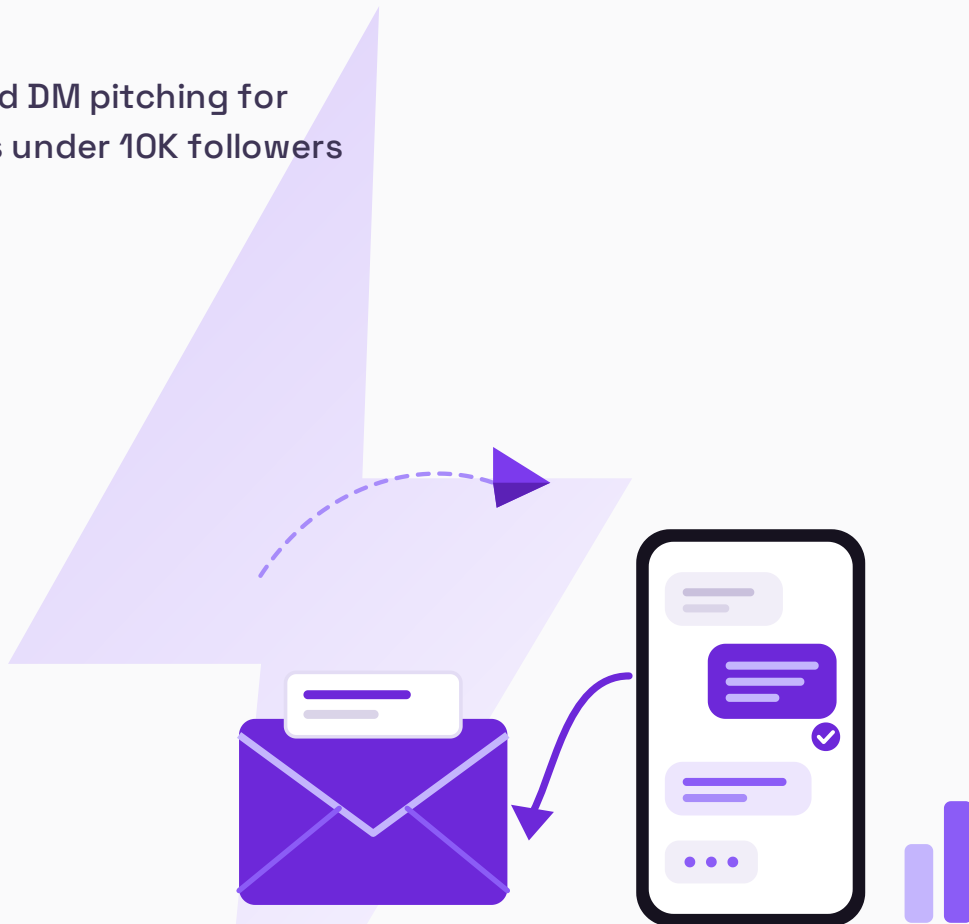


GET BRANDS TO REPLY

Email and DM pitching for
creators under 10K followers



I send these too.

Every method in this book is one I use. Plug doesn't grow because creators stumble onto it — it grows because I send emails and DMs to creators, one at a time, with a first line only they could have received, and then I follow up. I've sent more of them than I can count, and I've watched the arithmetic in Part One hold.

So this isn't theory about how brands buy. It's the same system, pointed at brands instead of creators. The six things a brand needs to see before they'll book you. The DM that gets you out of Requests. The follow-up almost nobody sends. The exact reply to "we only do gifted." All of it works from a phone, and none of it needs a follower count.

Three things before you start.

This works without Plug. A Gmail account, an Instagram account and a notes app can run every page of it. Where Plug makes a step faster I've said so, in a purple box you can skip. Where it can't help — your inbox, your profile, the one sentence only you can write — I've said that too.

It's meant to be shared. No watermark, no email capture. If it helps you, send it to the creator who's stuck where you were.

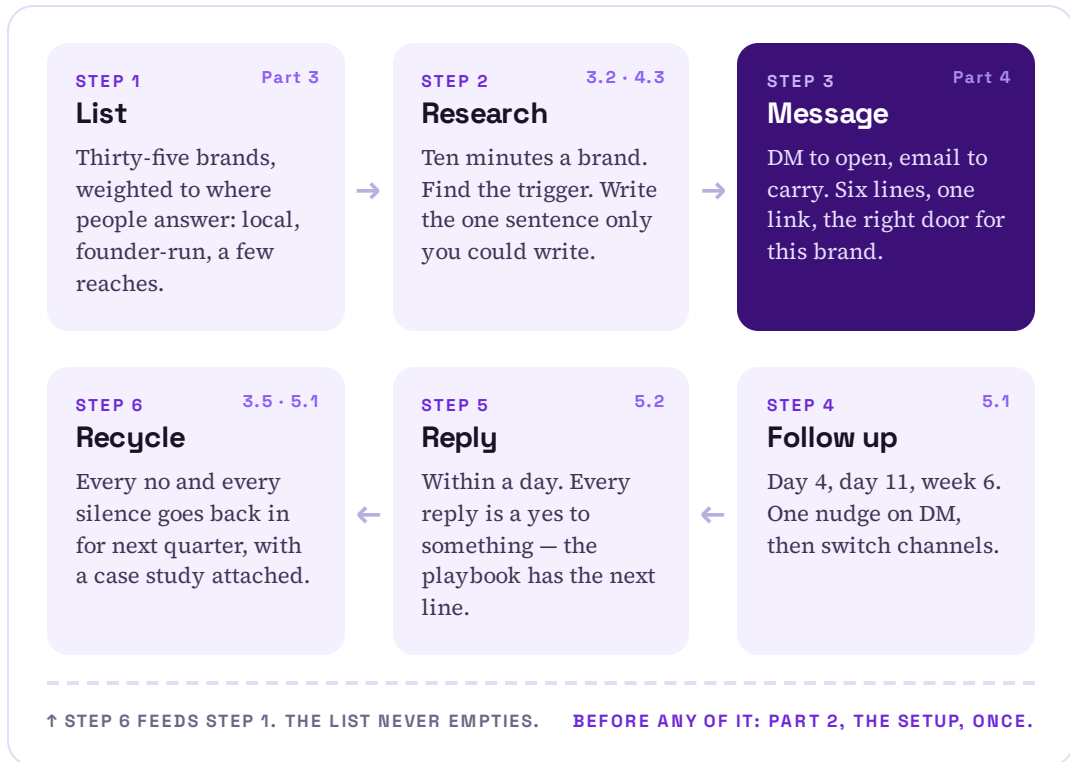
It only works if you send. Part Five ends with one hour a week for five weeks. That hour is the entire book.

Go get the first reply. The second one is easier.

Andrew

Founder, Plug · getplugpro.com

Six steps. One hour a week. Screenshot this and go.



35

Pitches in five weeks. Seven a week, one sitting.

1 in 3

Reply rate on a specific DM to a small brand.

1 in 8

Reply rate on an email built for one brand.

1

Deal. Then the second is easier.

The six things a brand needs before they'll book you — what you make, who's watching, proof, the offer, the price, how to say yes — are the whole of Part Two, and everything in this loop points at them.

01

PART ONE

Where brands actually answer

*A DM gets you noticed. An email gets you paid.
Most first deals need both, in that order.*

Two channels, two jobs

1.1

The volume math, honestly

1.2

One gets you noticed. One gets you paid.

Every brand you want to work with can be reached two ways from your phone, and almost every beginner picks one and ignores the other. **That's the first mistake, and it's the cheapest one in this book to fix.**

A DM lands where the brand already is. Their phone buzzes, your name is on it, and your entire body of work is one tap away. It's fast, it's warm, and when it works it works inside an hour. It also lands in a folder called Requests, next to forty other messages, and it carries your follower count into the room before you've said a word.

An email lands where the budget lives. It's read at a desk, it can be forwarded to whoever actually signs off, and it leaves a trail a "yes" can be built on. Your size isn't visible until someone decides to look. It's slower, it's more formal, and it's the channel nearly every brand with a marketing hire actually books through.

Neither is better. They do different jobs, and the mistake is treating them as a choice.

The stance this book takes

Use the DM to open the door and the email to walk through it. A short, specific DM gets you noticed. A reply to it earns you the right to send the pitch, and the pitch goes by email, with a link. When one channel goes quiet, the other one is your follow-up — *"sent you an email too, in case DMs get buried"* is the single most effective nudge in this book, and it only exists because you're working both.

**DM to open. Email to close. Switch channels to follow up.
Everything else in this book is detail.**

FIGURE 1.1 Which door, for which brand

BRAND	DM	EMAIL	THE PLAY
Local business Café, salon, studio, plant shop	OPENS FAST They run their own account and read it between customers.	IF LISTED Often a personal Gmail. Works, but slower.	DM first. Email if nothing in four days.
Founder-run brand Under about twenty people	BEST ODDS The founder is usually the one holding the phone.	SAME PERSON hello@ lands on that founder's laptop.	DM to open. Email carries the pitch and the link.
Small brand, marketing hire Twenty to fifty people	BURIED Run by a junior or a scheduling tool. Rarely reaches a buyer.	WHERE IT HAPPENS A marketing manager with a budget line.	Email to a name. DM only as the nudge.
Mid-size brand A real team, maybe an agency	WRONG DESK Whoever posts is not whoever buys.	ONLY ROUTE Named coordinator or a creator programme.	Email. Never DM.
Agency Sources creators for brands	IGNORED Agency accounts don't take pitches.	ROSTER REQUESTS They keep lists of creators to brief.	Email. Ask to be on the roster.

1 The line moves at about twenty employees. Below it, whoever runs the Instagram account is usually the person who can say yes. Above it, the account is run by someone whose job is posting, not buying — and a DM to them is a note left on the wrong desk.

2 Read the last column as the whole figure. Every row where both channels work says the same thing: one opens, the other closes. Part Three tells you which brands to put in which row. Part Four writes the messages.

Thirty-five pitches. One deal. Read it twice.

Here's the number nobody puts on the cover: a creator starting cold needs somewhere around thirty to thirty-five pitches to land one paid deal. **That sounds brutal. It's actually the most reassuring number in this book.**

It means the game is arithmetic, not talent. It means silence after your first ten pitches isn't a verdict — it's the first third of a process that was always going to take thirty-five. And it means the creators who land deals aren't the ones with the best work. They're the ones who sent the thirty-first pitch.

