

Roxhill

ROXHILL'S START UP GUIDE FOR JUNIOR PRS

INSIDER TIPS AND TRICKS TO HELP YOU GET AHEAD

[CLICK HERE TO GET STARTED](#)





WELCOME



Starting out in PR in a post-Covid world can be tough. Comms departments have shrunk, and agencies are operating with fewer staff, which can mean less support for juniors. At Roxhill, we know being a great PR is so much more than building email lists and sending out releases – every day we talk to journalists about the things that really count when it comes to getting coverage in their pages. So, we've put together this guide, packed with insider tips from our team, and top editors across the UK, to give you a head start on your way to PR success.

Read on to learn about some of the fundamental skills that are part of the job, with a large helping of hints and tricks to help you stand out in the eyes of the press.

Alessia Horwich
Editorial Director
Roxhill Media

[START >>](#)



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THE ROXHILL COMMANDMENTS

When we speak to journalists, the same PR niggles always come up. These small things can really grind if you're seeing them constantly. Set yourself apart as a PR who means business by following these simple rules.

1 ALWAYS READ A PUBLICATION BEFORE YOU PITCH

This is the first thing that all top journalists tell us when we talk to them. They want you to understand their publication before you pitch, so that you can suggest a story that will immediately slot into their pages. This will save them time twofold: firstly because you're not pitching things that they can't possibly use, and secondly because they can lift your idea and immediately commission, with no need to adapt it to work for them.



2 SPELL THE JOURNALIST'S NAME CORRECTLY

Oh it's so basic, and yet goes wrong so often. Several journalists we've worked with have said if the name isn't right on the email, it's an instant delete, and will tarnish that PR's reputation into the future. Particular things to watch out for: journalists whose surname can also be a first name (don't confuse the two); using shortened versions of names when you don't know the journalist well enough.



3

RESEARCH THE JOURNALIST BEFORE YOU PITCH

This is to save you time. There is no point pitching, for example, a skiing trip to a travel journalist who hates winter sports; a new opera to a music journalist who writes about hip hop; or an organic meat box story to a journalist who is a vegetarian. They won't pick up your idea. Roxhill clients can use our social feeds, topics and article links to find writers who do love those things. Pitch to them, and you're onto a winner.

4

DON'T FOLLOW UP TOO QUICKLY

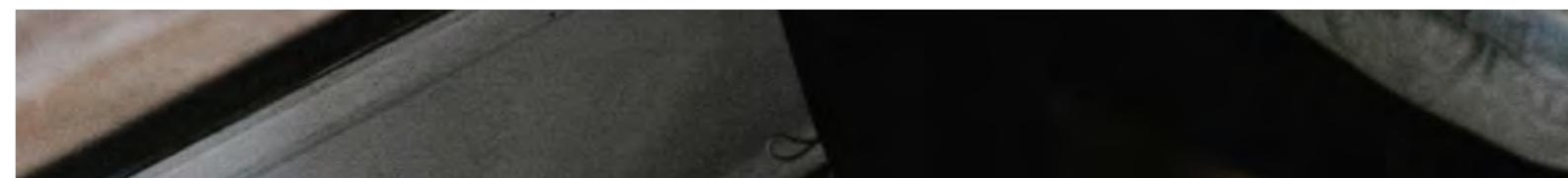
Obviously it depends on how time sensitive your pitch is, but there are few things that annoy journalists more than premature chasing. We've had reports of PRs chasing an hour after sending a non-time sensitive release; chasing every day for a week; or even same-day following up by sliding into a journalist's DMs. Reasonable time frames are: for stories that must be written that day, two hours after the journalist gets into the office; for non-time sensitive pitches, three days.



5

DON'T ASK FOR COPY APPROVAL

Nothing turns a journalist off like a request to sign off their copy before it goes to print. No reputable publication will do it, and you only stand to lose face by asking for it. If a client insists, perhaps the best way to proceed is to say you've asked, but the publication has said no, without actually asking. This also applies to requesting interview questions in advance, and sitting in on interviews.



LABEL YOUR IMAGES

An image is no use to a journalist if they don't know what it's of. If you're sending over multiple images, save them time by clearly labelling and captioning each one in the metadata. Seems like a small detail, but incorrect images can cause major headaches for publications, and sending photos with all the info included saves journalists, especially online ones, a serious amount of time.

BE EFFICIENT

Journalists are busy people, and few attributes serve them better than efficiency. Dynamic publications such as The Telegraph or The Times work to tight deadlines, so if you pitch them something and they say they need to turn it around quickly, you need to move fast. Do not reply to a journalist request asking for a deadline – it's always asap. Have all the assets and info ready when you pitch, and if you need to request something from the client/another source, manage the journalists' expectations. Roxhill's How To Pitch To the UK Broadsheets ebook has insider tips and tricks to help you be more efficient: [read it here](#).

DON'T PITCH SOMETHING THAT RAN LAST WEEK

Nothing demonstrates that you've not read a publication more obviously than pitching something they just covered. They won't be covering it again any time soon, so save your time and theirs, and don't pitch. You may feel that it's worth emailing if you have a client that could have worked for a piece they just did, but was not included. From a journalist's point of view, this is not helpful unless you can bring a new angle to the table that they could use at a later date.

