/downloads

There's also a link in that to an online Photoshop tutorial where you'll find out much more.

Supply any image captions for publication at the end of the main text and include the photographer's name if you used one.

File names: make it easy for the Editor to identify your images. They handle dozens every day. Name each file logically - use your name and the title of the work, for example, rather than a random abstract title.

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FOLLOW THROUGH

You can sit and wait, to see whether anything gets published. But it's a better idea to follow things up:

Email is fine:

"I'm just checking whether you received my email about"

"Might it be of interest...."

"Is there anything else you'd like to know..."

And, most importantly, "Do you think you might use it?"

A phone call can sometimes achieve more than an email, although I appreciate that it's not something that people always feel comfortable about doing, and you can't always speak to the person you've sent your email to.

But personal contact helps to build a relationship, which is important for the future.

"Please" often opens doors, from my experience - and "Thank you" tends to prop them open for the future!

Sending PR by post or providing for the Press Office at an event

These days most Editors will have a constant stream of emails appearing in their IN Box every day. So think about supporting your email to them with something extra, something a little different.

As a creative person, you have a huge advantage over many of the people who will be sending information to publications - or even local radio/TV stations.

It's your chance to do what you do best - produce something that absolutely reflects the quality and creativity that you're wanting to promote.

Use your creative talent - send something that will grab the editor's attention - perhaps enclose a small sample piece of your work with your PR.

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And finally, don't give up!

Keep in touch with the Editors of the publications you'd like to see your work featured in, send PR to them from time to time, when you have a story to tell. Follow it up and build a relationship.

Don't be disheartened if you're not successful in getting your work featured first time around, it doesn't mean to say that it won't be included in the future!

Keep an eye on the publication's social media presence - we occasionally run competitions on our Facebook page where the winner has their work included in the magazine.

But remember...

All Editors always need copy, and although we do our own research, it's good to find new work knocking on our door sometimes. But remember that by featuring your work, Editors are not only promoting it for you, they are also endorsing what you do, by including it in their publication they are giving it their seal of approval. So everything about your work and how you present it must reassure them that it is worthy of their support and approval.

Be creative, stand out from the crowd - use your imagination - it's what you do best!

Angie Boyer
Editor, craft&design magazine
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