Look at it as a calendar instead of a number. Seven pitches a week, one hour, one sitting. Five weeks in you've sent thirty-five, four or five brands have written back, and one of them has become a deal. That's the entire system, and it fits inside the time most people spend deciding what to post.

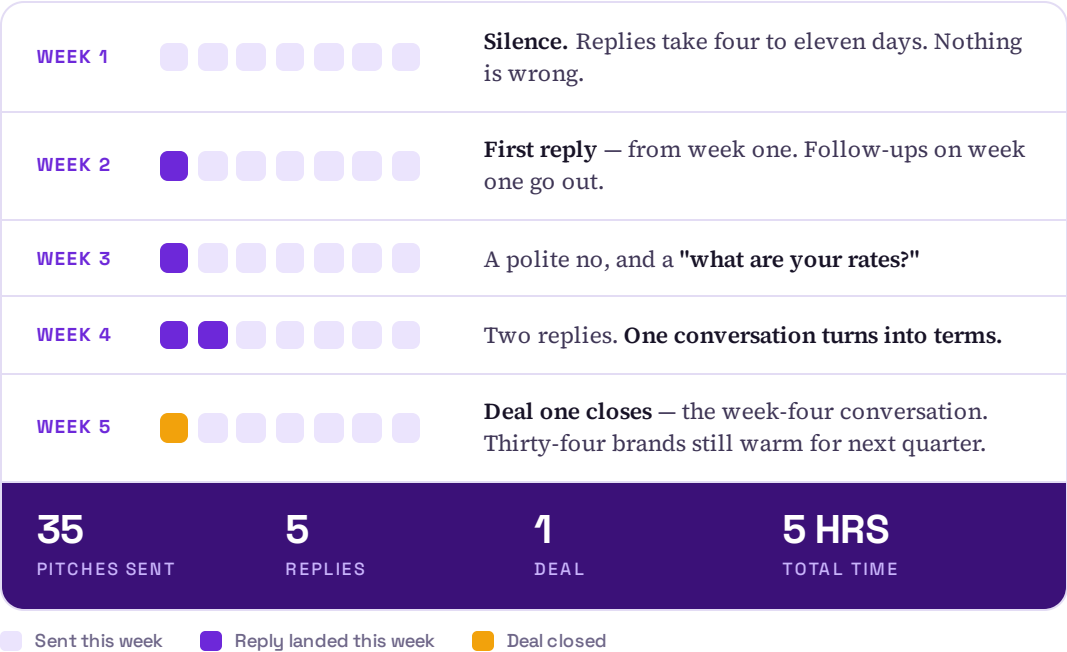
DMs move the number, a little

DMs reply faster and more often than cold email — a specific message to a founder-run or local brand gets an answer roughly one time in three, against about one in eight for a built email. They're also less predictable, because a Requests folder is a lottery: some brands clear it daily, some have never opened it. And they only work below the twenty-employee line. So DMs shift the *mix*, not the math. Count them the same, and let the five weeks be five weeks.

Why this is not a case for sending three hundred

The arithmetic tempts everyone toward volume. If thirty-five gets one deal, surely three hundred gets nine. It doesn't — because the thirty-five only work when each one was written for the brand it went to. Multiply the number and you divide the attention, and a pitch that could have gone to any brand gets the reply rate of a pitch that went to none. Part Four fixes that. For now, hold the number: thirty-five, one at a time.

FIGURE 1.2 Five weeks, seven pitches a week



1 Week one is silence, and week one is where most people quit. Replies arrive four to eleven days after the pitch, so by the time your first one lands you should already be sending your second batch.

Reply rates track 2026 cold-outreach benchmarks — roughly 9–15% for research-led pitches on a small list (Instantly, Belkins, Woodpecker) — DM replies run higher, about one in three, which is why Part Three leans the mix toward the brands that DM well.

⚡ DO THIS IN PLUG

Every pitch you send — DM or email — lands on your **Pitches page** with its angle, both dates and its status. That page is the system's home. The **Send page** logs what went out and what came back, so the thirty-five is a real count rather than a feeling, and week one's silence shows up as what it is: seven sent, replies pending.

YOU'LL NEED THIS ELSEWHERE

Nothing yet. An email address, and the account you already post from.

02

PART TWO

Set up once

A brand needs six things before they'll book you — and they need to find all six in about ten seconds.

The ten-second rule	2.1
The link	2.2
Your profile is the pitch page	2.3
The inbox	2.4
What you can actually know	2.5
The one-hour setup	2.6

Six things. Ten seconds.

A coordinator opens your pitch between two meetings. She isn't reading. She's looking for six specific things, and she gives you about ten seconds to show her all of them. **If any one takes longer to find, she doesn't ask. She moves to the next creator.**

This is the rule that governs everything a brand sees — the email, the page it links to, the profile a DM leads them to. The six things aren't a media-kit checklist. They're the six questions a brand has to answer internally before they can book anyone, and every one has to be answered by you, in advance, without them asking.

- 1 **What you make, and for whom.** One line, plus the style you shoot in. "Honest drugstore skincare for people with sensitive skin — handheld, natural light, no voiceover." Not a bio.
- 2 **Who's watching.** Size, demographics and where they are, stated plainly. They'll find the number anyway — the question is whether you said it first, and what you put beside it.
- 3 **Proof.** Two or three pieces that look like the ads they run. Not your best work — the work closest to what they sell.
- 4 **What you're offering.** Deal type, deliverables and turnaround. "Two 30-second verticals, raw files, delivered in seven days."
- 5 **What it costs.** A starting rate, or a clean way to ask. Never nothing.
- 6 **How to say yes.** One route. One button. Not five icons.

Nothing else. Not your story, not your analytics screenshot, not eleven platform links. Everything that isn't one of the six is standing between the brand and a yes.

The brand isn't deciding whether they like you. They're checking whether booking you is safe. Six things make it safe.

FIGURE 2.1 The six things, and where each one lives

THE THING	IN THE EMAIL	ON THE PAGE	ON YOUR PROFILE
1 What you make	Line one. Ten words, could not go to another brand.	The headline, and your style in half a line.	The bio line.
2 Who's watching	One number and one fact, if they matter to the idea.	A short audience row: size, demographics, where they are, the stat that beats the size.	The follower count — visible whether you like it or not.
3 Proof	One link. Never an attachment.	Three pieces. The one closest to their product first.	The pinned three.
4 The offer	The concrete idea you'd make for them.	Deal type, deliverables and turnaround, as chips.	"Open to UGC + gifted" in the bio.
5 The price	"Rates start at \$X," or nothing — the page carries it.	A starting rate, sized to this brand.	On the page — via the link.
6 How to say yes	"Worth a look?" and the link.	One button.	The link in bio, and DMs open.

- 1 **The email carries the six things in miniature.** It doesn't answer all of them — it proves you have the answers and hands over the link. The shaded column is the only place all six live in full, in this order, on one screen. That's the whole reason the page exists.

- 2 **The profile is the version for DMs.** A brand taps it before they reply, and they'll find thing two whether you like it or not — so control what sits next to it. A pinned reel with a view count tells a better story than the number alone.

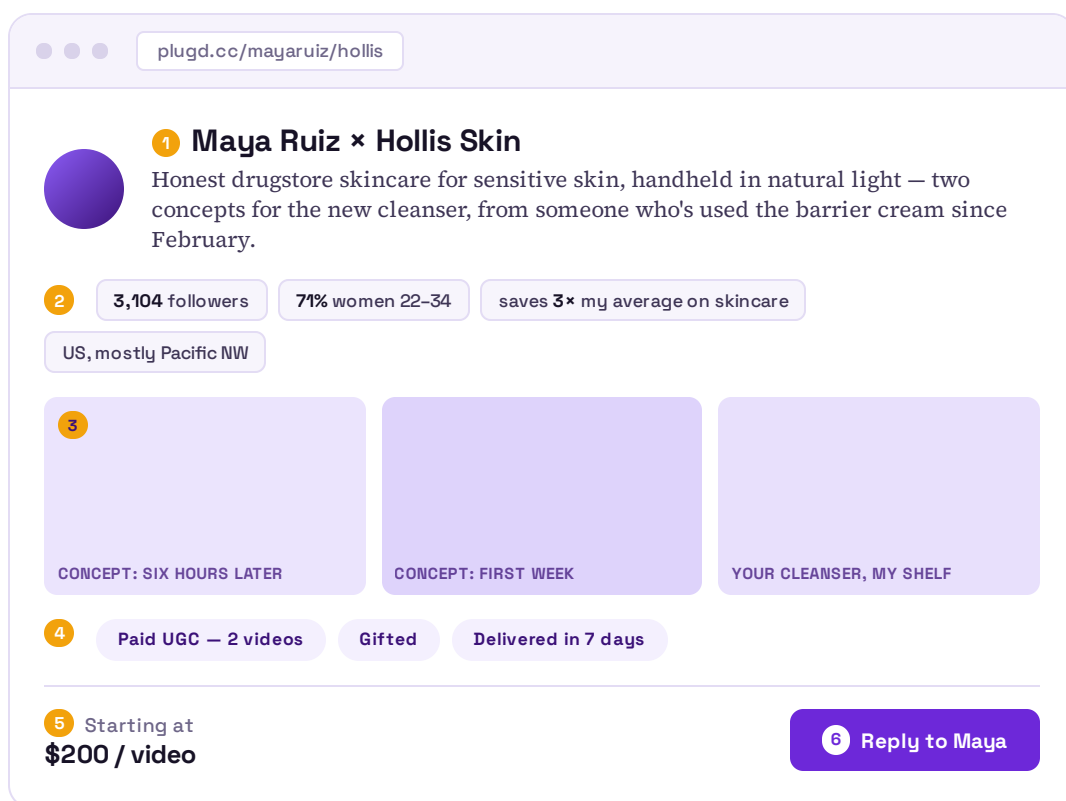
If a brand has to leave the page to find any of the six, count it as a no.

One brand. One page. Their name in the URL.

Every pitch links to a page, and the page is built for that brand — not a portfolio you send everyone with the name swapped. Their product in frame if you own it. Work chosen because it matches what they sell. A note that could not have been written for anyone else. And the six things, in order, top to bottom.

Why a link and never an attachment: it opens, on the phone where this is being read, where a PDF wouldn't. You can change it after sending — a wrong rate is fixed in ten seconds on the version they're about to open. And it tells you whether they looked, which decides your follow-up. Section 2.5 is about that.