9

TRIPLE CHECK EMAILS BEFORE YOU PRESS SEND

There are certain key bits of information that all journalists need above and beyond the angle and main elements of a story. Details such as images, prices and web links must be included so they don't have to waste time contacting you to get them if they are interested in your story. Before you hit sent, do a cursory check to make sure you've got everything in there. Ideally a journalist should be able to run the story without talking to you.

10

DON'T OVER PROMISE AND UNDER DELIVER

Far better to under promise and over deliver but better still is to be plain honest. If you say to a journalist that they have the exclusive they tell their boss who tells their boss. If they then see that a similar feature has run in their competitor title all hell will break loose and they'll never trust you again, which means they might well not work with you again. Managing expectations from good/bad imagery to the delay of a project is far better than glossing over the truth.

11

AVOID THE QUESTIONS JOURNALISTS DREAD THE MOST

The phrase no editor wants to see in an email, or hear from a PR: 'What are you working on?' Close runner up: 'have you received my press release?!'

THE ROXSTARS GUIDE TO WRITING A PRESS RELEASE

Want to know how to make your press release shine? We've taken top tips from our daily newsletters written by RoxStar journalists Rosie Green, Tony Turnbull, Kate Finnigan, and Richard Mellor, and combined them into a definitive guide. Short, punchy sentences, usable quotes, and even a good-size font are all on their hit lists. Here's more:

KILLER SUBJECT LINE

A good subject line is just about as important as what's in the main body of the text," says Tony. Rosie agrees: "**Never underestimate the value of 'at a glance' information**, making it simple and easy to digest." If you don't stand out, your email is likely to be missed among hundreds of others – so make it count.

SUMMARY BULLET POINTS

"Think like a journalist, **sometimes less is more**," says Rosie. "What information do they need to know and how can you get it all across in a short brief?" "Make sure this info is to-the-point, includes a strong hook, and all the necessary details to try and leverage the client using that hook", says Richard. Tony adds: "find the most important facts and focus on these in a straightforward fashion".



ROSIE GREEN

@RosieGreenBQ



TONY TURNBULL

@timesfood



KATE FINNIGAN

@K_Finnigan



RICHARD MELLOR

@dick_mellor



MAIN BODY

“Remember to keep this short and sweet, you don’t want your press release being longer than a page”, advises Richard.

“Talk succinctly and think about what you can do to stand out. You might convince your client to come up with a gobsmacking deal or make something about the release eye catching in every sense. **Differentiating yourself from your competitors is the key to success.**”

“You should try to include a quote or some juicy stats”, says Kate. “Maybe an unexpectedly-honest prediction for business in the next six months?”

“And then there’s the golden rule of survey news,” adds Richard, “**always have a noteworthy, unpredictable result.** For news desks, it should be easy to lift directly, for short, fun copy.”

“Mentioning what the company does and some background information helps the journalist understand the nature of the business, making writing about it much easier,” says Rosie. “A brief history can be a useful added quirk, too”.

“Got more to say that doesn’t fit on the page? Attach a full release as a pdf,” says Kate. “Stylish in every way.”

IMAGES

“Accompanying the press release with relevant and good quality images that grab attention and add value always helps to tell a story,” says Rosie. “**It’s a great way to get your message across** and can often be quite striking.” Do you have any images that might make the journalist laugh? Kate reckons to stand out in a busy market, you need to be a bit irregular.

LAYOUT

Rosie talks about the importance of layout being, simple but effective. “**Bolding keywords catches the attention** of even the most flighty journalist,” she says.

“This, along with high resolution images is an absolute win. The care that’s gone into the design and the thought around the release sets the whole standard.”

CONTACT DETAILS

“With contact info, keep it clear and simple,” Rosie tells us. “If I’m interested in the release but need more info, the best way to find out is from the horse’s mouth.

So **what’s the easiest way to contact your client** for any enquiries?” Make sure there’s a full name, contact number and email.

PRICING

“Making your pricing very clear is important,” says Richard, “especially for travel or products where the price can vary. Choose one (starting) price and **make sure it’s close to the top of the release.**” And for products, don’t forget stockist information and links – they are essential.



Get insider tips from journalists straight to your inbox for free. Sign up for our Roxstars newsletters here

HOW TO PITCH IN A MINUTE

By Emma Cripwell



WATCH VIDEO HERE



The term ‘elevator pitch’ was supposedly coined when Vanity Fair journalist Michael Caruso, otherwise unable to pin down his eternally-mobile commissioning editor, began submitting ideas to her during lift rides. In the space of four floors Caruso’s partner later recounted, he had “to be able to sum up (a) 15,000-word story idea.”

As PRs, we know the feeling: we have limited time with busy journalists and must get our story across as quickly as possible making it memorable and alluring 60 seconds – 75 if we’re lucky enough to be riding to the top floor of News UK. Remember to tell the journalist your story as if they were a friend who has never been a good listener. What nuggets will you pick out to convey to them that there really is something fabulous going on?

