

Clever Communications is packed with articles from journalists, programme makers and charities from across the country.

- **Polly Toynbee** from **The Guardian** reveals the contents of her contacts book and the truth about who makes a good charity contact
 - **Shami Chakrabarti** of **Liberty** on the relationship between campaigners and the media
 - **Vikki Cook**, Executive Producer at **Sky News**, dishes the dirt about who does and doesn't make a good charity spokesperson
 - **Dorothea Arndt** from **British Red Cross** on how they've turned to Bebo and the online world to reach young audiences
 - **Ros Wynne-Jones**, Senior Feature Writer at the **Daily Mirror**, writes about how she worked in partnership with Oxfam to produce an award-winning campaign
 - **Anna Ridout** of **World Vision** on how they worked with a TV production company and Channel 4 on a prime-time TV series
 - **Sophie Hutchinson** describes a day in the life of a **BBC News** correspondent
 - **Alastair Campbell** on how to use the media to fundraise
- ... and many, many more

Plus the *Clever Communications* directory features hundreds of media contacts and useful resources for charity communicators.



VAMU

This book has been produced by the Voluntary Action Media Unit (VAMU). VAMU is a three-year Big Lottery funded project. TimeBank's partners in the project are the Media Trust and the Institute for Volunteering Research. Reg charity number: 1073831. Printed in 2008.

This book is available to any charity free of charge.
To receive a free copy please e-mail your name and address to: book@vamu.org.uk

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Clever Communications Edited by **Flora Jenkins, Voluntary Action Media Unit**

Clever Communications

The askCHARITY guide for charities who want to know more about working with the media.

Edited by Flora Jenkins, Voluntary Action Media Unit
Includes a directory featuring hundreds of media contacts and useful resources for charity communicators.



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Clever

Communications

The askCHARITY guide for charities who want to know more about working with the media.

Edited by Flora Jenkins, Voluntary Action Media Unit

Clever Communications directory compiled by Emma Wickenden, askCHARITY.

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A tale of two worlds

Charities need the media and journalists need charities. Yet too often this vital relationship is interrupted by annoyances and misunderstandings. This book aims to inspire more charities to be confident, creative, strategic and bold in their media work. It aims to give them a glimpse of how the media works and provide examples of how some charities are successfully working with the media to shout about their campaigns, change public attitudes, raise money and increase their profile.

Half the articles in this book come from journalists, reporters and programme makers. Many write frankly about what they really want from charities. The other half come from inside UK charities. They have written candidly about how they manage to work with the media, what can go sadly wrong, what can go brilliantly right and what they get out of it.

In 2005 VAMU produced a research report called 'Culture Clash?', which looked at the relationship between charities and journalists. Many of the charities we spoke to were fearful and even suspicious of working with the media. The charities felt that journalists didn't understand the work that they do and the way they do it. Yet the journalists we spoke to had no idea that charities had such negative feelings towards them. It was clear that journalists and charities simply weren't speaking to each other enough.

With this book, we wanted to bring the two worlds together. Many of the articles talk about the need for charity communicators to build relationships with journalists. Journalists and programme makers want charities to be more forthright about their opinions and give them more access to their projects and clients. But for this to work, the media needs to reciprocate such an open-door policy and become more transparent about its working processes. Hopefully this book is a small step in the right direction.

Flora Jenkins

Voluntary Action Media Unit

You can read and download VAMU's research reports at www.vamu.org.uk

A quick note: At the back of this book is a directory of useful resources for charity communicators, listing hundreds of contacts at national media outlets. It is not a comprehensive directory of all UK media. It does, however, give charities some top tips about who to approach at which media outlets with what kind of stories.

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Make friends, not enemies

Enver Solomon, The Centre for Crime and Justice Studies

I never cease to be amazed by the hostility reserved for the media by elements of the voluntary sector. The media is seen as the irresponsible bogeyman that fails to report the facts and is hell-bent on whipping up fear with sensationalist reporting. It is blamed for misinforming the public, for oversimplifying complex issues and for endlessly focusing on bad news. Far more time seems to be spent condemning journalists than working with them.

