**Lisa Grainger**

know the schedule

offer an exclusive – lay out the interviewees and the picture ops

it can be simple to set up a piece if you understand how they work

tailor to something specific to what wealthy people really want

can meet for 10 mins to discuss an idea, but there needs to be an idea there

**Jenny Coad**

Know her pages and have a “Daily Mail detail” – a tempting angle for their readers

Travel and interiors pieces can be hooked to exhibitions if you understand what will work

Put it all in one email – less attachments / links the better

Embed a small pic rather than an unsolicited wetransfer or dropbox link – the extra time required to get to the pics can be off putting

If you have an attention-grabbing headline put it in

**Matilda Battersby**

Lay out what deadlines you’re thinking of – long, mid, short

Relies on established relationships with PRs

Good to reference something you know she cares about and has covered before

Not a fan of mass mail outs – massive bonus to know she’s the only one getting that particular angle

**Maev Kennedy**

Targeting is so important

Be aware of the double deadline – what needs to happen right now, what needs some time to think about / work on

The body of the email needs to cover what the story is and what the images are

Writing on arts and heritage for TAN and other titles

Culture PRs are heroic to keep going, the good stories are gems

**QUESTIONS**

**Should we pitch to the editor, or to a freelancer?**

LG: Tricky – freelancers need the stories. But as an editor it’s annoying when a freelancer you don’t rate come to you with a story you would otherwise like. Look at the publication and make sure the freelancer you’re pitching to is right for the title

All: pitch to one OR the other. Don’t offer a story to an editor and a freelancer simultaneously. Also probably best not to mention others you have pitched the story to who have turned it down

**On exclusives**

MK: if you’re not getting a publication date and something is time sensitive it’s fine to go back to a journalist and say that you’ll have to put it out if they can’t run soon.

JC: a reminder a week before something is due to run can be really helpful so that it doesn’t get lost in the schedule

**On images**

LG: send a selection of thumbnails and then when the piece is happening and pics are selected send the high res straight to the picture desk.

MK: captions captions captions! In the email and embedded in the images

MB: lack of info about images has killed stories

MK: picture desks are increasingly unwilling to pay for images. But you can do great things with a decent quality mobile phone pic e.g for an installation shot. Most press offices have someone with a really great eye.

LG: glossies can have good picture budgets – e.g. she has to shoot a new beautiful house for every issue and they are hard to find. If you can connect a fantastic house which has not been shot before to a show you are working on that can really work for her

**How do you build relationships?**

MB: a coffee, find out what’s easy for her, chat to her at an opening or a press view. A targeted phone call or email

MK: can be impossible to meet folk when you are in a full time news job with rolling deadline, but she now has time to sit down for a coffee and is looking forward to meeting new people

LG: might do a phone call or a quick chat for a really good story. It all starts with a good idea.

**Differences between online and print presence?**

JC: everything that goes on the paper always goes online, sometimes straightaway and sometimes a bit delayed. Online they can use more images. With more space can even do a longer version of the story online. But she is always thinking about what works for the paper first.

MK: emphasis has shifted so that now they have to find a way to make a story work for print when it has already been online for 12 hours. Some sections have their own online editors, and their own online picture editors – can’t assume that the print and online versions of the same section will be speaking to each other. It’s hard for print when things go so quick online

MB: there can be push and pull between print and online over the same story and how both can find an angle to cover it

JC: online has an impact that the paper doesn’t, a shocking headline can get new people to your story. Print and online frame story differently

LG: the Times is a very targeted product and the online is really a digital version of the paper – the same just with some extras so it is the same editor, same writers

MK: print just can’t react as fast so it becomes two different stories – the immediate online version and the slower more responsive print version

**Are press days useful?**

MK: there has to be a story, it’s not enough to just come along for a look. An embargo is helpful, even though it’s hard to make it stick. For exhibitions it’s annoying to see the critic’s review published on the morning when you are on your way to the press view.

LG: If you have a great person who press could not get access to otherwise a small event with a few carefully chosen journalists can work really well

TJ: for regional venues, a press day can be great and not cost a fortune. Train companies can provide tickets etc. A re

JC: good to get in as early as possible so that it doesn’t eat to much in to her day. The earlier the better and it can be a massive help. Same goes for a breakfast rather than a lunch.

LG: Only does breakfasts. Can’t do lunch unless its with an amazing person that I can’t miss

MK: a beautiful dinner is not much use. Mornings are good, but it’s annoying to go to something at 8am and then not get to talk to spokesperson because TV and radio interviews are being prioritised over print. The print journalists could possibly get it all done in 10 mins together in a huddle