HERE’S HOW YOU GET STARTED:

- 1** Work out what it is that gets YOU excited about this story. If you believe the story has legs, and is a really good fit for the publication, you’ll convey that in your pitch – enthusiasm is key.
- 2** USPs – probably the only marketing term I know because it pertains to publicity in spades. Why is this story better than the other 20 the journalist is going to be told today? What makes it stand out? Why should they be writing about it now? There are dozens of things this journalist could be covering – how is your story different? This is your top line, and what will be the headline on their article.
- 3** Add answers to the five classic press release bullets in 10 seconds – who, what, where, why, when? The bones of the story are the essentials, and once these have been delivered you can flesh it out.
- 4** Now comes the detail: embellish your pitch with interesting info and quirks, the more unusual and obscure (read: memorable) the better. As long as it’s genuine and not gimmicky. Journalists can spot gimmicks a mile off.
- 5** Ping, your 60 seconds are up, but you’ve said as much as you need to. Have you nailed it? Course you have, just like Caruso did back in the 90s.

WHAT MAKES A GOOD IMAGE?

The images you send to journalists are meant to strengthen your pitch. They need to be smart, savvy, create a good first impression and help to tell a story. Here's how to achieve that.

HIGH-RESOLUTION IMAGES ARE ESSENTIAL

Receiving images in a state ready for print is extremely helpful for the journalist you're pitching to. Should your pitch be successful, the journalist won't have to chase you for another version of the same image.

1

2

MAKE SURE YOUR PICTURES ARE IN FOCUS

This might sound obvious, but what is anyone going to do with a blurry image? High-res does not mean it's in focus – so make sure that your images look sharp and clear.

3

PAY ATTENTION TO THE FRAMING

Are you providing different angles of the same image? A well-positioned product helps to tell a story. From product shots, to fashion and location images, there is a technique to getting it right.

4

MAKE SURE VISUALS MATCH THE STORY

If a journalist writes about fashion, what is the point in including pictures of cocktails in your pitch? There's a lot to be said for making sure your pitches are relevant as a whole, but ensuring your visuals are relevant will put you five steps ahead. Don't attach images for the sake of it.



6

DROPBOX IS YOUR NEW BEST FRIEND

Have your images ready to send in a Dropbox file – journalists LOVE Dropbox. Attaching images to your emails clogs up their already overloaded inbox, especially when you're sending large high-resolution files (see point 1).

WHAT MAKES A GOOD IMAGE?



5

NAIL YOUR LIGHTING

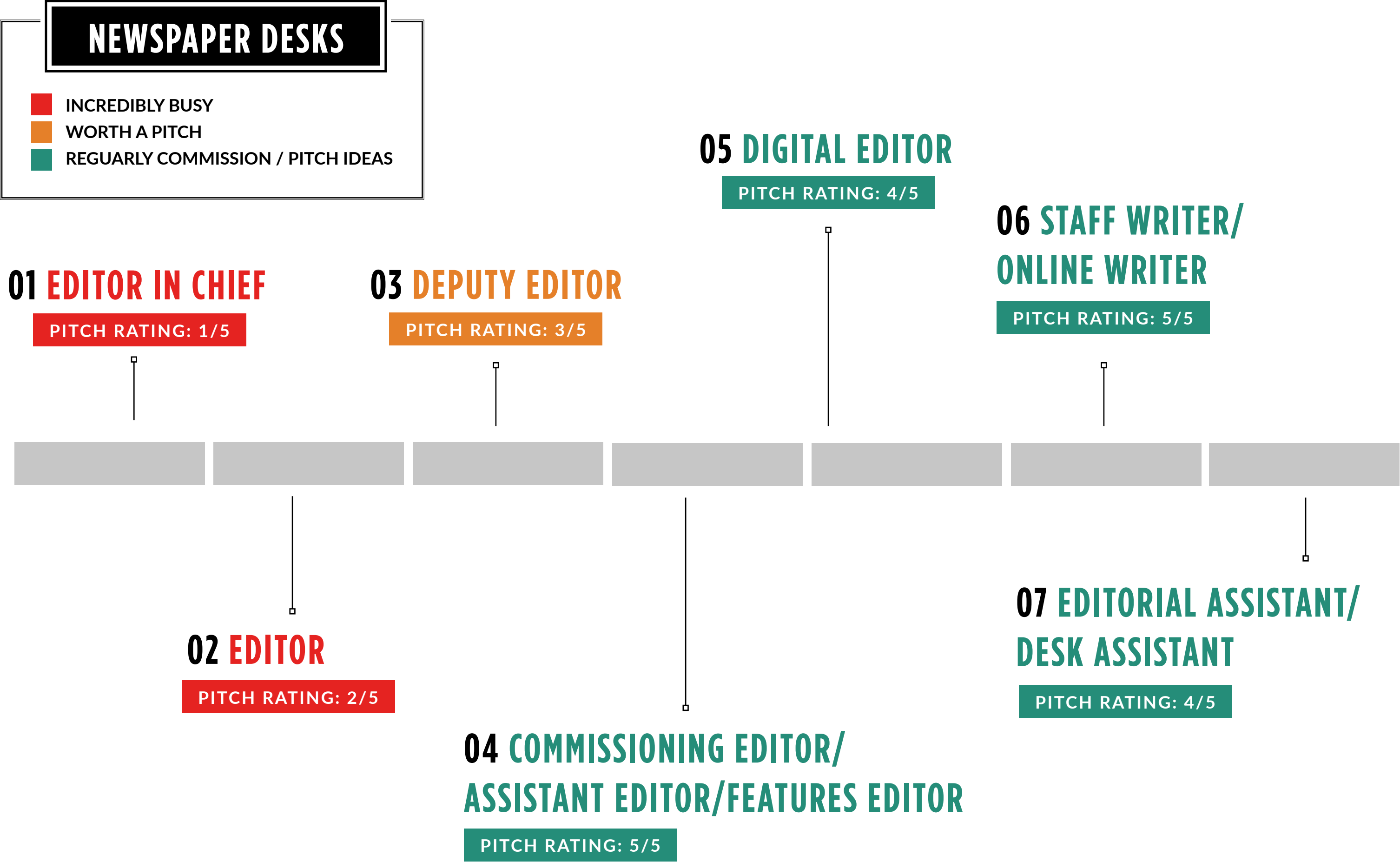
Branding matters, and every brand has a different aesthetic. However, there must be a balance between your design choice and the need for a well-lit image. When in doubt, aim for bright, clear lighting and an authentic representation of colour.