Why bother supping with the Devil? Okay, some journalists would frankly sell their mother to get a front page splash, but the majority are decent folk simply doing their job. They need help. The vast majority of journalists are generalists. In a 24-hour news culture there is little time to do detailed background reading. Therefore, finding somebody on the end of the phone who is prepared to give you some time to provide a background briefing is invaluable.

Journalists often do not know where to find relevant statistics or how complex policy works in practice. They need to be guided and informed.

It is therefore vital to engage with them rather than hustle them off the phone. Ultimately choosing not to cooperate can

be counter-productive especially if it leads to inaccuracies or distortions.

The most productive relationship I have is with a journalist in the national media. I provide bits of background information; in return he provides me with valuable insights into the choreography of government policy. It is a two-way information flow that serves both parties extremely well. Of course, it is important to exercise your judgment about who you can and can't trust, and like colleagues in the office, if the personal chemistry is right, it helps.

Journalists should be seen as part of our working family; building productive relationships with them is just as important as having a good relationship with colleagues or partner organisations. The voluntary sector should complain less and engage more so that we make friends, not enemies with today's media professionals.



Enver Solomon worked for nearly ten years as a BBC journalist before joining the Prison Reform Trust in 2003. He is currently the deputy director of criminal justice think tank, The Centre for Crime and Justice Studies. www.crimeandjustice.org.uk

Who makes a good contact?

Polly Toynbee, *The Guardian*

My contact book is not a pretty sight. At least 20 years old, stuck together with yellowing Sellotape, it is full of crossed-out names of the long dead, organisations long gone or politicians now ancient history. Yet it is my most important working document.

Inside are the experts, academics, press officers, special advisers, think tanks and charities that I rely on most. My twice-weekly *Guardian* columns range over a wide variety of social and political issues. I can't hope to keep absolutely up-to-date on every subject, so I rely greatly on a handful of people and organisations that I trust on a particular issue.

Charities form an important backbone for much of my information network. What makes a charity most useful? First, up-to-date, concise and absolutely reliable facts and statistics. Shelter, for example, will always give me what I need on latest housing figures. I will check with the relevant government press office, and if the figures tally, I'll be satisfied they are accurate enough to use. If there is doubt, I will turn to academics. Often I need a more political conversation with a charity CEO willing to give an honest assessment of the current situation. (I credit the information sources I use.)

When I was for seven years the BBC's social affairs editor, I needed real life cases to film, as examples of the particular issue of the day. The most alert charities and

lobby groups would have clients available who were willing and eager to tell their story. The others, we stopped calling.

What I need most are fast and accurate facts, sensible judgments, and a realistic grasp of the politics.

Websites that provide these are important, but a sharp, on-the-ball press officer is worth as much again.

There is a wide gap between charities that do this really well and those that take too long to respond or are not up to speed with the day's news. Too many charities waste their efforts on useless straight-to-the-bin press releases and e-mails with no grasp of news values, which can harm an organisation's reputation.

But I am grateful to the many charities that make my job easier – and I hope I give good value in return. I never deceive them about what I am writing: just as I trust those I use frequently, they trust me not to write something gratuitously unhelpful to them.



Polly Toynbee is a political and social commentator for The Guardian newspaper. Her columns appear on Tuesdays and Fridays. www.guardian.co.uk

Using the wires

David Bootle, Press Officer, National Energy Action

Being a former journalist helps when dealing with the media. Knowing the deadline pressures, the need for brevity, accuracy, simplicity all helps. I joined NEA in January 2006 and at the end of that same month I had a story hit several of the nationals via the wires. This is how I got my story on the PA wires.

First, have a good/strong story. In this case the story was a reaction piece. An energy supplier (won't name names) had previously put their prices up and then announced high profits. That was the story.

We had been pretty active in responding to the prior story – the price rise – so it helped already having our name out there.

The story was not difficult to write. We expressed concern at the price rises. Then we called for more money from the profits to help people struggling to heat their homes. Simple messages with strong quotes.

