bright AGENCY

Who are we?



by SOPHIE BEER







ART LICENSING

CHILDREN'S ILLUSTRATION

ILLUSTRATION

bright
ART LICENSING

bright
CHILDREN'S AUTHORS & ILLUSTRATORS

bright
ILLUSTRATION



VICKI WILLDEN-LEBRECHT

DIRECTOR & FOUNDER

Vicki founded The Bright Agency in 2003 and is now Managing Director of the UK and US based agencies. Bright has since grown into one of the most forward-thinking creative management agencies with exceptional results.



LUCIE LUDDINGTON

SENIOR EDUCATION AGENT

A dedicated industry expert, Lucie has a global roster of artists and clients she works with around the clock. Deeply knowledgeable, she has a strong instinct in her market, and builds fantastic relationships with her fun, energetic personality.

Lucie enjoys every aspect of what she does, and above all thrives off the joy of matching an artist with a suitable client and commission; defining the ultimate partnership for both parties. Watching her illustrators fulfil their dreams is wonderful for Lucie, and in turn fulfils her own creative flair.



SUSAN PENNY

ILLUSTRATION AGENT

Susan has been representing artists since 2016, diligently assisting her clients to produce illustrated books that leave a lasting impression on their young readers. Out of a passion for the value of illustration, she has built up an exceptional knowledge of Bright's portfolios and works closely with artists to develop their artwork in new directions to attract fresh opportunities. Deeply attentive to her clients' needs, she is driving forward the growth of Bright Educational, and goes above and beyond to ensure the correct creative match on each project.

With an academic background, her Bachelor degree in Law and subsequent legal secondments in Europe, Asia Pacific, China and Africa inform her approach to the commercial and advocacy aspects of any given collaboration. She can be relied upon to think analytically and manage each project to a successful finish for both client and artist.

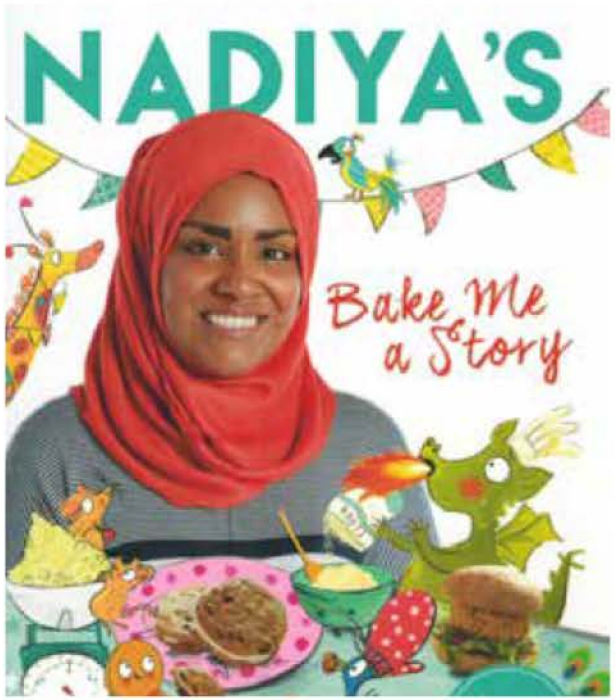
bright CHILDREN'S AUTHORS & ILLUSTRATORS

Bright represents bestselling and prize-winning artists and author-illustrators as well as debut talent from around the world.

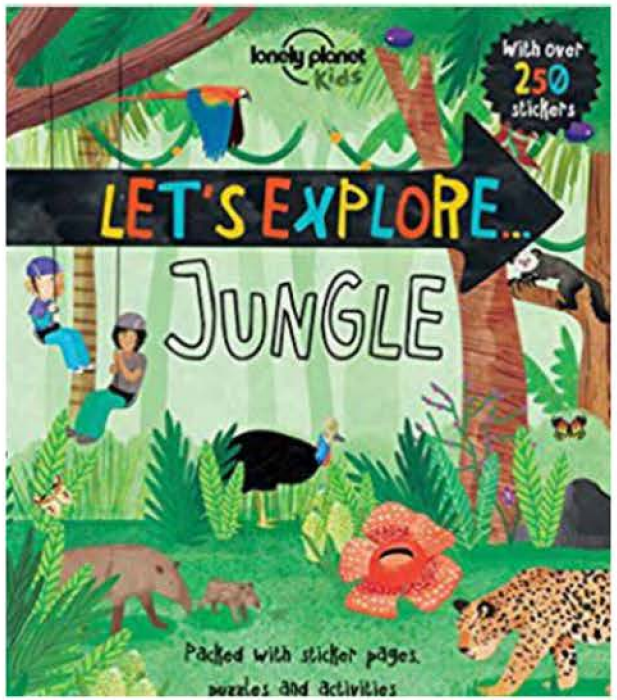
High-end picture books, fiction, non-fiction, educational and young children's books.



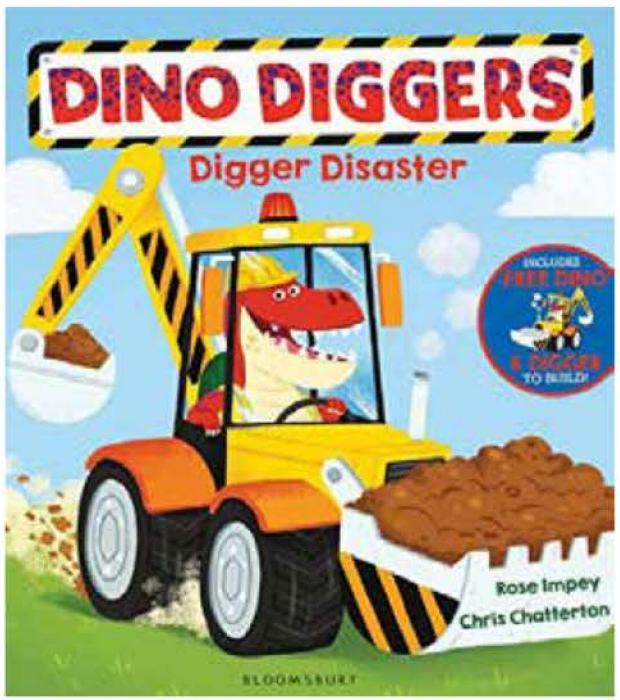
by KARL JAMES MOUNTFORD
CHICKEN HOUSE



by CLAIR ROSSITER
HODDER CHILDREN'S BOOKS



by GARETH CONWAY
LONELY PLANET



by CHRIS CHATTERTON
BLOOMSBURY

bright
CHILDREN'S AUTHORS & ILLUSTRATORS

Bright represents bestselling and prize-winning artists and author-illustrators as well as debut talent from around the world.