WHO SHOULD I PITCH TO?

The structure of journalist teams is a bit like the army: power comes from the top down. But where is the top, and once you get into the middle, does someone being slightly higher up the pecking order actually make a difference to whether or not your pitch gets commissioned? Our infographic will help you make sense of the team structure and who is best to pitch what to.





The more
senior the
editor, the less
time they will
have to read
your pitch

[CLICK HERE FOR MAGAZINES >>](#)

NEWSPAPER DESKS

01 EDITOR-IN-CHIEF

The Big Boss. Rarely involved with day-to-day running of the title. Don't pitch unless highest profile opportunity.

02 EDITOR

Otherwise known as The Boss. Oversees all the content, approves all commissions, deals with most established writers. Extremely busy, so only pitch the biggest stories/exclusives.

03 DEPUTY EDITOR

Second in command. Covers for the editor when they are busy and signs off pages. Lots of responsibility. Still has to have commissions approved by the editor. Good to approach with big stories/exclusives.

04 COMMISSIONING EDITOR/ASSISTANT EDITOR/ FEATURES EDITOR

All roughly the same level, just below the deputy. Will have responsibility for different pages and general feature editing. Good to pitch to, but still have to have commissions signed off by the editor, and very busy.

05 DIGITAL EDITOR

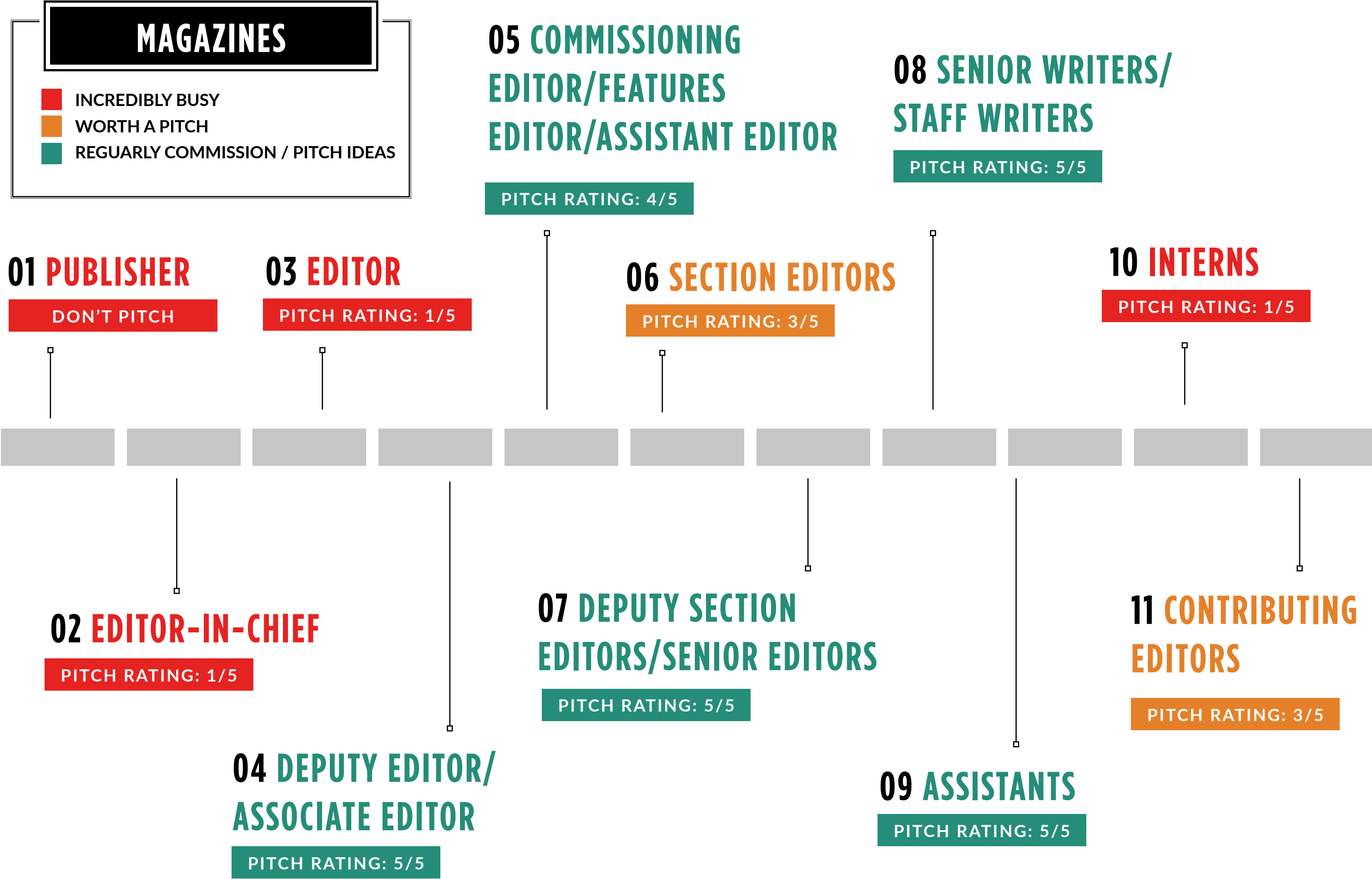
Oversees all digital output. Usually a more junior member of the desk, though still an editor. Pitch stories with extra imagery/video content. Will also write for print, probably, so good to pitch normal stories too.