I called PA to ask what the best e-mail address was to send the release to. I sent it to the main editors/news e-mail address. And to their social affairs correspondent who dealt with issues of this nature.

The story hit the PA wires the afternoon it was sent. It made the national press the next morning including the Daily Express, Daily Mail, Daily Mirror and Evening Standard.

As soon as the national desks picked it up, the phone was ringing all afternoon for more background, depth and reaction. I made some useful contacts to whom I now speak regularly about stories.

The way the story was written up by PA differed slightly from my press release but the quote stayed exactly the same and it was that and the introduction they were essentially after.

My advice when dealing with PA and journalists in general is don't be overawed.

They are human; they just happen to work in a pressure pot that is not entirely 'humane'. I know – I've been there.



National Energy Action (NEA) works in partnership with central and local government and contractors to promote

energy efficiency services to tackle the heating and insulation problems of low-income households. www.nea.org.uk

Death of the press release?

Penelope Gibbs, askCHARITY

As the press release has got easier to distribute, so its power has waned.

Now that spreadsheet lists can be bought online and a press release multi e-mailed at the press of a button, journalists receive hundreds in their inbox every day and most remain unread.

Claire Hallam has recently moved from the Royal College of Nursing to the Prostate Cancer Research Centre:

‘The press release can work well when you work for a major player in the field and you provide juicy quotes which journalists can lift into an article. Now I work for a small charity I find my press releases rarely get picked up or responded to.’

Occasionally charity press releases hit the big time, generating mass coverage. But the media is becoming more diversified, and outlets increasingly want to run exclusive stories. If a magazine or programme wants to run exclusives, the generic press release gives out all the wrong signals. Vivienne Parry, a features writer, hates releases:

‘They are full of detail I don’t want, light on stuff I might want and stuffed with ridiculous quotes from chief executives that I can’t use. Charities should shun the press release and go for one-to-one communication.’

Ros Freeborn of Jeans for Genes agrees: ‘I use press releases only when there is hard news or when there’s a strong

local story and I’ve pretty much written the article for the local paper. Other than that, I think you have to face up to the slog of the direct approach and nurturing contacts.’

So will the press release die, killed by its own popularity? Not yet – journalists still often want something on paper to remind them of the story. But many organisations will cease to rely on it as a means of getting coverage, preferring to offer stories or case studies direct to individual journalists.

Top tips on press releases:

- Make the headline/subject line arresting – it may be all they read
- Avoid attachments – include all extra material on a weblink
- No press release should be longer than one A4 sheet
- Include all your contact details including a mobile phone number
- Avoid embargoes – many journalists are irritated by them
- With follow-up calls, engage the journalist in a conversation about the story
- Make sure your contacts list is up-to-date
- Use the wires so that all news desks have access



Penelope Gibbs is one of the founders of www.askCHARITY.org.uk. She now runs a campaign to reduce child and youth

imprisonment for the Prison Reform Trust. www.prisonreformtrust.org.uk

Building a media strategy

Rosalind Freeborn, Head of Communications, Jeans for Genes



Jeans for Genes, the charity that helps children with genetic disorders, was set up by four separate charities to develop a new fundraising mechanism. With the establishment of 'Jeans for Genes Day' in 1996, we then had the task of taking a very simple but effective idea into the national arena and making it work on a grand scale. Pilot schemes had shown it to be popular and successful, and the concept of 'dress down Friday' was gathering momentum.

But, as most managers of charity appeals will know, when you do something for the first time it is news. However, thereafter, it does not automatically attract the same attention. So the Jeans for Genes media team has to keep the strategy simple yet fresh.

The main fundraising element – wear your jeans instead of your usual clothes – remains integral, but each year the campaign team comes up with a new 'spin' or theme to encourage participation and provide the media with those all important 'hooks'.