Fiction book jackets, cookery, lifestyle, travel, spiritual and non fiction.









OUR CLIENTS

Abrams Books
Albert Whitman & Co.
Allen & Unwin
Amazon Publishing
Andersen
Arcturus
Ars Edition
Auzou
Bloomsbury Publishing
Boyds Mill Press
Cambridge University Press
Candlewick Press
Campbell Books
Capstone
Caterpillar Books
Charlesbridge Publishing
Chronicle Books
Ciranda
Cottage Door Press
The Creative Company
Disney Hyperion
Egmont
Faber & Faber
Fat Fox Books
Fleurus
Frances Lincoln Children's Books
Hardie Grant
HarperCollins
Hodder Children's Books
Houghton Mifflin Harcourt
Henry Holt/Macmillan
Hinkler
Holiday House
Five Mile
FSG/Macmillan
Igloo
Kings Road Publishing
Ladybird
Lerner Publishing
Lion Tree
Little Bee Books
Little, Brown Books
Little Tiger Press
Lonely Planet
Macmillan
Maverick Arts
McGraw-Hill Education
Michael O'Mara Books
Miles Kelly
Nobrow
Nosy Crow
Quarto/Frances Lincoln
Quarto/Wide-Eyed
Quarto/Seagrass Press
Octopus
Orchard Books
Oxford University Press
Parragon
Penguin Random House
Peachtree Publishing
Penguin / Dial
Piccadilly Press
Priddy
Random House
Running Press/Hachette
Simon & Schuster
Scholastic
Sourcebooks
Sleeping Bear
Sterling
Stripes
Templar Books
Tate Publishing
Top That
The Book Trust
Usborne
Walker Books
Workman
Walker Books
Wide Eyed Editions

bright
ART LICENSING

- Bright Art Licensing specializes in illustration for the greetings, stationery, home and gift, and wall art sectors.
- Clients can choose to license from Bright's artists portfolios of designs, or to commission exclusive, bespoke artwork.



by STEPHANIE FIZER COLEMAN



by CLAIR BREMNER



by BENJI DAVIES



by LIANNE HARRISON

OUR CLIENTS

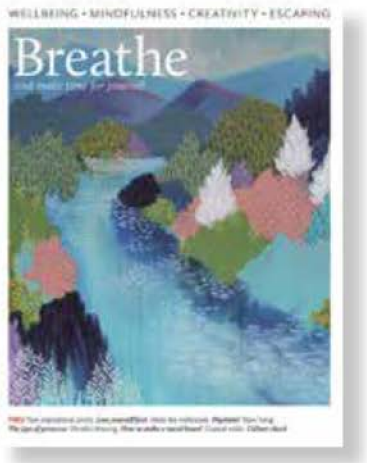
Abacus Cards
American Greetings
Anthropologie
BBC
Cherry Orchard
Creative Tops
Early Learning Centre
Hallmark
Harrods
Henderson Greetings
International Greetings
Jonny Javelin
Lakeland
Mothercare
Museums & Galleries
Nestle
Nigel Quiney
Noel Tatt
Otterhouse
P&O Cruises
Papyrus
Pictura
Polka Theatre
Ravensburger
Sainsburys
Simon Elvin
Simson Cards
The Art File
The Art Group
The Great British Card Company
The Original Poster Company
Tracks
UK Greetings
Waitrose
Wentworth Puzzles
Whistlefish
WHSmith
Words n Wishes

bright
ILLUSTRATION

- Bright Illustration finds elegant, creative solutions for advertising, editorial, branding, packaging and character design projects.
- Illustrators are expertly paired with clients to achieve an array of brand objectives.



by STEPHANIE FIZER COLEMAN
FOR MUDPUPPY



by CLAIR BREMNER
FOR BREATHE MAGAZINE



by JANE NEWLAND
FOR TIMES SQUARE



by LAURA HUGHES
FOR WAITROSE

OUR CLIENTS

BBC
Breathe Magazine
Flow Magazine
Food52
Harrods
Hong Kong Times Square
Kew Garden
Lakeland
Leonidas
Nestle
New York Times
P&O Cruises
Polka Theatre
Sainsbury's
Samworth Brothers
The Gleneagles Hotel
Turnbull Wine Cellars
Uniqlo
Vogue
Waitrose

BENEFITS FOR ARTISTS WORKING ACROSS DIVISIONS

- A chance to develop within different areas of illustration
- Find out what works best for the direction of your career
- Developing whilst earning
- More opportunities
- At Bright, this is all handled in-house, under one roof
- Trade picture books – room to breathe on publication – not cannibalising in one area



By CHARLIE ALDER

WE WORK GLOBALLY



Emma Trithart



Pauline Reeves



Hui Skipp



Taking stories and illustrations beyond the page

by FIONA WOODCOCK

Bright Art Licensing and The Art Group Collaborate on New Card Range Inspired by Children's Picture Book Illustrations



bright collective

the art group bright art licensing bright group



CONTENT DEVELOPMENT & LICENSING OPPORTUNITIES



Trans Media Journey

By expanding across multiple platforms and formats, Bright takes authors and illustrators' stories beyond the page with television, theatre and film.