06 STAFF WRITER / ONLINE WRITER

A junior position concentrating on writing copy rather than commissioning or editing. They are great to pitch to, as they will be expected to pitch to the editor, and will be hungry for stories.

07 EDITORIAL ASSISTANT/DESK ASSISTANT

Most junior member of the desk. Will bring stories to the editor, and have more time, so great person to pitch to, and for junior PRs to build relationship with.



MAGAZINES

01 PUBLISHER

Oversees lots of titles, and usually not involved with the day-to-day running of the mag. Don't pitch.

02 EDITOR-IN-CHIEF

Usually responsible for several titles. Very busy. Not a great bet for pitching unless it's top profile.

03 EDITOR

Oversees the magazine strategy and wider themes. Will sign off pages and ideas, but often not involved in grassroots idea generation.

04 DEPUTY EDITOR/ASSOCIATE EDITOR

Similar seniority but a deputy will have more responsibility for production and strategy. Both will bring ideas but a deputy may be slightly busier.

05 COMMISSIONING EDITOR/FEATURES EDITOR/ASSISTANT EDITOR

All will have pages and regulars they are responsible for, so very busy. But these guys will have to be ideas machines.

06 SECTION EDITORS

Responsible for particular topics within the magazine, and filling those pages. Often have columns, or editor's choice. Key for pitching but not necessarily responsive.

07 DEPUTY SECTION EDITORS/SENIOR EDITORS

Will write and edit a large amount of the content for specific topics. Better to pitch to than section editors as have more time for emails.

08 SENIOR WRITERS/STAFF WRITERS

Have to churn out the majority of the copy for the magazine, and come up with lots of ideas, so constantly looking for help from PRs.

09 ASSISTANTS

Responsible for products/samples. Often have the ear of the section editor, the time to research an area more widely, and to meet PRs.

10 INTERNS

Learning on the job, writing NIBS and small bits, don't have a great handle on how the industry works yet.

11 CONTRIBUTING EDITORS

Freelancers responsible for bringing ideas from their particular fields to the editor of the magazine, but can also just be celebrities that the magazine wants to be associated with. Areas of interest are often very specific – only pitch if your client slots into that field.

VIRTUAL SPEED PITCHING

Get exclusive access to some of the UK's most hard-to-contact journalists

[SIGN UP HERE](#)



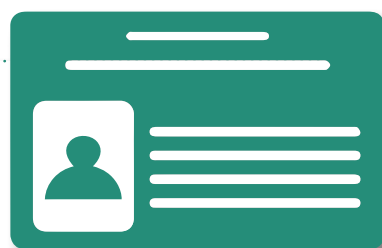
WHAT TO PUT IN THE EMAIL

At Roxhill, we talk to journalists every day to find out the best way to get your message across to them. This is what we've learned.

THE BASICS

Get the journalist's name right: simple but crucial.

Subject lines should be a description of what you are about to pitch. Make it short, strong and relevant. An enticing headline will be the difference between a journalist deleting or opening your email.



THE METHOD

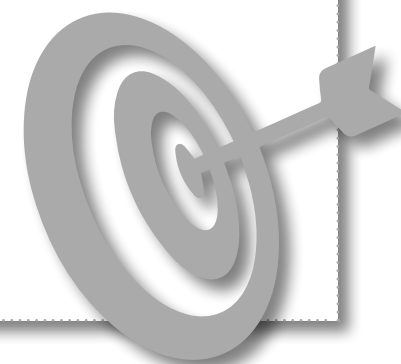
The majority of journalists tell us the best way to deliver images is to embed one low-res example in the email, and paste a Dropbox or Google Drive link at the bottom with more options. WeTransfer links expire, which is frustrating if you need them quickly on press day.



BE DISCERNING/TARGETED

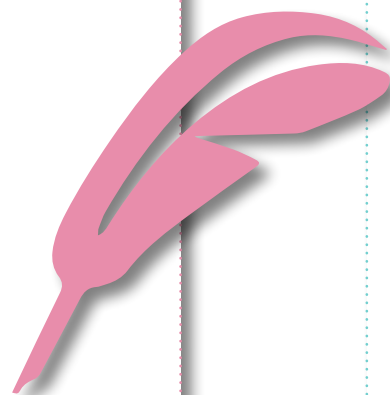
Make sure you are emailing the right journalist for your story. Work out exactly what you're going to pitch and research which journalists it would be right for, check their recent articles as well as social channels, and target one person from each publication at a time. If all the team attend the ideas meeting with the same stories you are not going to be popular.