FIGURE 2.2 The six things, numbered on the page



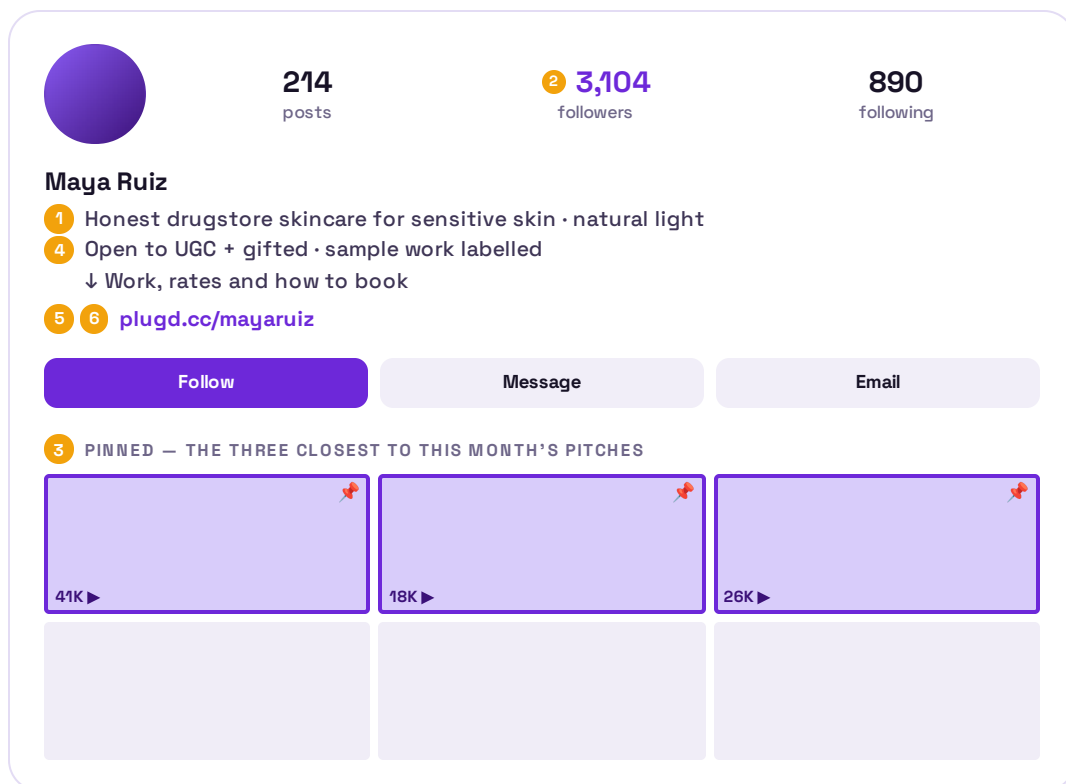
In the order a brand looks for them. Twenty minutes to build once you've done the first one — and the first one is the slow one.

They tap your profile before they reply.

A DM has no link in it — Part Four explains why — so the brand does the only thing available to them: they tap your name. **Your profile has ten seconds to do what the page does, with less room.**

Same six things, on a screen you don't fully control. The bio line is thing one, and it's the positioning line, not a personality. The follower count is thing two, and it's visible no matter what — so what sits beside it matters. The pinned three are thing three: the pieces closest to what you're pitching this month, not your favourites. "Open to UGC + gifted" is thing four. The link carries five and six.

FIGURE 2.3 The six things on a profile



Fix today: the bio line, the "open to" line, one link, and the pinned three. Re-pin when the kind of brand you're pitching changes.

Send from a person.

The address you send from is read before a single word of the pitch. **It needs to look like a person, not a campaign.**

The address

Your name at a normal domain. *maya.ruiz@gmail.com* is fine. *mayaruizcontent@gmail.com* is fine. *deals4u.maya@* anything is not. If you already own a domain for your portfolio, *maya@mayaruiz.co* is better than fine — but it isn't worth buying one just for this. No brand has ever declined a creator for using Gmail.

The signature

Three lines: your name, your positioning line, one link. No image, no quote, no "sent from my iPhone." Images and multiple links are exactly what a filter and a coordinator both read as marketing mail, and a signature is the one part of the email you write once and get wrong forever.

What reads as spam — to a filter and to a human

The same list, because they're looking for the same things: an attachment on a first email; more than one link; capitals or a row of emoji in the subject line; a "Re:" on something that isn't a reply; a message that could have gone to anyone; and the same email sent fifty times in ten minutes. Figure 2.4 puts the two versions side by side.

Deliverability, honestly

At seven emails a day from a real account, with replies coming back, you are not a spam problem and you don't need warm-up tools, a dedicated domain, or the alphabet soup you'll read about elsewhere. Those things start to matter somewhere past fifty a day — a line we've drawn from running outbound at both volumes — and this book never asks you to go there.

FIGURE 2.4 The same intent, twice each

EMAIL

✗ READS AS SPAM

From sunnycollabs.maya@gmail.com
Subject [COLLABORATION OPPORTUNITY!!](#) 🚀🌟

Hi there! I'm a content creator and I LOVE your brand! I would love to collaborate with you! Please find my media kit attached. You can also check out my work here: [link] [link] [link] [link]. Let me know!!!

📎 [MediaKit_FINAL_v3.pdf](#)

✓ READS AS A PERSON

From maya.ruiz@gmail.com
Subject [Two ideas for the new cleanser](#)

Hi Sam — I've used the barrier cream since February, and the cleanser launch is the first thing you've posted without creator footage behind it. Two 30-second ideas I'd shoot for it: a same-light six-hours-later test, and a first-week diary. Worth a look? plugd.cc/mayaruiz/hollis
Maya

DM

✗ READS AS SPAM

Heyy!! Love your brand 💕💕 I'd love to collab!! Check out my page [linktr.ee/sunnymaya](#) and let me know 🙏🌟

✓ READS AS A PERSON

Just tried the new cleanser after your launch post — texture's completely different from the old one. Is the launch getting creator content?

- 1 **Every highlighted difference is the same difference.** Specific beats general, one link beats four, a question beats "let me know," and nothing beats an attachment. The DM on the right has no link at all — the brand's next move is to tap her name, which is exactly where Figure 2.3 comes in.

The spam versions aren't exaggerated. They're the median first message a brand receives from a creator, which is why the versions on the right stand out as much as they do.

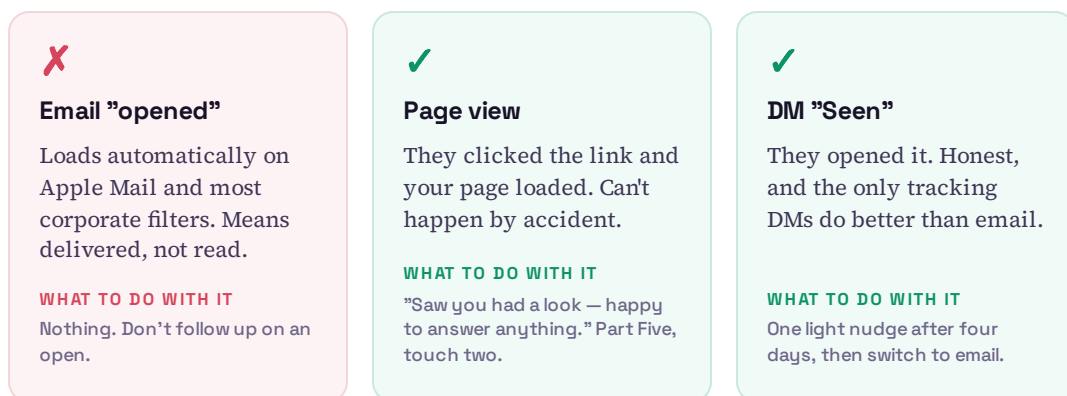
Opens lie. Views don't.

Most pitch tools will tell you a brand "opened" your email. **Treat that number as decoration.**

Open tracking works by hiding a tiny image in the message and counting when it loads. Apple Mail — which is where a large share of your pitches land — loads every one of those images automatically, whether or not a human ever looked. So "opened" means "delivered to an iPhone." Nothing more.

Two signals are real. A **page view**: someone clicked your link and the page loaded. That can't happen by accident, and it's the other half of the reason every pitch links to a page. And on DMs, **Seen** — which the platform shows plainly, and which is the one thing DMs track better than email.

FIGURE 2.5 Three signals, one of them fake



A viewed-but-unanswered page and a never-clicked email are different situations with different follow-ups. Part Five runs on this distinction, so stop reading opens now.

Do this before Part Three.

- ☐ **Write the six things down, once.** Positioning line and style, audience with demographics, three pieces, deal types and turnaround, a starting rate, one contact route. Raw material for every page and message from here. 15 MIN

- ☐ **Fix the profile.** Bio to positioning line, an "open to" line, one link, pin three. 10 MIN

- ☐ **Set the address and signature.** Real name, three lines, no image. 5 MIN

- ☐ **Build the base portfolio page** from the six things, in order. 15 MIN

- ☐ **Build one pitch page for one real brand.** The first is the slow one; every one after is twenty minutes. 15 MIN

- ☐ **Decide where sends get logged** — and that the follow-up date gets logged with them. 2 MIN

⚡ DO THIS IN PLUG

The **portfolio builder** and every per-brand **pitch page** are laid out as the six things, in order — positioning line and style, audience and demographics, matching work, deal types and turnaround, starting rate, one button — so the ten-second rule is the layout, not something you remember to do. **View tracking** on every page is the reliable signal from 2.5, built in: you'll see when a brand looked, not when an iPhone did.

YOU'LL NEED THIS ELSEWHERE

Your email account and your Instagram or TikTok account. Plug builds the page and drafts the message; your inbox and your app send it. That's deliberate — the brand's relationship is with you, not with a tool.

03

PART THREE

Who, when, and which channel

The best pitch in the world, sent to the wrong brand at the wrong time on the wrong channel, gets nothing.

Tiers, in one page	3.1
Triggers — why this week	3.2
The buying calendar	3.3
Which channel, which address	3.4
Bounces and the living list	3.5

Aim where the decision-maker is holding the phone.

Brands come in four sizes, and size decides one thing above all: **how many people stand between your message and the person who can say yes.**

At a national brand that number is six or seven — an assistant, a coordinator, a manager, a director, an agency on retainer. At a founder-run brand it's zero: the person reading hello@ is the person who signs. Reply odds track that number almost exactly, and prestige runs the other way. The brands you daydream about are the ones least likely to answer, and that isn't a judgement on you. It's a queue.