surtex Progressive greetings 2017

BOLOGNA CHILDREN'S BOOK FAIR

SPRINGFAIR

FRANKFURTER BUCHMESSE

THE LONDON BOOK FAIR

AOI

scbwi













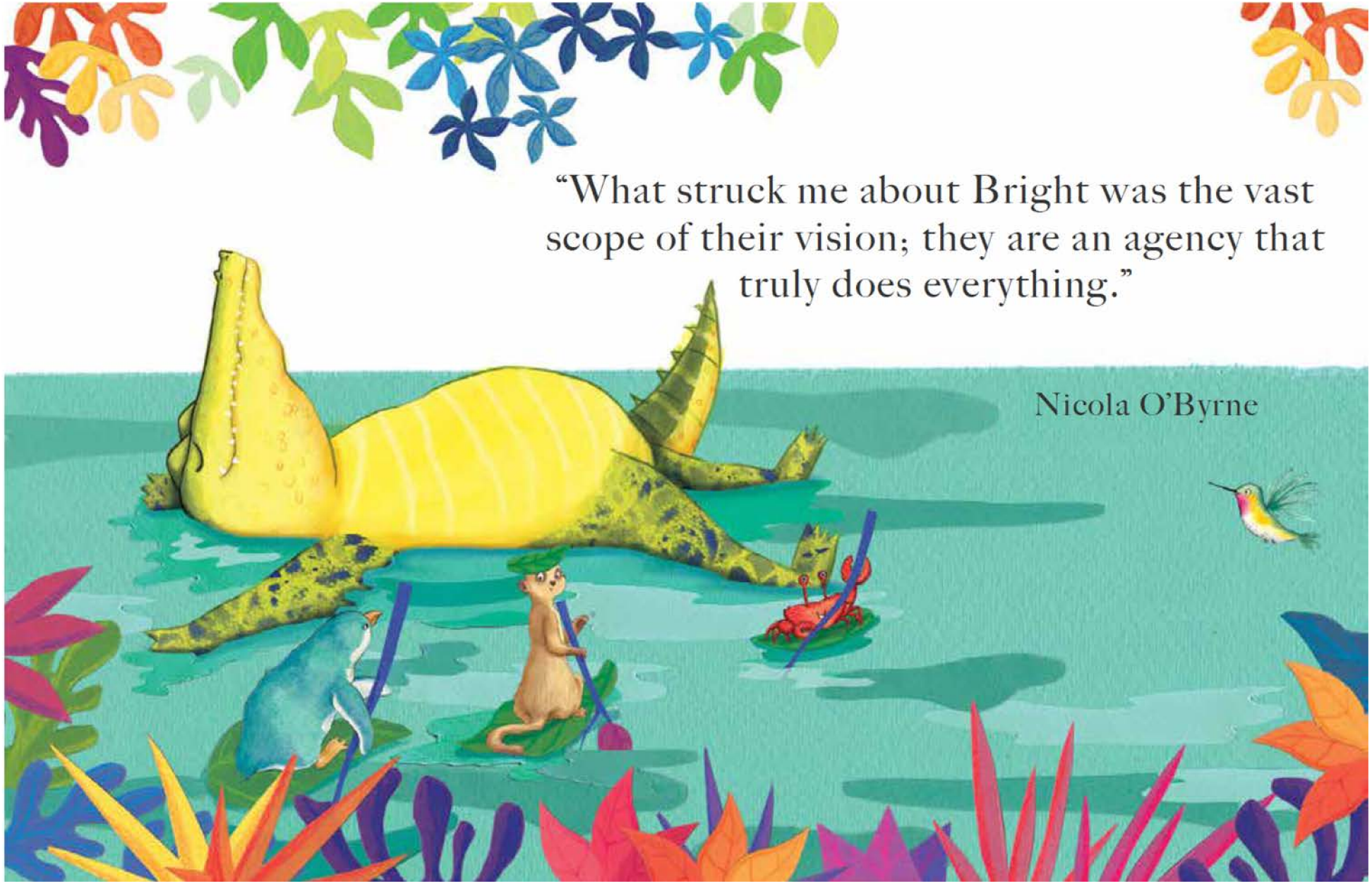




As Seen On TV

Wanda and the Alien

milkshake! NETFLIX

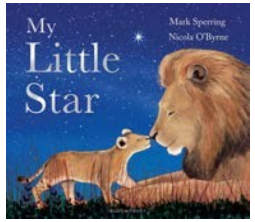












Winner of the Waterstones Children's Book Awards for Best Picture Book 2014



WHY HAVING AN AGENT CAN BE BENEFICIAL…

- Agents aren't just about finding you work - although they do do that
- Deal broking
- Contract negotiations
- Rights management
- Scheduling and project management
- Cash flow
- Strategy
- A developed approach
- Specialized divisions
- Industry relationships and partnerships
- Territories (making your books work harder!)
- TV & Film

WHAT TO LOOK OUT FOR IN AN AGENT



That they are part of the SAA, or regulated in some way.



That you are the principle in your work - some agents are also authors, packagers or act as brokers.

HOW TO APPROACH AN AGENT



Don’t send to lots of agents and BCC everyone in, or worse cc them in



Agents want to feel special and selected



Research your agent - does your work fit on their list



Check their website and submit in the way they manage their submissions



Less is more, send your enticing best work – I think between 8/12 pieces is optimal



A N N E M O O R E A R M S T R O N G

PUBLISHING AGENT

Curating a boutique list of artists who illustrate picture books, young fiction and YA covers, Anne specializes in trade children's book publishing, having worked in the industry for over 20 years at Little, Brown and Candlewick Press as a book designer and art buyer. Anne is visually adept in helping clients find an artist who can meet both their aesthetic needs and printer deadlines. She continuously develops her artists' portfolios building upon their strengths and looks for new talent who she can mentor into strong children's book professionals.