Jeans for Genes Day is all about communication. The charity has to plant the idea of participation into the minds of

millions of people. The marketing campaign reaches 80% of UK schools and thousands of UK businesses. To complement the marketing materials, the PR strategy has to keep pace and maintain awareness levels. Jeans for Genes Day is always on the first Friday in October. The PR campaign kicks off in the spring with information and stories for the long lead media, and the summer months are spent in a frenzy of communications activity.

We keep the media strategy relatively simple. At its heart is a call to action to wear jeans – we tell the media when, why and who it helps. It is always great when we have a really strong medical research story to illustrate the work; our great strength is access to amazing case studies (provided by our partner and guest charities and adored by the media). Each year, we attract celebrity support and, when possible, set up a stunt or eye-catching event to attract media attention.

Jeans for Genes is a national charity that raises funds for medical research into genetic disorders affecting children. The highlight of the charity's year is Jeans for Genes Day. www.jeansforgenes.com

Don't get lost in the media jungle

Julia Hobsbawm, Editorial Intelligence

One of my favourite novels is *Los Angeles Without a Map* by Geoff Dyer. The title drips with the ironic inference that trying to find your way around downtown L.A. unassisted by some kind of route-finder is odd at the least and possibly dangerous at worst. By the same token any charity wishing to communicate effectively in 2008 needs its own kind of media roadmap to avoid ending up in cul-de-sacs, or lost in a maze of media outlets, which may generate coverage more hazardous than helpful to your message.

In fact, having pinpoint precision in your knowledge of media is an essential cornerstone of any media strategy, something I discovered myself during two of the fastest moving decades in media history – the 1980s and 1990s – during which 24-hour TV, multi-channel broadcast and the Internet arrived. If the British media scene was a manageable district comprising a handful of newspapers, three television stations and four national radio stations before the early 1980s, the media landscape today is more like a sprawling city. You need navigation or you will simply get lost.

Today's media isn't just 24/7: it's 24 nanosecond. Blink and you miss it.

So how do you stay on top? Well, first you develop a media strategy to pinpoint

and reach your public. You must appreciate that some media coverage is more equal than others in terms of its impact and how it gets picked up by other media and the political and policy influencers who you may really be aiming at. I left the world of public relations in 2005 to start a media information business, Editorial Intelligence, to help organisations identify a very particular media phenomenon, which is crucial to influencing 'the debate' about key issues. Namely the army of columnists and well-known bloggers who write hundreds of thousands of words each day and who we call 'the Commentariat'. By publishing distilled profiles and summaries of who they are and what they write, and daily newsletters of the top stories and issues, we provide one of the new navigation services that are providing you with your 'media map'. So you need not get lost after all.



Julia Hobsbawm is a Fellow of the Chartered Institute of Public Relations and Visiting Professor of Public Relations at the

London College of Communication. In 2005 Julia launched the media monitoring and networking firm Editorial Intelligence. www.editorialintelligence.com

The relationship between campaigners and journalists

Shami Chakrabarti, Director, Liberty

In my time in campaigning, I have noticed three types of attitudes towards journalists and the media.

There is the cocky approach of some press officers who are a little too wedded to the mobile phone and microphone and think that getting any quote in a newspaper is more important than the message or values of the organisation they represent. These individuals are often more personally ambitious than professionally committed and are a menace to their employers. They often have very little substantive policy expertise but are loved by some lazy journalists for their trigger-happy sensationalist sound bites on any and every subject. Do not recruit them or allow them to represent your cherished cause. They will let you down in catastrophic ways. They are a nightmare to manage and work as rugged individualists rather than members of a joined-up campaigning team.

Then there are perhaps some substantive experts in your team who are overly nervous about dealing with the media.

They are far easier to deal with by a process of gradual exposure and confidence building, with support and encouragement.

The third approach is the one that Liberty's media director Jen Corlew has perfected to a fine art. She and press office colleagues see their role as one of

facilitating confidence and communication between our expert lawyers and policy staff and the widest range of print and broadcast journalists. Jen is a fully paid-up member of our multi-disciplinary management team and therefore shares the organisation's values and priorities.

Ultimately the relationship between campaigners and journalists has to be a symbiotic one built on mutual benefit and trust.