FIGURE 3.1 Reply odds by tier and channel, and how to weight your thirty-five

TIER	EMAIL, BUILT FOR THEM	DM, SPECIFIC	OF YOUR 35
Local business Cafés, salons, studios, plant shops	~1 in 6	~1 in 3	10
Founder-run brand Under about twenty people	~1 in 8	~1 in 3	14
Small brand, marketing hire Twenty to fifty people	~1 in 10	~1 in 25	7
Mid-size brand or agency A real team, a real queue	~1 in 20	Don't	4

Email odds track 2026 cold-outreach benchmarks (1–3% generic, 9–15% research-led). DM odds are from Plug's own outreach: roughly one reply in three for a specific DM to a founder-run or local brand. The last column is the mix that gets a first deal fastest: weighted to where people answer, with four reaches for the day one lands.

The best first line is a reason.

Every brand on your list has a moment when they're spending on content, and a longer stretch when they aren't. **A trigger is the public sign that the moment is now — and it hands you the first line of the pitch for free.**

A pitch with no trigger asks a brand to want creator content in general. A pitch with a trigger asks them to want it for the launch they posted about on Tuesday. The second one gets replies, because it lands inside a decision that's already being made — somewhere at that brand, this week, someone is deciding what the launch content looks like. You're not creating demand. You're arriving while it exists.

Triggers are public. Every one of the seven in Figure 3.2 is visible from your phone in under a minute, and one of them — the ads a brand is running right now — is visible in a free, public tool that almost no creator has ever opened.

What a trigger does to the pitch

It goes in the first line, and it changes the idea. "Two ideas for the launch" is a different pitch from "two ideas" — it's about something happening, and it gives the coordinator a place to put you. It also sets the clock: a launch is a this-week pitch, a rebrand is good for a month, a season runs on the calendar in 3.3.

The weekly ten minutes

Once a week, before you write anything, scan the list for triggers — feed, stories, the Ad Library, the careers page. Pitch the brands with a trigger first; the rest wait for a week when they have one. That's the whole scheduling logic of this book.

Don't invent a trigger. A brand with nothing happening is a brand for next month's batch, not a weaker pitch this month.

FIGURE 3.2 Seven reasons to pitch this week, and where to see them

TRIGGER	WHERE YOU SPOT IT	WHAT IT TELLS YOU	THE FIRST LINE IT HANDS YOU
1 A launch	Their feed and stories, their email list, a press mention	They're briefing content for it right now	<i>"Two ideas for the cleanser launch —"</i>
2 Ads you can see	Meta Ad Library — search the brand, see every ad running	They have a budget and they're buying creative this month	<i>"Saw the cleanser ads running — none of them are shot the way your customers actually use it."</i>
3 They reposted a creator	Tagged posts, story reposts, @mentions	They already buy what you sell — the question is only whether it's you	<i>"Loved the repost from last week — I make the same kind of thing for sensitive skin."</i>
4 A new marketing or social hire	LinkedIn, the careers page, "welcome to the team" posts	A new person with a mandate and no creator list yet	<i>"Congrats on the new role — building the creator list from scratch?"</i>
5 A rebrand or new packaging	The feed, the website, old unboxing content going stale	Every asset they own is out of date; they need new footage of everything	<i>"The new packaging looks great — do you have creator footage of it yet?"</i>
6 A seasonal window opening	The calendar — Figure 3.3	They're briefing next season's content about now	<i>"Are you booking creators for holiday content yet?"</i>
7 A competitor just did it	The competitor's feed	If the rival is buying, the budget conversation is already happening	<i>"Saw the creator series your competitor ran — happy to make yours the better one."</i>

1 **Number two is the one nobody uses.** Meta's Ad Library is free, public, and shows every ad a brand is currently running on Facebook and Instagram. A brand running ads is a brand buying creative. A brand running ads that all look like a studio shoot is a brand buying the wrong creative — and you can say so, politely, in line one.

2 **A trigger doesn't have to be new.** "They reposted a creator" could be three months old and still works — it proves they buy what you sell. Recency matters most for launches and hires, where the decision has a window.

Five minutes per brand, once a week. One trigger is enough. Two is a first line and a second line.

Pitch the season after the one you're in.

Brands don't buy content when the campaign runs. They buy it six to ten weeks before. **Holiday content gets briefed between August and October. By December the money is spent and the videos are already made.**

This is the single most common timing mistake: pitching Valentine's content on the first of February, or gift-guide content in the second week of December. The brand you're emailing briefed that work two months ago, and your pitch lands in an inbox that has nothing to book you for.

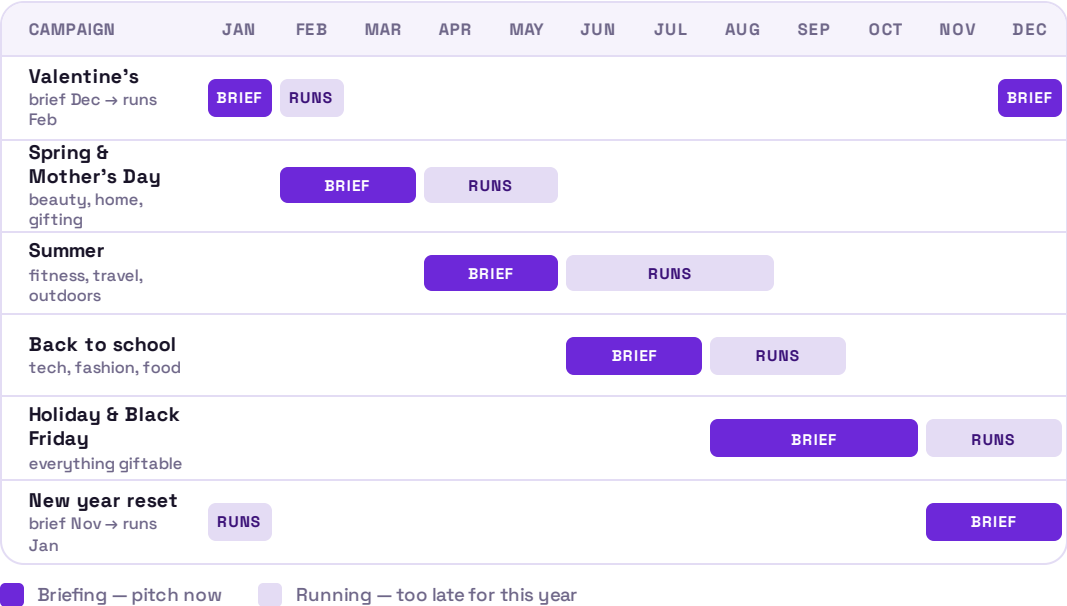
Turn it around. Pitch what they'll be briefing *next*. Two months out is the window — early enough that the budget still exists, late enough that they're actually thinking about it. Figure 3.3 lays the year out the way brands plan it rather than the way customers live it.

Every brand also has a calendar of its own

Beyond the seasons everyone shares, most brands run a cycle you can see in their feed: a product drop every eight weeks, a sale they run every year, an event they sponsor every spring. Two minutes scrolling back twelve months tells you when they spend. Write it on the list, and pitch two months ahead of it. That's a trigger you can schedule.

Whenever you're reading this: find today on Figure 3.3, read the row two months ahead, and pitch that. It's this week's batch.

FIGURE 3.3 When brands decide vs. when the content runs



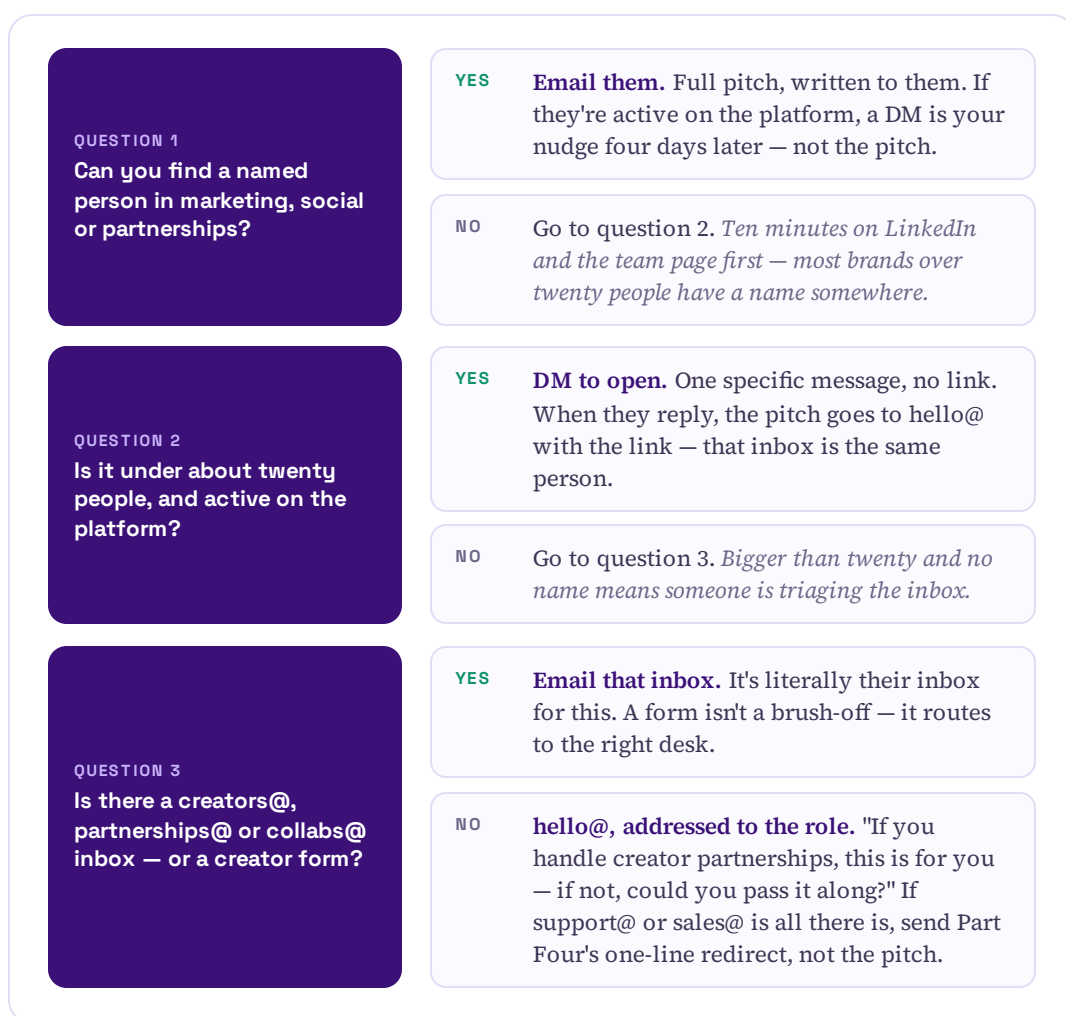
- 1 **Purple is when the brand is deciding. Pale is when the content runs.** Pitch in purple. A pitch that arrives in pale is a pitch for next year — log it with next year's purple month and move on.
- 2 **The biggest purple block of the year runs August to October.** Holiday and Black Friday are briefed together, larger brands lock their rosters by mid-September, and the window accounts for most brands' biggest creator spend. If your list has anything giftable on it, that's the batch to build first.