WHAT DO ART DIRECTORS AND EDITORS LOOK FOR BEFORE HIRING AN ILLUSTRATOR FOR A PICTURE BOOK?

- Does the illustrator bring the appropriate **aesthetic & tone** to the project?
- Can they create **unique appealing characters** with strong **emotional connection** for the reader?
- Does their **line or style** complement the rhythm & mood of the language?
- Will this illustrator be able to **capture action or movement** well?
- Does the story need a specific **setting or sense of place**?
- If text is more conceptual, is the artist a **visual thinker/problem solver?**
- Do they take art direction well and have a **collaborative good attitude?**
- Do we feel **confident** that they will tell the story in a **dynamic visual** way?

- ABILITY TO CREATE STRONG CHARACTERS



What makes your character memorable & unique?





Creating believable characters that are able to convey emotion & action





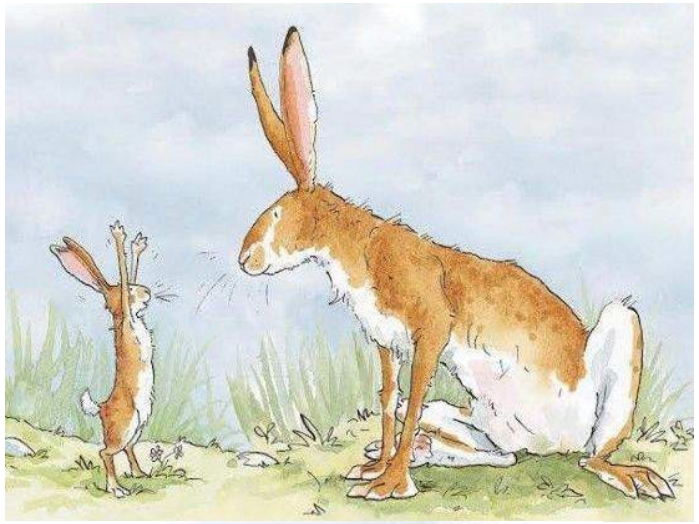


Jen Hill

PORTFOLIO TIP: Create spot vignettes of a character in various positions and action.



- The ability to carry characters through time and various perspectives









Anita Jeram

- Emotional connection between characters



Anita Jeram

- The ability to illustrate action, movement and expression



Christine Davenier

- Action, movement, composition



Benji Davies

• Range of expressions / personality



Daniel Duncan

<u>Strongest indicators of emotion/expression</u>:

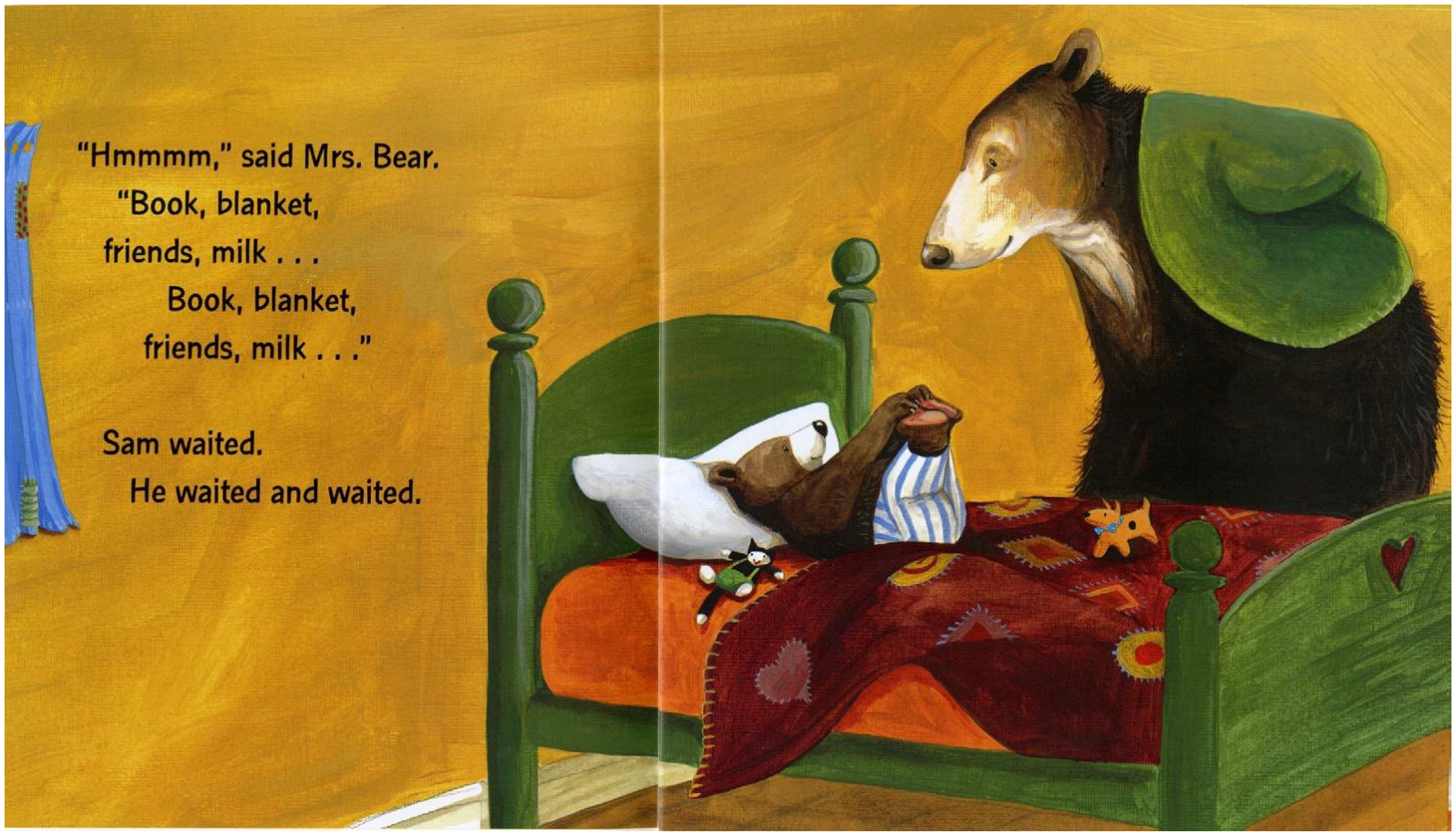
eyes, eyebrows, mouths, hand gestures, and overall body posture