Journalists benefit from your substantive knowledge of law, science, political machinery, etc. and potential stories. However, you have to earn their respect, even to the extent of being honest about points against your case. In return comes access and exposure that doesn't force you to rent-a-quote, but which allows you to build a brand based on your values, priorities and expertise.



Liberty has been protecting civil liberties and promoting human rights since 1934. Liberty campaigns to protect

basic rights and freedoms through the courts, in Parliament and in the wider community.

www.liberty-human-rights.org.uk

The truth about media spokespeople

Vikki Cook, Executive Producer, Sky News

You don't forget early career blunders. I remember being elated when I secured my first ever contributor for a BBC news hour almost 20 years ago. I had spoken to a very helpful press officer, who had arranged for his spokesman to come on to the programme. It was only when my editor asked me if I'd actually spoken to the interviewee that I panicked – and lied.

The guest was dreadful. I perhaps could've overlooked his inarticulacy if he'd actually had a point to make, but sadly he failed on both counts. I only made that mistake once.

So what makes a top-notch interviewee? A good grasp of your subject matter is an excellent start, and being able to turn that into media-friendly bite-size chunks.

It may seem clichéd to talk about 'sound bites', but in the world of 24-hour news, you must get your point across as eloquently, precisely and succinctly as possible.

If you're prone to a mumble, a stumble and ... er ... forgetfulness, a career as a media spokesperson is perhaps not for you.

Media-savvy companies have, by and large, got their act together when it comes

to fielding spokespeople. Sadly, apart from a handful of well-known charities, smaller groups are falling way behind when it comes to getting their message across. I'm often asked why the same people are used time and time again. Simple – because they're good. They're reliable, they're enthusiastic and they can perform well in a pressured environment. A good interviewee will be quoted in news bulletins and articles hours after their 'live' contribution.

Charities feel very passionately about their cause, but too often that doesn't translate into good television.

A charity's causes are often complex, but they must be broken down and simplified. A charity will have been working on a campaign for months, but it's probably the first anyone else will have heard about it. As a spokesperson for a charity, you must begin by working out what you want to say and how to make it relevant to a fact-hungry audience – if you can crack that, then you *will* make news.



*Sky News is available on Sky Channel 501
www.news.sky.com*

Working with celebrities

Mark Waddington, CEO, War Child

Enrolling the help of celebrities is not beyond the means of most charities, and it can prove to be incredibly useful. As long as you follow a few guidelines:

Define your purpose

To maximise celebrity endorsement, be clear from the outset what your purpose is. Fundraising? Increasing awareness? Campaigning for attitude or policy change? Or simply building endorsement? Consequently what qualities are you looking for in a celebrity? What sort of image and associations do you need from them? And what level of press attention? Based on these considerations you can compile your prospect list of celebrities.

The art of persuasion

So how do you persuade a prospective celebrity to support you? You should not assume that your cause – on its own – is a compelling enough reason. Research into what floats their particular boat is crucial.

War Child recently worked in partnership with HMV to retail dog tags throughout its stores as a fundraising initiative. In order to promote sales we asked artists who were releasing albums to have pictures taken holding the dog tags. The artists benefited by association with the resulting in-store promotion. We benefited through their endorsement.

Ask away

Placing the *ask* is always a challenge. If the 'three degrees of separation' method proves unfruitful check out selected celebrity websites for their management and/or PR agency details, then ring them up. If they can see a good reason for

involvement, it's in their interests to pursue it. War Child approached and won Keane as charity patrons in this way. Also, putting on good events – that are enjoyable in their own right – is another good hook.

Keeping them on board

OK, you've won them over. Now, in order to maximise their involvement, a Press and PR plan is vital. You must be clear about the hook you are using for the press. Without this planning, the celebrity will become the story, and your purpose will be eclipsed. Thorough briefing of the celebrity will be essential.