Windows from 2026 industry data: brands' average lead time is about six weeks from brief to publish (IZEA), a growing share of creators now ask for two to four months (Later, 2026), and larger brands lock November rosters by mid-September (Global Star Digital). Spring and Mother's Day campaigns roughly doubled in 2026 (Later). Founder-run brands brief later and looser, which is another reason they're the easiest yes.

Decide the door before you write the pitch.

Part One gave the stance: DM to open, email to close. This is the decision for one brand at a time, in the order you check — plus the rule of twenty: under twenty employees, hello@ is the founder, so write to it and get on with it. Over twenty, find a name. Either way, address it to someone; if there's no name, name the role.

FIGURE 3.4 Three questions, one door



Never the same message on both channels on the same day. The second channel is the follow-up, not the echo.

A no is next quarter's yes.

A **bounce** is **information, not rejection**. The address was wrong or the person left. Try the next pattern — first.last@, first@, flast@ — checked against any address the brand has published. Bounces twice? Switch to hello@ or the DM and mark it. Never send the same pitch to four guessed addresses at once: if two land, you've shown up twice in one inbox looking careless.

The list is alive. Every "not right now" goes back in with a date. Every silence goes back in for next quarter, when budgets reset and coordinators change jobs. Every yes produces three competitors who now have a reason to hear from you. Round two always converts better than round one — you'll have a name to drop, sharper copy, and a shorter list of brands who've never heard of you.

 TREATS THE LIST AS A TEST YOU FAILED

"Thirty brands didn't reply. Cross them off and find thirty more."

 TREATS THE LIST AS A SYSTEM

"Thirty brands haven't replied *yet*. They go back in for next quarter, each with a trigger and a case study attached."

 DO THIS IN PLUG

Discover is this chapter with the sorting already done — 6,000+ brands with contacts included, a **FIT score** against your niche and size, and **open to** filters for the deal types they actually buy. Each brand's contact tells you which door from Figure 3.4: a named person, a role inbox, or a handle. **This week's drops** add new brands matched to your niche, so the list stays alive without another research session. Shortlist as you go; your thirty-five builds itself.

YOU'LL NEED THIS ELSEWHERE

Meta Ad Library for the ads trigger. LinkedIn and careers pages for the new-hire trigger. A free email verifier before you send to a guessed address. All free, none of it in Plug.

04

PART FOUR

The email and the DM

A brand reads your first sentence to decide whether to read your second. On a DM, they read your first six words.

Anatomy — six lines, six jobs	4.1
Subject lines	4.2
The first line and the ask	4.3
The DM opener	4.4
Who's reading	4.5
Four pitch types	4.6
Tone	4.7
Personalized volume	4.8

Six lines, six jobs.

Your pitch is read on a phone, in a hallway, by someone with ninety unread emails. **It gets about four seconds to earn the next twenty.** Every line has to be doing a job, and there are only six jobs.

Under 150 words. If it's longer than one phone screen, the length itself is telling them this will be effort.

- **Subject** — gets it opened. Specific beats clever, every time.
- **First line** — proves a human wrote this to them. The trigger from Part Three goes here.
- **Proof** — one piece of evidence you can do the job. One, not five.
- **The idea** — something concrete you'd actually make for them.
- **The ask** — small enough to answer in one word.
- **The link** — one, at the end, to their page.

The four things that kill a good pitch

- **Apologising for your size.** "I only have 3K followers, but..." hands them the objection. They can see your numbers. Don't narrate them.
- **Asking for a call.** Thirty minutes of their day, against eight seconds on a link. Ask for the eight seconds.
- **The paragraph about your journey.** Nobody has ever booked a creator for their origin story.
- **Attachments.** Filtered, unreadable on a phone, and impossible to fix after you've sent them.

Specific is the whole strategy. The six lines are just the shape you pour it into.

FIGURE 4.1 Every line, doing its job

To hello@hollisskin.co
Subj Two ideas for the cleanser launch

Hi Sam,

I've used the barrier cream since February, and Tuesday's cleanser launch is the first thing you've posted without any creator footage behind it.

I make short skincare videos for people who react to everything — my patch-test series is the one that keeps getting saved.

Two ideas I'd shoot for the launch: a same-light six-hours-later test, and a first-week diary for people who are nervous about switching cleansers.

Worth a look? Both concepts and my work are here: plugd.cc/mayaruz/hollis

Maya

- 1 The subject names the launch.** Not "collab opportunity" — a specific thing Sam recognises, and a promise of ideas rather than a request for his time.
- 2 The first line is the trigger.** A date, a product, and an observation about their own feed. It could not go to another brand, and it's why the rest gets read.
- 3 One proof, matched.** Not a résumé — the single piece of evidence that lines up with what they sell.
- 4 Ideas, not availability.** "I'd love to collaborate" asks him to do the thinking. Two concepts do it for him.
- 5 A three-word ask.** "Worth a look?" is answered with "yes" or a click. Compare it to "let's set up a call to discuss."
- 6 One link, built for them.** Their name in the URL, the six things in order. The page does the rest.

118 words. One phone screen, no scrolling, no attachment. Sent to hello@ — at a brand this size, Sam reads it himself.

Tell them what's inside.

The subject line is doing one job and it isn't charm. **It tells a busy person what's inside so they can decide in half a second.** Name their product, or name your offer. Never both, never neither.

FIGURE 4.2 Five formulas that get opened

FORMULA	EXAMPLE	WHY IT OPENS
Ideas for [their product]	Two ideas for the cleanser launch	Names a thing they recognise and promises work, not a request.
[Deal type] for [brand] — [n] concepts	UGC for Hollis — three concepts	Reads like a supplier, not a fan.
Made something for you	Filmed something for the new cleanser	Curiosity, anchored to a specific.
[Angle], from a customer	Sensitive-skin content, from a customer	Proof of use in five words.
A question they can answer	Booking creators for holiday content yet?	The trigger as a subject.

✗ DELETED UNREAD

"Collaboration opportunity!"

"Hi from a content creator 🙌"

"Partnership inquiry — please read"

"Quick question"

✓ WHAT THEY HAVE IN COMMON

A noun the brand recognises

No exclamation marks, no emoji

A promise of something, not a request for time

Under eight words

On testing, honestly

At thirty-five a month you can't A/B test anything — the numbers are too small to mean a thing. Rotate the five formulas across batches, note which produce page views (not opens — see 2.5), and refuse to over-read a week. Two views from seven sends isn't a better formula. It's Tuesday.

One sentence only you could write.

Ten minutes of looking at a brand becomes one sentence. **The test: could this exact sentence go to a different brand? If yes, delete it and write another.**

That sentence is the entire difference between a pitch and a mass email, and a coordinator can tell which she's holding before she's finished reading it. "I love your brand!" fails. "Tuesday's cleanser launch is the first thing you've posted without creator footage" passes, because nobody else could have written it. The triggers in Figure 3.2 exist to feed this line — a launch, an ad you saw, a repost, a hire. Ten minutes of research, one sentence, and nothing about you until line two.

The ask ladder

Smaller asks get more replies. Every rung down is easier to say yes to.

"Can we set up a call?"

Thirty minutes of their day. Almost never, and never in a first message. A call is what you earn after they've looked.

"Are you working with creators this quarter?"

A real question about their business. Answerable, and it gives them an out that isn't silence.

"Can I send over two concepts?"

Costs them nothing, and a yes commits them a little.

"Worth a look?" + *the link*

Three words, one click. Answered with "yes" or with the click itself. The default.

What "let me know" does

"Let me know if you're interested" is the most common closing line in creator pitches, and it kills more of them than anything else. It asks the brand to decide, and then to write. "Worth a look?" asks them to click. Make the next step a click, never a decision.

The DM is not the pitch.

It lands in Requests, where the brand sees your name, your avatar and about forty characters. **Its only job is to get a reply. The pitch waits for message two.**

- **No link in the first message.** A link from an account they don't follow reads as spam — to the platform's filters and to the person — and it's unnecessary: your profile is one tap away, and Part Two made it work. The link goes in message two.
- **One specific thing about them, in the first six words.** The preview shows those six words. "Just tried the new cleanser after your launch" beats "Hi! Love your brand" before they've opened it.
- **One easy question** they can answer without deciding anything. "Is the launch getting creator content?" is a question about their business. "Interested in a collab?" is a decision about you.
- **Reply to something.** A story reply or a comment thread gives the message a reason to exist. A cold DM out of nowhere reads as exactly that.
- **Then stop.** One message. Wait four days. The pitch — with the link — is message two, after they've answered.

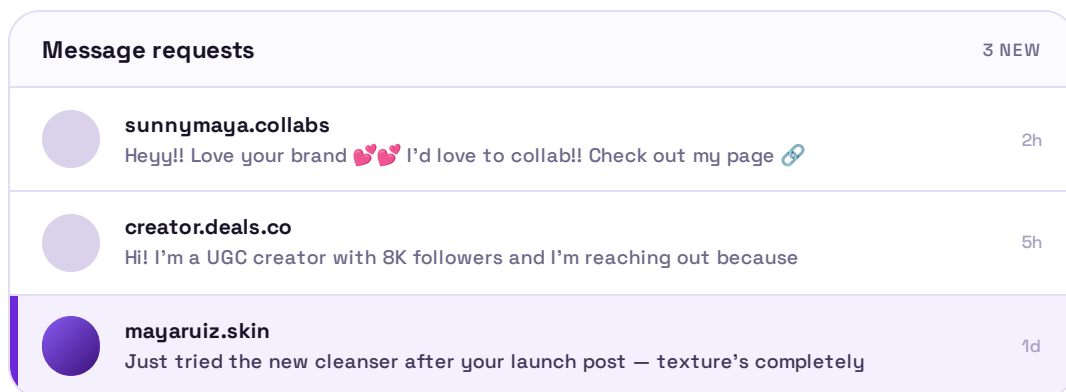
Warm the account, not the brand

Two real comments on their posts over a few days before you DM. Not ten in an hour. When they tap your profile, your name is faintly familiar, and that's worth more than any line in the message.