Limited palette & connection between characters



Ramona Kaulitzki

- Capturing gesture, nuance, subtle details



Anita Jeram

- Body, gesture and subtle details



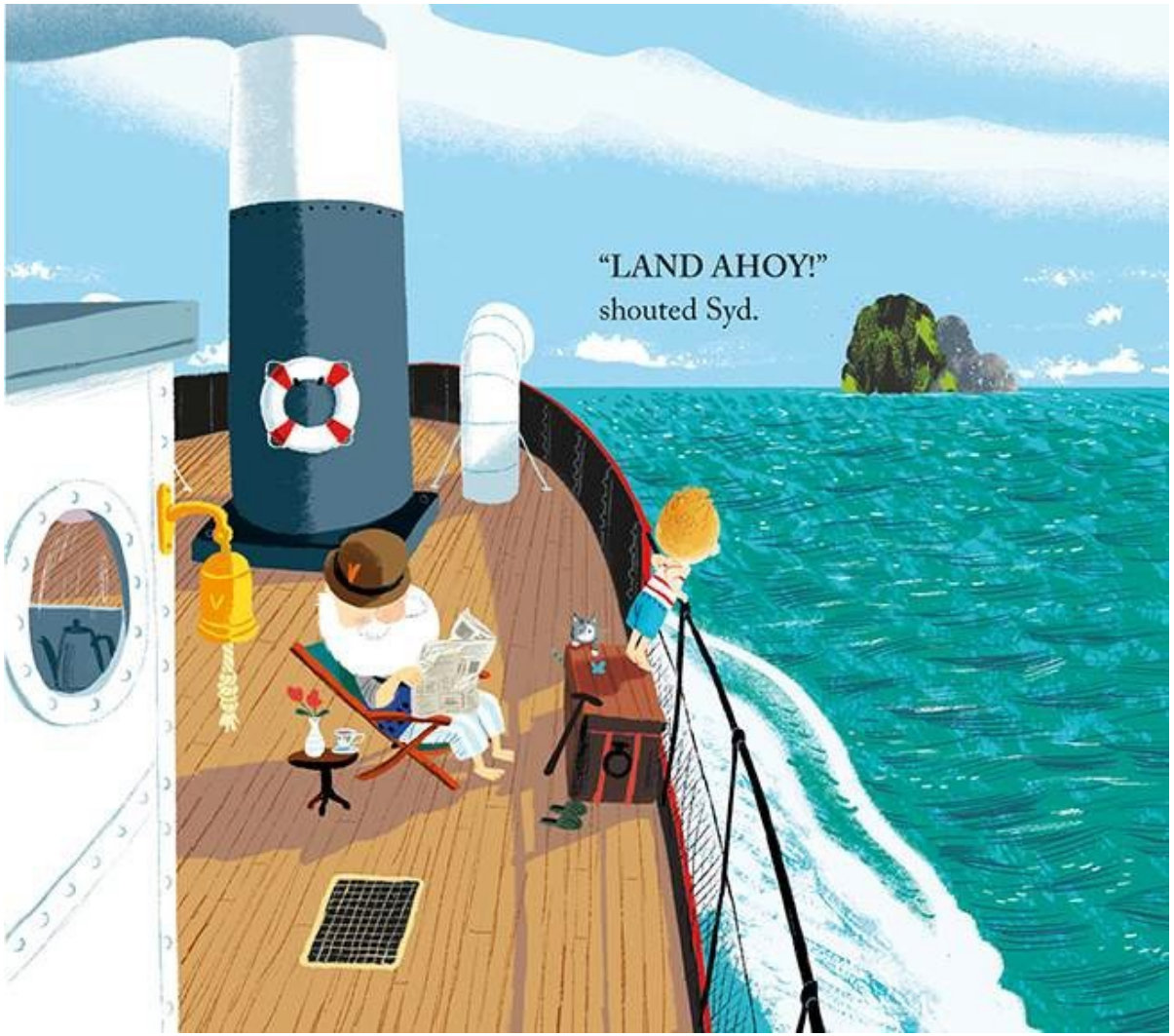
Jen Hill

• Color palette creates mood • Gestures • Narrative setting



Daniel Duncan

- Believable settings with good sense of space/composition



Benji Davies



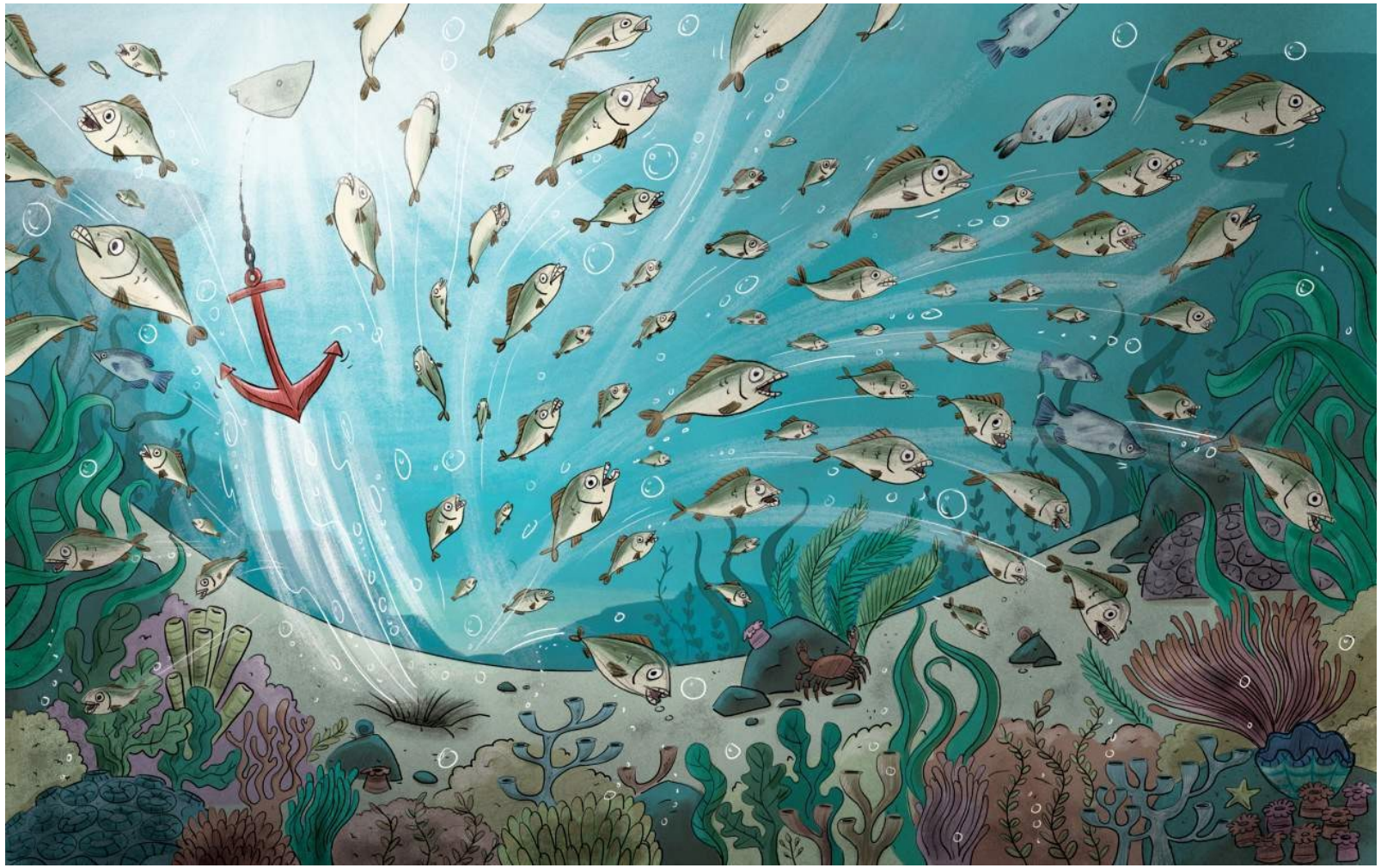




- Placing characters in different settings and weather.



- Creating atmosphere, dynamic perspective, movement:



Daniel Duncan

- Strong setting & narrative content / storytelling



Daniel Duncan

- Strong setting, composition, light source & characterisation



Ramona Kaulitzki

- Appealing, intentional custom palette



Benji Davies

- Gesture, emotional connection, strong palette and charaterisation