Building the brand

Branding your celebrity is the key to success. Brand everything with your logo, including the damn lens of the press photographer. But remember, branding is not *just* about logos. It is as much about what celebrities say and what they are known for/associated with. It is crucial that they understand your relevant brand values and the significant level of responsibility you are investing in them.

Finally, through events, contact with PR agencies and the development of a relationship with a celebrity, new opportunities will emerge. Anticipate them, and be ready to claim them.



War Child is an award-winning international child protection agency working to protect children in war-torn countries across the world. www.warchild.org.uk

Recruiting celebrities

Paul Jackson, Director of Entertainment and Comedy, ITV

As you might guess, anyone with any sort of public profile gets a pretty regular flow of requests for help with charity endeavours.

To be fair, most 'celebrities' are fairly willing to help where they can.

They do, on the other hand, have to have some sort of system to deal with these approaches to prevent them from becoming inundated and double booked. So in virtually every case (unless you have a genuine route to personal access) you should make the approach via an agent or, often as good, the publicist. Celebrities employ these people to manage their diaries, their business and, of course, their public profile.

There is always the danger that the agents themselves become overwhelmed, and part of their job really is to act as a filter for their clients. So undoubtedly sometimes it is true that your request will not be passed on. But in that event it is quite likely that the answer would have been no in any event.

One little tip: because of the constant demand, most celebrities tend to focus their charity work around a particular project, issue or organisation.

This is very often driven by personal history or interest. So it is always worth trying to identify somebody who you know to be interested in the area with which you are working. For example, Lenny Henry with African relief work or Cat Deeley with children's hospitals.

Finally, make your ask reasonable. Donating a signed photo or a simple taped message is pretty doable even in the busiest celebrity life. Opening a fete might be a bit more involving; starring in a two-hour documentary may be beyond even the most dedicated supporter.

ITV is the biggest commercial television network in the UK. www.itv.com



Paul Jackson is also the Chair of Trustees for the national volunteering charity TimeBank. www.TimeBank.org.uk

Using the media to fundraise

Alastair Campbell, Chairman of Fundraising, Leukaemia Research

Whether we like it or not – and most of the time I don't – we live in a media age and one in which a celebrity culture has become a dominant feature.

Charities, like any other organisations, would love it if they could simply focus on their issues, put out their core messages, and then see the media profile grow and the money from fundraising come pouring in. But life is not like that.

There may be more media space than ever in the age of 24-hour news and the Internet, but if anything it has become harder for charities to attract attention to the work that they do – essential if they are to maintain a link with existing financial supporters, and even more so to attract new ones.

So it is, for example, that I came to make a fool of myself on *Celebrity Who Wants to be a Millionaire?*, lured by the promise of £1 million for Leukaemia Research, the UK's leading blood cancer charity. So it was too that I ended up on a Comic Relief 'Apprentice' special, way out of my comfort zone, trying to run a fairground. And so it is that I run, cycle and swim to raise profile and funds for a charity very dear to my heart.

I am now chairman of fundraising, and so I know how hard it is to keep finding the new streams of money, and to keep coming up with the ideas and the contacts.

We have done well in promoting City partnerships. We have taken the lead in triathlon and now have the biggest triathlon team in the country. In the five years I have been associated with the charity, I've raised over two million pounds.

But that amount is dwarfed by the £10 million Sir Ian Botham has raised for Leukaemia Research with his walks, which always attract huge media attention. Any quote Ian makes in relation to his work for Leukaemia Research is valuable. And with Ian walking again in 2008, doubtless dragging me along for a couple of legs as he did last year, the charity stands to benefit further.

But the reason the Press reports his charity work is that they know he is prepared to make a very real effort. Since his first walk in 1985, he has walked around 6,000 miles for Leukaemia Research. It's a good story – the ingredients are a compelling cause, a national hero, a fundraiser with a difference. Put together, how could the media resist?

In Botham's case, he was moved to help Leukaemia Research when he came across children with leukaemia on the children's ward at a hospital in Taunton, where he was being treated for an injury. I too have witnessed the cruelty of this disease when I lost first my best friend John Merritt and then his daughter Ellie to leukaemia. Every time I do something for the charity, I feel I am keeping their memory alive.