When they reply, anything counts

"Sure, what did you have in mind?" counts. A single "?" counts. An emoji counts. The reply moved you out of Requests and into their inbox, and that was the whole job. Message two is the idea in two lines, the link, and the switch: *"I'll email the full concepts to hello@ too, so it's easy to forward."* Figure 4.4 shows the whole exchange.

FIGURE 4.3 The Requests folder — three previews, one gets opened

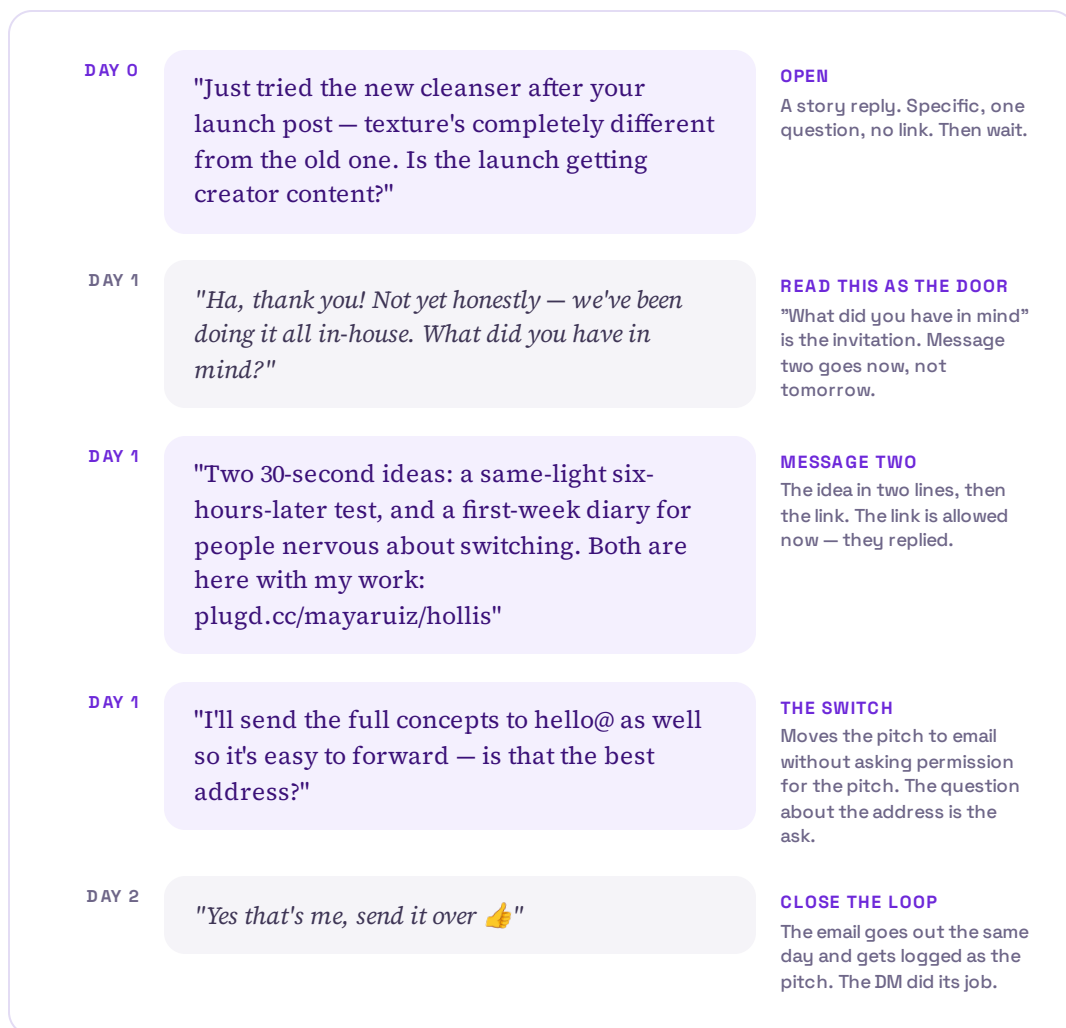


Just tried the new cleanser after your launch post —
texture's completely different from the old one. Is the
launch getting creator content?

- 1 The first six words are the whole preview.** "Just tried the new cleanser" is a customer talking about their product. The other two previews are creators talking about themselves.
- 2 A specific observation, then one question.** Nothing about Maya, her size, or her rates. The question is about their launch, and it can be answered in a word.
- 3 No link.** Everything the brand might want to know is on her profile, one tap away — which Section 2.3 built for exactly this moment.
- 4 Sent as a story reply.** It arrives attached to their own launch post, so it has context before they've read a word.

Twenty-nine words. The two above it are what a brand's Requests folder looks like every day, which is why this one gets opened.

FIGURE 4.4 The two-step — DM to open, email to carry



Four messages, two days. The DM opened the door; the email is what gets forwarded, replied to and booked. If the DM gets Seen and nothing else, one nudge on day four, then the email goes to hello@ anyway — "sent a DM too, in case it got buried."

Same brand, five doors, five different readers.

The same brand can be reached five ways, and each one is read by a different person with a different job. **The offer doesn't change. The framing does.**

FIGURE 4.5 The five doors

DOOR	WHO ACTUALLY READS IT	LEAD WITH	LENGTH	THE ASK
hello@ / info@ contact@, team@, hey@	At a small brand, the founder. At a bigger one, whoever triages.	The full pitch, made forwardable: name the role in line one.	Full, under 150	<i>"Worth a look? If you're not the right person, could you pass it along?"</i>
pr@ / press@ media@	A PR person or an outside agency. Thinks in gifting and coverage — and has a different budget from the one that buys ads.	The gifted or PR angle. A paid-UGC pitch here is read by someone who can't buy it.	Short	<i>"Do you run a gifting program?" — and in the last line, "who handles paid creator content?"</i>
support@ / help@ a helpdesk REDIRECT ASK	A ticket queue. A pitch sent here becomes a ticket, gets an auto-reply and gets closed — but the person closing it knows exactly who to forward to.	Not the pitch. One line asking for a redirect, with "not a support request" in the subject. The template is on the next spread.	One line	<i>"Could you point me to whoever handles creator partnerships?"</i>
A named coordinator marketing, social, partnerships	The person whose job this partly is.	The full pitch, to them, referencing their role. Shorter and heavier on proof the bigger the brand.	Full; shorter as they get bigger	<i>"Worth a look?" — or at mid-size, "who's the right person for creator briefs this quarter?"</i>
A DM Instagram, TikTok	Whoever holds the account. At a small brand, the founder.	The opener from 4.4: one specific, one question, no link.	Under 40 words	<i>"Is the launch getting creator content?"</i>

- 1 pr@ has a different budget, and that's the whole reason it's on this list.** PR spends on gifting and coverage; the ads or marketing team spends on UGC. A paid pitch to pr@ isn't rejected — it's read by someone who can't buy it and rarely forwarded to someone who can. Lead gifted, and ask for the other desk in the last line.

FIGURE 4.6 The rest of the role inboxes

INBOX	WHO READS IT	WHAT TO SEND
partnerships@ / collabs@ creators@, influencer@, ugc@	The jackpot. This is literally their inbox for what you're offering.	The full pitch. The rare address that expects it — no forwardable framing needed.
marketing@	The marketing team's shared inbox; a coordinator triages it.	Full pitch, forwardable. Name the role in line one.
press@ / media@	Same desk as pr@.	Gifted or PR angle; ask who handles paid in the last line.
contact@ / team@ / hey@	Same desk as hello@.	Full pitch, addressed to the role.
sales@ / orders@ wholesale@, billing@ REDIRECT ASK	Sales or fulfilment. Nobody here buys content — but they know who does, and at plenty of small brands this is the only address published anywhere.	The one-line redirect, same as support@. Not the pitch — but not a skip either. When it's the only door, it's the door.
A founder's personal address found on the site or a press release	The founder.	Full pitch, and say where you found it: "found this on your press page — hope it's okay to write directly."
The contact form	Whoever handles the category you pick from the dropdown.	Full pitch, every field. Pick "partnerships" or "press". Never "support".

Address it to someone, either way

Whatever the door, write to one person. If you found a name, use it. If you didn't, name the role — it does nearly the same work, because it shows you thought about who should be reading this, and it gives whoever opened it a four-second job: forward.

✗ READS AS A MASS EMAIL

"To whom it may concern, I am a content creator reaching out regarding collaboration opportunities..."

✓ READS AS ONE EMAIL

"Hi — if you handle creator partnerships, this is for you. If not, could you pass it along?"

Four templates.

Fill in the brackets.

Same six lines every time — what changes is the proof and the ask. Each comes with a DM version, and the DM version is never the pitch: it's the opener that earns the email. Use these as scaffolding, then replace every bracket with something only you could have written.

General — paid UGC

88 WORDS

SUBJECT UGC for [brand] — two concepts

Hi [name] — [the trigger: what you saw, and when] .

I make [niche] videos for [audience] — [one line of proof that matches what they sell] .

Two 30-second ideas I'd shoot for [product] : [idea 1] and [idea 2] . Raw files delivered, yours to run.

Worth a look? Both are here: [link]

DM VERSION

"[Specific thing about their product or post] . Is [product] getting creator content this season?"

Premium — with ideas

104 WORDS

SUBJECT Three concepts for [product]

Hi [name] — [the trigger] .

[One line of proof — a piece that looks like their ads.]

I've sketched three concepts for [product] : [1] , [2] , [3] — each 30 seconds, vertical, shot to your brief. Rates start at \$ [rate] per video for organic use; paid usage quoted separately.

Want the full concepts? Storyboards and samples here: [link]

DM VERSION

"Sketched three concepts for [product] after [trigger] — want me to send them over?"