Lucy Fleming

- Atmosphere, light, setting and characterisation



David Litchfield

Strong characters

Emotional connection

Expression / range of emotions Action & movement Believable setting and atmosphere

Intentional palette

Dynamic composition / perspective



15 YEARS OF TOP TIPS

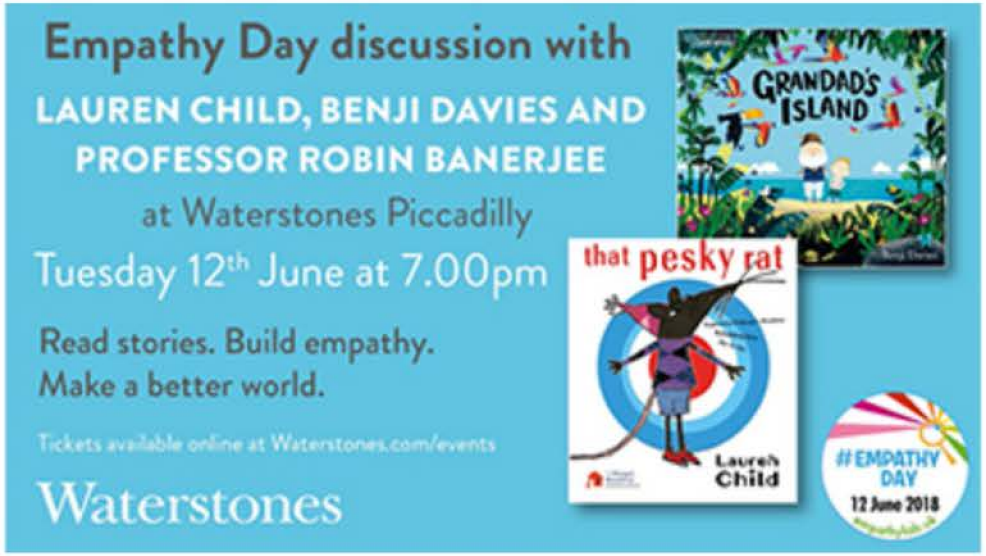
•At Bright, we are dedicated to attaining exciting opportunities with fair conditions for our artists to enable them to create wonderful work. It is immensely rewarding to support artists in this way and to be able to offer guidance as they navigate their way through the industry.

•However, over 15 years of supporting artists' journeys - with so many achieving brilliant success - we have witnessed that there are key things artists can do as individuals to get ahead of the game and progress their career.