Specific stories suit specific journalists and there's nothing more satisfying than matching the two.



PERSONALISE IT

For many journalists, a generic blanket release is an instant delete. Instead, tailor your idea to the specific journalist – Roxhill's database is packed with tips on how individual editors like their pitches to be delivered – and explain right at the top why this idea works for their publication. Then attached the release for further info.



THE RESEARCH

There is no quicker way to win over a journalist than demonstrating that you know their publication. If you're about to contact a journalist, take a moment to read and digest the latest edition of their title along with their recent articles. The journalist will be pleasantly surprised that you've taken the trouble, and it will help you focus your pitch better.



WHY YOU NEED TO MAKE FRIENDS WITH JOURNALISTS (AND HOW TO DO IT)

By Emma Cripwell



Time and again I hear PRs, clients and those not in the know talk about PR work in terms of press releases and endless press target lists. And back to press releases again. Yet most journalists and senior PRs don't mention press releases in their daily vernacular. Journalists fixate on the angle, hook, newsworthiness of any story and senior PRs fixate (or should fixate) on these elements – plus their journalist relationships. Time spent pouring over the construction of a press release could be put to far better use actually getting to know the journalists you want to target.

This is how to go about ingratiating yourself with them >>

**When you meet,
keep it brief but
make it count.
Boy, does this
first meeting
have to count.**

PICK TEN JOURNALISTS YOU ADMIRE

If you like the features that certain journalists produce, chances are you'll be compatible as there's already a fit – you admire them for a reason. If you connect with a journalist because their latest Instagram post has made you laugh, or they have the same favourite mug as you, that's also OK. It shows you could be similar people.

POUR OVER THEIR SOCIAL AND PRINT COVERAGE

Seeing their posts and reading their copy will help you understand how this person ticks. Without actually getting under their skin, this is the best way to get to know them. Okay, it might sound a bit stalker-ish, but when you come to meet them you can be cool. You must be cool.

CHOCOLATE ON THEIR CAPPUCCINO? CHURCH ON SUNDAYS?

Through their mediums you'll get to know what they like and what makes them tick. Plan your approach around these. If they've had the odd rant on twitter about how cappuccinos are far better without chocolate make sure you meet in a cafe where the barista agrees and would rather stick pins in his eyes than craft a cappuccino with chocolate on top. If your chosen journalist is god-fearing and loves everything about St Martin-in-the-Fields then meet there, why not? You know they will like it.

MAKE IT SNAPPY

When you meet, keep it brief: these are busy people. But make it count – boy, does this first meeting have to count. Look at it as speed-dating, but this time you don't have the option to move on to another appealing prospect. You have to get on. Your clients really want to adorn this journalist's pages. So, view it as the most important speed-dating date ever. You have read all their articles and know their social media channels; you've got a head start. Flatter, laugh, joke, bond and above all, be natural.

DON'T GO IN FOR THE HARD SELL

The whole point of this half-hour speed date is that this journalist opens your emails. Go for the hard sell and you might scare them off. Soft sell is better – just plant a story or two. In the last sentence in brackets, lose everything after there's nothing worse than a begging PR.)

LEAVE THEM WANTING MORE

You've got on really well, she likes your shoes, you've given her your store discount code. Oh, and that bar you've chatted about that they've always wanted to go to, fancy next Tuesday? Just for a quick Aperol after work on their hip terrace? Great plan, see you then.

BOOM

This is the beginning of a new friendship. Work and play have seamlessly collided and it's fun, thinks the journalist. It's what makes this tough old job worth doing, thinks the journalist. We liked the same music and our Dads both grew up in Eritrea – what are the chances? So you've smashed it out the park. You trot back to work; your colleagues ask how it went? You generously offer to be the go-to for anyone who wants their story considered for the pages of The Times/Telegraph/Evening Standard. You set up the casual Aperol spritz diary entry for next Tuesday and you quietly high-five yourself in the loo.



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JOURNALISTS' BIGGEST BUGBEARS

We asked, they divulged: these are the things PRs do that most annoy the UK's top writers and editors

“PRs not being honest is my biggest bugbear. I really value honesty and integrity.”



Lisa Grainger

Deputy Editor and Travel Editor at Times LUXX

WATCH VIDEO HERE



“ ”

“Please don’t send me physical paper releases or lookbooks. We have a no-paper policy and do not accept paper copies.”



Shelly Vella

Fashion Director at YOU Magazine

WATCH VIDEO HERE



“ ”

“I hate WeTransfer! Please send images via Dropbox, or even better, attach a few low-res images to the email, which will give me a flavour.”



Chloe Street

Acting Fashion Editor at the Evening Standard

WATCH VIDEO HERE

“I really dislike being chased on email. Also, don’t try and manipulate my inbox by re-sending emails to be at the top.”



Alexandra Friend

Senior Beauty Editor, Elle, Prima, & Good Housekeeping

WATCH VIDEO HERE

“ ”

WATCH VIDEO HERE



Leaf Arbuthnott

Acting Features Director, Tatler

“ ”



Jane Knight

Freelance Travel Writer & Consultant

WATCH VIDEO HERE

“My biggest bugbear is being sent press releases that have gone to everyone, and aren’t tailored to me. This is even more important now I am freelance.”