Gifted / PR

79 WORDS

SUBJECT [Product] — a video for your gifting list?

Hi [name] — I've used [product] since [month], and [one specific observation].

I make [niche] content for [audience]. Happy to do this gifted: you send [product], I deliver [n] videos and post one — both yours to use on your channels.

Do you run a gifting program? If so, I'd love to be on it: [link]

DM VERSION

"Been using [product] since [month] — [one specific]. Do you send to creators for [launch or season]?"

Local shoutout

74 WORDS

SUBJECT Video for [business] ?

Hi — I'm [name], [proximity: "two streets over"]. I make short videos for local businesses.

I'd come in for an hour, film [the specific thing that's good about them], and you'd have two videos to post that week.

\$[rate] for the pair. If you'd rather see it work first, I'll do one on a gifted basis and we go from there.

My work: [link]

DM VERSION

"[The specific thing — 'the Saturday cardamom buns']. I'm two streets over and make videos for local spots — who handles that for you?"

The redirect — for support@, sales@, orders@

34 WORDS

SUBJECT Not a support request — creator partnerships?

Hi — I know this is the [support / sales] inbox, so: one line. Could you point me to whoever handles creator partnerships? Happy to send them a short pitch. Thanks — [name], [link]

For **affiliate** there's usually no pitch — you apply through their program page, and it's worth doing for every brand on the list. The **mid-size** version of any template above: idea cut to one line, proof doubled, ask changed to "who's the right person for creator briefs this quarter?"

Write the way they write.

Read three of the brand's posts and one of their emails if you have one. Then write in roughly that register. You're not changing what you say — you're removing the friction of sounding like a stranger. On a DM, go one notch more casual than you would by email. Never more than one.

FIGURE 4.7 The same ask, four ways

POLISHED

"I'd be glad to put together two concepts for the cleanser launch and send them across this week."

Established brands, agencies, anyone whose own copy is formal.

FRIENDLY

"I've got two ideas I'd love to shoot for the cleanser launch — want me to send them over?"

The safest default. Works for almost every small brand and every local business.

BOLD

"Nobody's made the sensitive-skin video for this cleanser yet. I want to be the one who does."

Brands with attitude in their own voice. Lands badly anywhere else.

STRAIGHT TO THE POINT

"Two concepts for the cleanser launch. 30 seconds each, \$200 per video. Samples below."

Busy operators, and anyone who has asked you a direct question.

When you can't tell, friendly. It's the only one of the four that never actively costs you a reply.

The ask is identical in all four. Tone changes how it's received, not what's being asked for.

The boring 80%, and the 20% that gets replies.

Thirty-five pitches in five weeks, each one written for the brand it goes to. **That only works if you stop doing the part that doesn't need you.**

Look at what changes from one pitch to the next: the angle, the first line, the idea, which three pieces you show, the rate sized to their size. That's the 20%, and it's the only part a brand reads. Now look at what doesn't change: the structure, the six-things layout, the signature, assembling the page, pasting into the inbox, logging the send. That's the 80%, and every minute spent on it is a minute not spent on the first line.

Volume tools sell you speed on the 80% and then quietly spend it on the 20% too — that's what a mass email is. The goal here is the opposite: a template, a checklist or a tool does the 80%, so you can spend twenty minutes on the one sentence only you could write.



SPEED, THE WRONG WAY

"Doing the personal part faster."



SPEED, THE RIGHT WAY

"Never touching the impersonal part."

Twenty minutes on the sentence. Two on everything else. That ratio is the entire method.

Where you are now

You can write an email that gets opened and answered, a DM that gets you out of Requests, and you know which of the two — and which inbox — a given brand needs. Part Five is what happens after you hit send.

DO THIS IN PLUG

The **template library** — 50+ starting points in email and DM length across paid, gifted and PR, plus walk-in and phone scripts for the brands you'd rather pitch in person — so the structure is never the problem. The **pitch maker** drafts from the brand's own brief in your Creator Style, in any of the four tones from 4.7, as an email or a DM. The **batcher** takes a shortlist of un-pitched brands and builds every pitch page and send-ready message at once; you review each one, write the line only you could write, publish, then send from the **Send page** into your own inbox — or copy the DM version into the app. Where a brand's only published address is sales@ or support@, the contact comes with the redirect request already drafted, so the door still opens. That's the 80% handled. The 20% is still yours, on purpose.

YOU'LL NEED THIS ELSEWHERE

The first line, and the first six words of a DM. A tool can draft around them; it can't write them. If the sentence could go to any brand, it isn't done.

Next: the sequence, the switch, and the exact reply to every message a brand will send back.

05

PART FIVE

After you hit send

Most deals close on the second message, and most creators never send it.

The sequence, both lanes	5.1
The reply playbook	5.2
The weekly hour	5.3
Four numbers	5.4

Most deals close on touch two.

Figure 1.2 had most of thirty-five pitches go quiet. **That silence isn't rejection — it's an inbox.** The follow-up is the highest-return thing in this book, and almost nobody does it, because it feels like nagging. It isn't.

One polite, specific message four days later is normal professional behaviour, and the person receiving it has forgotten your email exists rather than decided against it. The email lane runs five touches across a quarter: day 0, day 4, day 11, week six, next quarter. The DM lane runs one nudge, then switches. Beyond that you're spending goodwill you'll want later.

The switch is the follow-up

"Sent an email too, in case DMs get buried" — or the reverse, a one-line DM: "sent you a note at hello@ last week, in case it's buried." The second channel isn't an echo. It's the nudge, and it works better than a third message on the first channel because it arrives somewhere new. Three follow-ups on email reads as organised; three on a DM reads as pushy, and a Seen with no reply after four days is your cue to move, not to send a fourth.

Each touch carries something

Never "just bumping this." A follow-up that adds nothing tells them there was nothing there the first time. Touch two adds an idea. Touch three names the end. Week six brings new work. Next quarter brings proof.

When the page shows a view

"Saw you had a look — happy to answer anything," sent the day after a page view, replaces touch two. It isn't creepy. It's the same information a sales call gives you, and it turns a guess into a conversation.

FIGURE 5.1 Five touches on email, one on DM, and where they cross

	DAY 0	DAY 4	DAY 11	WEEK 6	NEXT QUARTER
EMAIL	The pitch <i>"Two ideas for the cleanser launch —"</i> Six lines, the link. Log the follow-up date now.	Touch two <i>"Adding a third idea in case it's more useful: [idea]. Same link, no rush."</i> Adds an idea. Most replies come from here.	Touch three <i>"Last one from me — I'll stop here. If timing's off, I'll check back in the new year. Good luck with the launch."</i> Names the end.	Something new <i>"Made this since we spoke — [piece]. Thought of you for it."</i> New work, or a new trigger.	Proof <i>"Since October I've worked with [brand]. Two ideas for spring."</i> A case study and a fresh first line.
DM	The opener <i>"Just tried the new cleanser after your launch post — is it getting creator content?"</i> Story reply. No link.	One nudge <i>"No stress if not — I'll send it to hello@ so it's easy to forward."</i> Only if Seen, no reply.	→ SWITCH TO EMAIL		

1 **Touch three does more work than it looks.** Naming an end removes the pressure, and a surprising number of replies arrive to exactly this message — because it's the first one that doesn't need anything from them.

2 **Set the follow-up date when you send, never afterwards.** Four days later you'll be building the next batch and you will not remember. A page view moves touch two forward to the next day — "saw you had a look."

Four days, then seven, then five weeks. Close enough to stay in memory, far enough apart to stay polite.

Every reply is a yes to something.

A reply — any reply — means the brand read it and chose to type. **The only real no is silence after five touches. Everything else is a conversation with a next line**, and these two pages give you every next line.

Two rules for all of them. Reply within a day — replies to replies get read; replies three days later get "sorry, we went another way." And answer what they asked before you ask anything back.

FIGURE 5.2 They say, you say — part one

THEY SAY	WHAT IT ACTUALLY MEANS	YOU SAY
1 "What are your rates?"	They're pricing you. The most important message you'll get — next page.	A floor and a question. "For a 30-second video with organic use I'm at \$200; with paid usage it's typically \$300–350. How many are you thinking, and would they run as ads?"
2 "Can you send your media kit?"	They want the six things, fast.	"Everything's here: [link] — work, rates and what I'm open to, on one page. Anything specific you're weighing up?" ONE LINE, THE LINK, NO PDF
3 "Not right now / no budget this quarter."	A real answer, and a calendar.	"Totally understand. When do you usually plan next quarter's creator work? I'll check back then with something new." LOG THE MONTH. A WARM LEAD WITH A DATE.
4 "We work with an agency for this."	They buy creator content — through someone else.	"Great — who handles creator sourcing for you? I'd love to get on their roster." AGENCIES KEEP LISTS. BEING ON ONE OUTLASTS THE DEAL.
5 "We only do gifted right now."	Product budget, not cash budget. Today.	If you'd have bought it anyway: "Happy to start gifted. If the first one performs, let's talk a paid second — deal?" THE LADDER, SAID OUT LOUD.
6 "Could you do it for \$60?"	Your floor is being tested, not insulted.	Scope down, not price down: "\$60 won't cover a full video, but I can do a 15-second cut for that — or two at \$350 if the budget stretches. Which is closer?"

FIGURE 5.2 They say, you say — part two

THEY SAY	WHAT IT ACTUALLY MEANS	YOU SAY
7 "We'll keep you on file."	Polite, and usually true. Not a no.	"Thanks — I'll send something new in a few weeks so the file's current." THEN DO IT. WEEK SIX, WITH A NEW PIECE.
8 Interested — then silence.	Their week got busy. Nothing more.	Day 5: "Did this get lost? No rush — just checking it landed." Then the no-rush close: "Whenever's good. I'll leave it with you."
9 An out-of-office reply.	A date.	Nothing now. Note the return date. Resend the pitch the day after they're back, fresh, as if the first never happened.
10 A support ticket number.	Wrong inbox.	Don't reply to the ticket. Find hello@ or a name and send the redirect from Part Four.
11 "Is this automated?"	They've been spammed, and you sounded close.	A human answer with something only a human would know: "Nope — I've had the barrier cream on my shelf since February, which is the whole reason I wrote. Happy to send a voice note if it helps."
12 A DM that's just "?" or an emoji.	They opened it and answered. That's a yes to message two.	Send message two: the idea in two lines, the link, and the switch to email.