ASSOCIATION of ILLUSTRATORS

Society of Children's Book Writers and Illustrators

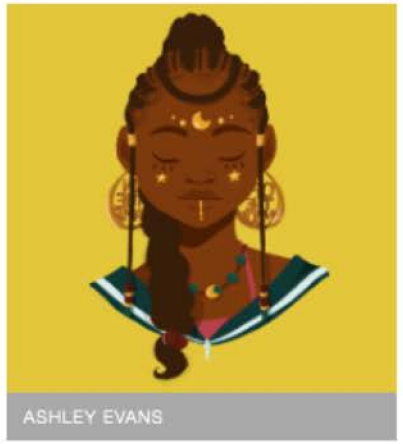


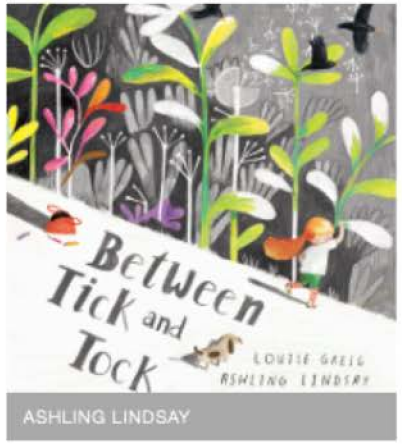
1.STAY CONNECTED

- Connecting with a like minded community of illustrators
- Going to events, author events, supporting others book launches
- Joining Associations like the AOI, the SAA, SCBWI
- Being Right Here in Bologna !!

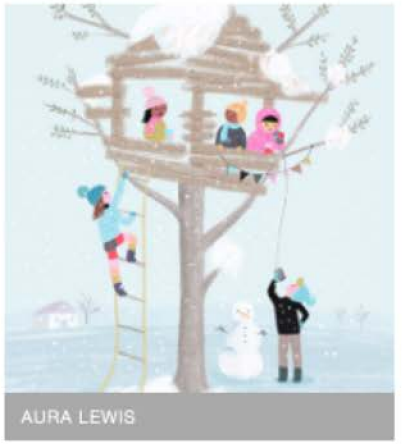
2. BUILD YOUR ONLINE PRESENCE

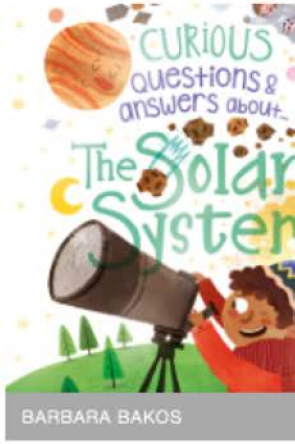
- Online Portfolio
- Association illustrators
- Childrensillustrators.com
- Getting an agent with a great website
- Your own website
- More importantly your own blog / Instagram - a place clients can easily view your work and get to know you a little more


ASHLEY EVANS



ASHLING LINDSAY


AURA LEWIS



BARBARA BAKOS


BEATRICE BLUE


BEATRICE COSTAMAGNA


BECCA STADTLANDER


BECKY DAVIES


BECKY DOWN


BELINDA DROUGHT


BELLA BEE


BEN MANTLE



3. SEE EACH MEETING AS PLANTING A SEED

- Every meeting holds future connections and could be the seed of something not obvious at the time
- Never go without your sketchbooks, and portfolio
- Always be positive and open about any potentials discussed and open, you can always reject later by email, but first impressions of being open and willing go a long way

4. SHOWCASE WHAT YOU LOVE

- Showcase work you want to be hired for.
- **For Clients** - whilst it's great to demonstrate variety in terms of theme and subject, you are far more likely to stand out with a few strong projects that reflect your personal brand, than submitting 20 pieces of contrasting styles.
- **For submissions to an Agency -** you can afford to showcase a greater breadth of work as they might have a range of client projects that your style would suit, but the pieces should still be coherent and tell a story about who you are as an illustrator.







5. BE DISCIPLINED

- Find what works for you
- Look after your mental health
- Social media can be a curse as well as helpful
- You have to rely on your own self motivation - developing a PMA is essential for artists to be successful and happy

6. PUT IN THE HOURS

•… Especially at the beginning. All artists are in agreement with this one! The time you spend now will pay off in the long run. This might mean fitting in assignments around your full-time job or accepting that your working day doesn’t coincide with your friends’ routine 9-5.





7. GOOD WORKING PRACTICE

- Working collaboratively is the secret to a project's success. Receiving critique is inevitable if you choose a career in commercial illustration, and an important part of the process is listening to the client's changes and offering solutions.
- Whilst you know the characters better than the client and don't want to compromise the integrity of the art, remember that the client has valuable wisdom about how to sell a book and this will make your work better.
- Be prepared to make those late-night changes. You want to build strong professional relationships that might lead to recommendations or opportunities in the future, and it is always worth remembering that the power of nice goes a long way.

8. KEEP IT LIGHT

- Creativity isn't linear - by the nature of the profession your workload will fluctuate, and it is important not to pressurise yourself in a way that is detrimental to your output. This might mean starting part-time to avoid added financial pressure or dipping your toe into smaller projects on the side.
- Not all the briefs you work on will be your 'dream project'. You might take on jobs that are simply to keep the wolf from the door and that alleviate pressures in other areas of your life, which in turn gives your creativity space to grow. Plus, one small job can cause a snowball effect.







9. MAKE TIME FOR PERSONAL PROJECTS

•Give yourself the time and space to be playful artistically. Whilst getting paid is the goal, making time to create without a brief and allowing your imagination to shine without imposed limits is important for development too – as well as a great boost for your portfolio.

•When you are busily working on a client project, it can be hard to make room for other creativity, but if you have a personal sketch pad on the go and keep new ideas evolving, these will act as a springboard into new projects when it comes to the end of the current brief.