“Keep contact to email, please. I do not like being messaged on Instagram or Twitter.”

“Don’t pitch without reading a recent copy of Grazia, and don’t name drop sections which no longer exist. If you haven’t read the magazine in the last few months, you can’t be sure your celebrity is right.”



Guy Pewsey

Celebrity Director
of Grazia

WATCH VIDEO HERE



“My biggest bugbear? Poorly targeted info and pitching something that has already featured.”



Lisa Markwell

Food Editor,
Sunday Times

WATCH VIDEO HERE



“Always include a price and a link in your initial email to me. This saves so much time as it means I don’t have to come back and ask for it.”



Lizzie Pook

Stylist Travel Editor and
Freelance Travel Writer

WATCH VIDEO HERE



“I find it really lazy when I get emails that start with ‘Hi there’. Take some time, think about it, tailor it.”



Flora Macdonald-Johnston

Junior Fashion Editor,
Financial Times

WATCH VIDEO HERE



“I have a foreign name: please try to spell it right.”



Tomé Morrissy-Swan

Lifestyle Writer,
The Telegraph

WATCH VIDEO HERE



“50% of my job is organising the pictures. Make it easier for me, and do not send WeTransfer links.”



Ted Thornhill

Travel Editor at
The Mail Online

WATCH VIDEO HERE



DEMYSTIFYING JOURNALIST JOB TITLES:

A GLOSSARY FOR PR PROS

ASSISTANT EDITOR

Third in command on an editorial desk/for a publication. Responsibilities will include editing, writing and commissioning.

ASSOCIATE EDITOR

Senior editor, who will commission, write and edit. Often used for journalists who aren't full time, or who are equal in seniority to the Assistant/Deputy Editor where those titles are taken.

COLUMNIST

A columnist writes a regular article each week/month. The columnist will choose their own subject, often relating to something that's happened in the news recently.

CONTRIBUTING EDITOR

A journalist who contributes content to a publication but is not on staff. Contributing editors are often specialists in their field, or celebrities/influencers.

COMMISSIONING EDITOR

Another senior journalist either on a specific desk or part of the senior editorial team. They will be responsible for lots of commissioning, but also usually edit and write, too.

DESK EDITOR

A desk editor holds the same responsibilities as the editor (see below) but for their specific department – travel, culture, health, money, business etc. They will be more hands on with commissioning and assigning writers to pieces. They will also revise all articles for content, language, flow, style and furniture, and sign off the design for all pages.

DESK DIRECTOR

Has the same responsibilities as a desk editor, but is more senior, and usually has a greater role in commercial relationships with advertisers.

EDITOR

The boss of the publication. The editor makes the ultimate call on what content goes in the publication and sets the editorial tone.

EDITOR-IN-CHIEF

Sets the creative direction for a publication but won't be so hands on in day-to-day running. Probably still signs off pages and will be present in conference.

EDITORIAL ASSISTANT

The most junior member of the desk, the editorial assistant provides support to the entire editorial team. Responsibilities include all the admin (payments, expenses, post etc), researching stories, writing. Often monitors the generic email address.

FREELANCER

A writer/picture editor/designer/sub editor who isn't attached to a specific publication. Writers will pitch ideas to outlets, and then write them if commissioned. Designers/picture editors/sub editors are more likely to do shifts at a publication.

MANAGING EDITOR

Runs the wider operations of the editorial staff including budgets and HR.

PICTURE EDITOR

Commissions and manages photographers for shoots, does all the picture research for their section, selecting the most appropriate for the story. They also contact PRs for images when their clients are featured.

PUBLISHER

Oversees the advertising and editorial teams, as well as the marketing and sales strategy for a publication. Publishing houses often have several titles: for example Hearst publishes Red magazine, Good Housekeeping and Harpers Bazaar.

PRODUCTION EDITOR

Oversees the publication process going from articles written on a journalist's computer to a newspaper or magazine. They coordinate words, pictures and design coming together on the page, set print/digital deadlines and oversee the publication's team of sub editors. Once the editor has had the final read of the pages, the production editor will send the pages to press.

STAFF WRITER

A journalist who is a permanent member of staff, but traditionally responsible only for writing articles, not editing. They are the engine room of a section, churning out a lot of the copy the publication runs.

STRINGER

A stringer is a freelance news reporter/photographer/videographer who regularly contributes to a/several publications. They often specialise in one area, or geographical location.

SUB EDITOR

These production journalists edit articles after they have been written by a journalist on a specific desk. They check the text, specifically looking for spelling, grammar and punctuation. They also write the furniture on the article (headlines, standfirsts, quotes), check facts and generally make sure journalists don't make idiots of themselves.

Roxhill

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Get access to the best real-time media intelligence tool. Roxhill is the only content-led media database with article analysis, in-app social feeds, weekly webinars with journalists, and more. We can help you deliver winning PR campaigns every time.

Roxhill's functionality goes above and beyond the traditional telephone directory. We strive to help educate PRs in the changing world across both PR and Journalism, and help you answer the four key questions:

- Who to contact?
- How to contact?
- When to contact?
- What to pitch?