1 **Speed beats polish.** A reply within an hour of theirs starts a conversation; a reply three days later gets "sorry, we went another way." Keep these two pages somewhere you can open on your phone, because that's where the replies land.

2 **Rows 3, 4 and 7 are the ones creators throw away.** None of them is a no. Each one is a brand telling you how to reach them later — a month, a name, a reason to write again. Log all three with a date.

Every line here is a template. Swap the product and the numbers; keep the shape.

The two replies that decide what you earn

Rows one and five. Get these right and the rest of the playbook is manners.

FIGURE 5.3 "What are your rates?" — the answer, line by line

To sam@hollisskin.co
Re Two ideas for the cleanser launch

Hi Sam — glad it's a fit, happy to put numbers on it.

Quick check on two things first: how many videos are you after, and would they run as paid ads or on your own channels only? That's the main thing that moves the price.

For a single 30-second video with organic use I'm at \$200. With paid usage it's typically \$300–350 depending on the term. Three or more come down per video.

Tell me roughly what you're planning and I'll send exact numbers today.

Maya

- 1 Warm, then straight to it.** No apology, no "I'm quite new to this." Six words, then the answer he asked for.
- 2 Two questions before the number.** Asked first, they read as process. Asked after, they read as haggling.
- 3 A floor, then the multiplier.** Establishes that ads cost extra before anyone has assumed they don't.
- 4 A same-day promise.** Keeps the thread moving and quietly says you're organised enough to book.

"We only do gifted" — the ladder

✗ SAYS YES AND STAYS GIFTED FOREVER

"Sure, gifted works for me!"

✓ SAYS YES AND NAMES THE NEXT RUNG

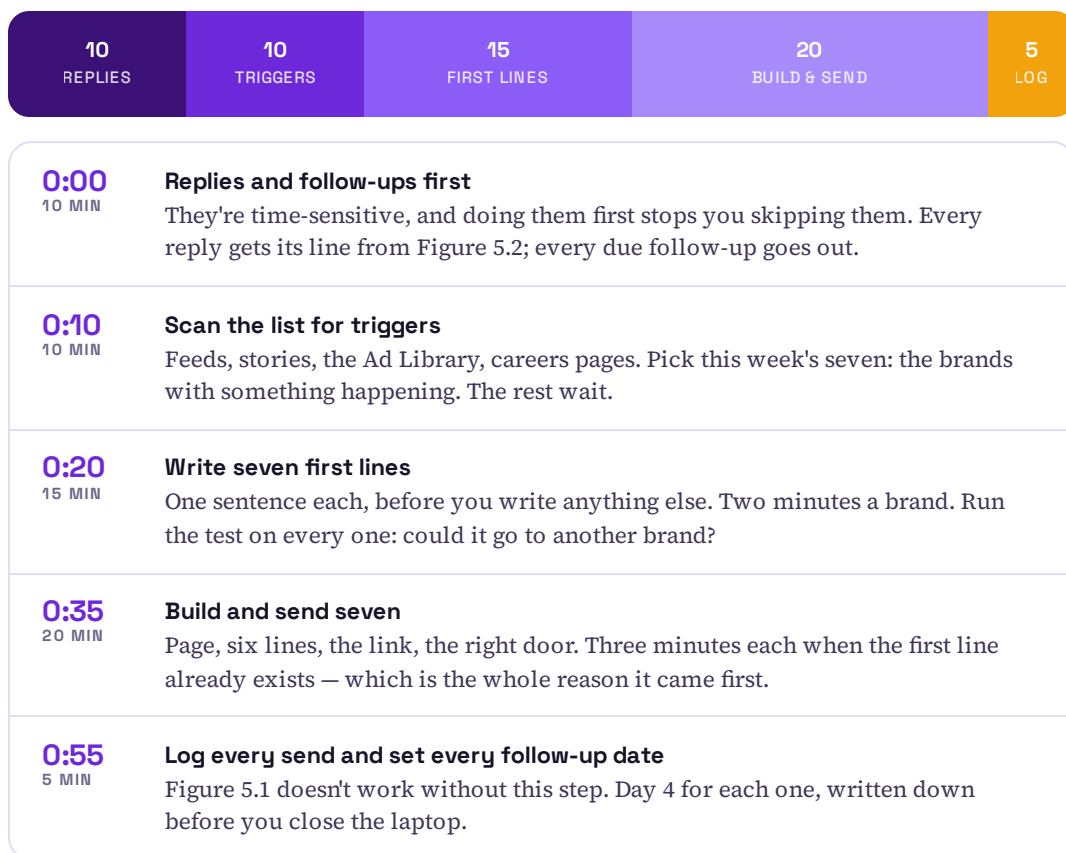
"Happy to start gifted. If the first one performs, let's talk a paid second — deal?"

Say yes only if you'd have bought it anyway. Put the ladder in the same message, so it's in writing before you've made anything. Then deliver like it's paid, and a week after it runs, send them the numbers. That message is the paid second.

Same hour. Same day. Every week.

This whole book runs on one hour a week. **Not an hour when you feel like it — the same hour, blocked, every week for five weeks.** The consistency is the system. The hour is just where it lives.

FIGURE 5.4 Sixty minutes, in the order that makes them work

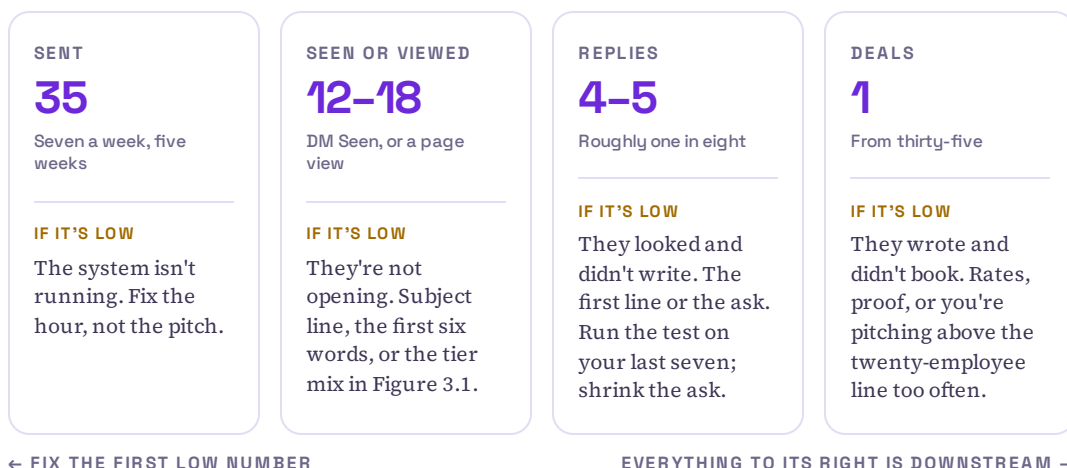


Research before writing, so you never write from a blank page. Log last, so nothing sent is ever unfollowed-up.

What to change, and when.

Track four numbers and nothing else. **Each one tells you which part of the system to fix, and none of them tells you to quit.**

FIGURE 5.5 Five weeks in, what good looks like — and what a low number means



- 1 **Read them left to right, and fix the first low one.** A creator with few replies *and* few views doesn't have a reply problem — they have a subject-line problem, and rewriting the first line won't touch it.

Targets from Plug's own pitch data — twelve to eighteen of thirty-five seen or viewed, four to five replies — on a list weighted like Figure 3.1, and in line with the 9–15% research-led band in 2026 cold-outreach benchmarks.

One last thing

The creators this works for are almost never the most talented ones. They're the ones who sent touch two. Who switched channels instead of sending a third DM. Who answered "we only do gifted" with a ladder instead of a shrug, and who went back to the twenty-nine who never replied, in January, with a case study attached.

None of that is talent. All of it is one hour a week, on a schedule, and it's completely available to you at whatever size you are right now.

DO THIS IN PLUG

Send tracking makes "sent" a real count, and **view tracking** is the reliable signal from 2.5. **Follow-up copy** for the nudge, the re-open and the last check-in sits on each pitch with a reminder date you set when you send — and the pitch keeps its full context, so following up on the other channel is one tap, not a rewrite.

When a reply turns into a deal, the **negotiation helper** reads the thread and drafts the answer — the rates reply in Figure 5.3, in your voice. Sent, viewed and replied are counted for you on the **Pitches page**; booked is one tap when it happens. The four numbers, in a row, every week.

YOU'LL NEED THIS ELSEWHERE

Your inbox and your app still send and receive — Plug tracks. A calendar reminder does the follow-up-date job if you're not using Plug. Nothing else.

Thirty-five pitches. One hour a week. Five weeks. Start Monday.

Please pass this on.

This guide is free, and it's built to travel. **You're welcome to share the whole thing with anyone you like** — a friend starting out, a Discord, a class, a comment section.

We'd rather it reached the creator who needs it than sat locked in one person's downloads folder. Send the file, post the link, screenshot the pages that helped.

- ✓ **Share the complete PDF** with anyone, as many times as you like, free of charge.
- ✓ **Screenshot or quote pages** in posts, videos, newsletters or courses — a credit and a link back is appreciated, not required.
- ✓ **Use the templates and the reply playbook** in your own pitches, forever, without asking us.
- ✗ **Don't sell it** or bundle it into anything paid.
- ✗ **Don't edit or repackage it** — no removing the branding, no rebranding it as your own guide, no chopping it into a course.
- ✗ **Don't use it as your own lead magnet** or put it behind an email capture that isn't ours.

Nothing in this guide is legal, tax or financial advice. Rates, reply rates and calendar windows are illustrative and vary by niche, market and moment — treat them as starting points, not promises. Platform behaviour (what lands in Requests, what gets filtered) changes without notice; if something here stops matching what you see, trust what you see.

Get Brands to Reply · First edition

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GOT THIS FROM A FRIEND?

Everything in this book, built into one app.

The back office for creators who'd rather be making things than managing a spreadsheet of brands they've emailed.

- ✓ **6,000+ brands and counting** — matched to your niche and size, contacts included, and the right door already picked: a name, a role inbox, or a handle.
- ✓ **A custom pitch page for every brand** — the six things in order, your own link, view tracking so you know when they looked.
- ✓ **Pitches drafted in your voice** — email or DM, four tones, a 50+ template library, and a batcher that builds the boring 80% so you only write the first line.
- ✓ **Every pitch in one place** — sends and replies tracked, follow-up dates, reminders and the copy for all three touches.

START FREE — NO CARD NEEDED

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