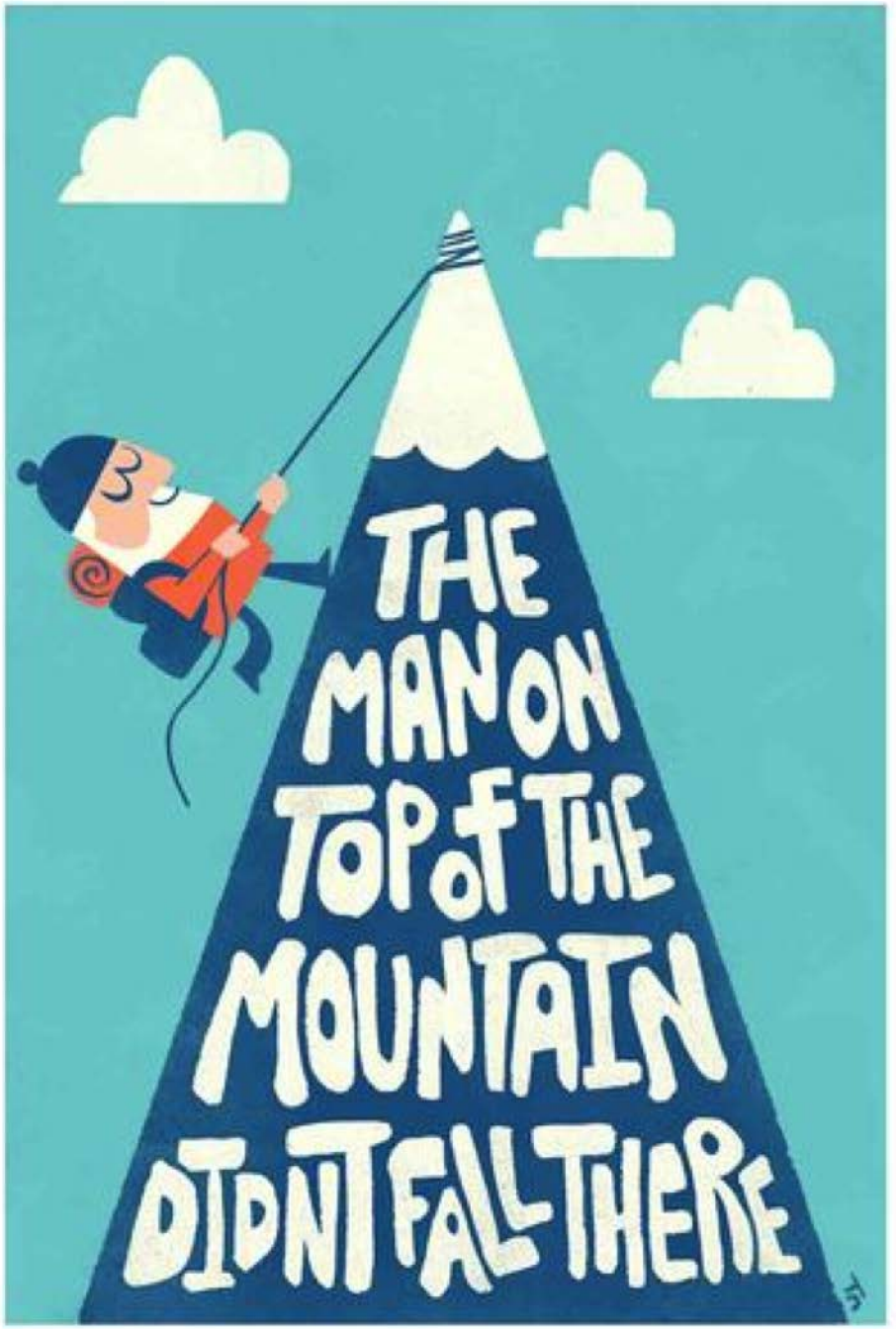


10. BELIEVE IN YOUR WORK

- Put your mark on your style and believe in it. As hard as it can be, try not to compare yourself to others - but do take inspiration from them! - it will be your uniqueness that makes you stand out.
- Be proud to show off your work – people can't support your creations if they can't see them! – and share your journey as you hone and develop your craft. It is a brilliant, exciting profession – share with others how good it can be.

COLLECTIVE ATTRIBUTES WE FIND IN OUR SUCCESSFUL ARTISTS

- Work hard – you can't expect things to just come to you
- Be likeable and you will build into the artist community
- Be reliable and you are more likely get repeat work from clients
- Persevere – you can be successful if you keep at it!
- Profile yourself and your work online
- Offer constructive feedback to peers, and they will do the same to you
- Be willing to try new things!
  (from new art direction to school events)

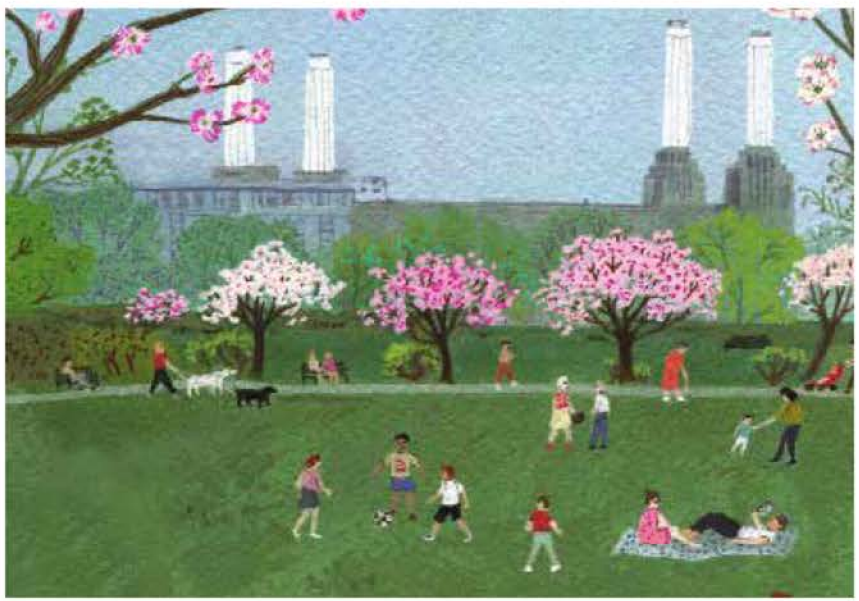


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