And we come recommended – over 40% of our clients are from word of mouth.

“

Roxhill platform creates so many opportunities and feeds back critical insights for our clients. Having made the switch we'll never look back!

The Brand Whisperer

”



+44 (0) 203 981 0010



www.roxhillmedia.com/freetrial

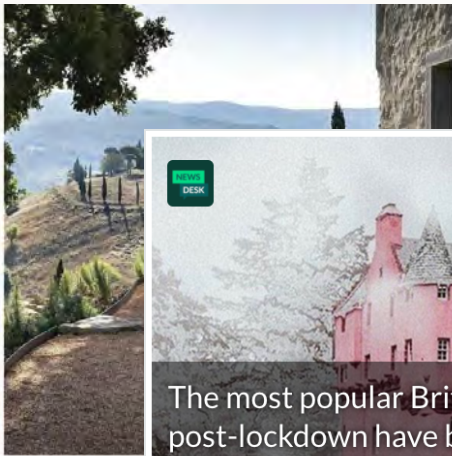
FREE TRIAL



Sign-up for a **FREE TRIAL** with Roxhill, the fastest growing media database, and see why so many of your peers are switching.

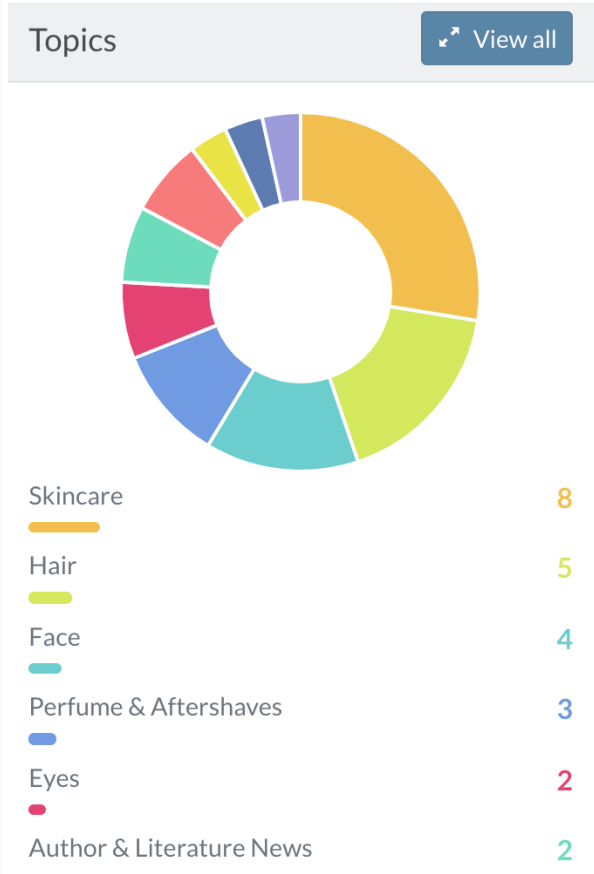
SOCIAL FEEDS

STAY EFFORTLESSLY UP TO DATE WITH JOURNALIST SOCIAL FEEDS. TRIGGER SOCIAL MEDIA ALERTS WITH RELEVANT KEYWORDS, AND SEARCH THEIR FEEDS FOR THE CONTENT THAT SPEAKS TO YOU - ALL IN ONE PLACE.



Fri Sep 4th

Red Travel Desk - Newsdesk - Red



LEVEL UP YOUR SEARCHTOOLS

Efficiently find the right journalists from thousands of profiles.

Keyword search reveals the Tweets and Instagram posts for journalists that have a shared interest in the topics you are interested in.

Build new media relationships and land pitching opportunities. Filter out the noise and only see relevant results from journalists and outlets with a **FREE TRIAL**



WEBINARS

LEARN FROM THE PEOPLE YOU'RE TRYING TO CONTACT EVERY DAY. WE HOST WEBINARS WITH KEY JOURNALISTS IN YOUR INDUSTRY TO PROVIDE YOU THE INSIGHT YOU NEED TO LAND YOUR PITCHES AND HIT YOUR GOALS.



BROWSE WEBINARS

RoxStars

THE DAILY LIFESTYLE PR NEWSLETTER

WRITTEN BY



ROSIE GREEN

Freelance Beauty Journalist



TONY TURNBULL

Food and Drink Editor, The Times



KATE FINNIGAN

Fashion and Content Editor,
and Consultant



RICHARD MELLOR

Freelance Travel Writer

SUBSCRIBE

Receive a **daily rundown** of their top tips; insight into what makes a great pitch; what catches their eye amongst hundreds of press releases; and weekly summaries with insight into everyday journalist life, and special bulletins relating to news events affecting the PR community.



UPGRADE YOUR PR STRATEGY WITH OUR FREE EBOOKS

Roxhill 2021
UK GLOSSY MAGAZINES SPECIAL EDITIONS CALENDAR



How to pitch to the UK broadsheets

Insider tips from journalists
to get your ideas noticed

How to pitch to the national newspaper glossy supplements

Insider tips from journalists
to get your ideas noticed



DOWNLOAD

Our **FREE EBOOKS** give you exclusive insight into the PR and journalism world. Everyone is different, so we speak to industry leaders and key journalists every day to feed you the right information on who to contact, how to contact them, and their preferences on what to include.

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