Since 2002, when I started running for Leukaemia Research, I have written numerous articles or been interviewed about my work for the charity by most national titles and by dozens of local media outlets, which all helps build profile.

And don't forget the value of a good photo. Gary Lineker, whose son George survived leukaemia, is featured on all the charity's Bikeathon literature and lends his name to PR for these events. With so many charities targeting the same sporting events this helps these events stand out.

Leukaemia Research has a fantastic celebrity running team, all wearing the charity's distinctive yellow T-shirt (which gives rise to the sports team's Banana Army moniker). The Banana Army is led by former Olympic champion Liz McColgan and supported by TV stars from BBC's *Holby City* and *Spooks*, and ITV's *Emmerdale*, *Coronation Street* and *The Bill*. Our shirts dominate marathons, half marathons and 10k runs all over the UK.

With so many well-known names involved, the Press are attracted and the subsequent media coverage raises



awareness and much-needed funds. This is vital, as Leukaemia Research is aiming to raise over £100 million in the next five years to fund top-level research into leukaemia, Hodgkin's and other lymphomas and myeloma.

As Ed Victor said to me: 'I literally owe my life to Leukaemia Research. If I had been diagnosed 20 years ago I would not have survived. The research produced the new drugs that kept me going.' But while Ed has been lucky, there are so many others left mourning friends and relatives they have lost to blood cancer.

The charity receives no funding from government, and I know that having a range of well-known newsworthy faces involved can make a difference. So I'll keep on pushing and plugging to help raise the funds we need to beat this disease.

Leukaemia Research is the only charity in the UK dedicated exclusively to researching blood cancers and disorders including leukaemia, Hodgkin's and other lymphomas, and myeloma. www.lrf.org.uk

Handling a media crisis

Kirstine Dunhill, Communications Officer, Send a Cow

It is what every communications officer dreads. That Friday evening call asking for comment on a potentially damaging article appearing that very weekend. For us it was the *Mail on Sunday*. The article: 'The great "give a goat" delusion.'

The article attacked ethical catalogues offering virtual gifts of livestock as a way of raising funds for agricultural programmes in developing countries. It singled out our programme in Lesotho, claiming that providing livestock was a burden on poor people and detrimental to the environment. It appeared at the height of our Christmas campaign.

Fortunately we'd been monitoring the media throughout the year and knew the issues that could be used against us.

We'd prepared solid rebuttals, based on almost 20 years' experience in agricultural development in Africa, and ensured that everyone in the organisation knew what they were. We also had regular meetings with our programmes team, so the right hand generally knew what the left was doing. In the immediate aftermath, this meant we were light on our feet in responding.

Within days the team in Lesotho provided a full report, backed up with photographic evidence, countering the

claims made in the article.

From the outset we knew our main priority was our existing supporters. And we quickly shared the information from Lesotho with them. The response was amazing. Donations came pouring in and letters of indignation were sent to the *Mail on Sunday* on our behalf.

This reinforced in our minds the importance of having a well-informed supporter base. We began to think that the *Mail on Sunday* had done us a favour. It had given us the opportunity to engage with our supporters on a deeper level, plus a platform to debate the associated issues with a wider audience.

Ultimately the whole organisation embraced the debate. It helped us build new partnerships, recruit high profile patrons and gather evidence of the true impact our work was having (including an environmental assessment).

It was a rollercoaster of a journey. But it looks like that old phrase 'no news is bad news' might be true after all.



Send a Cow is a charity that enables poor farmers in Africa to become self-reliant by providing them with livestock, training and advice. www.sendacow.org.uk

Protecting your reputation

Sue Stapely, Sue Stapely Consulting and Quiller Consultants

How, in the face of a crisis or challenge to your reputation, can you ensure it is robustly defended and rebuilt?

First, identify the challenge or crisis. Once identified (a financial difficulty, an employment spat, a press nightmare) the challenge must be managed with careful communications targeted at donors, other critical audiences and the media.

Second, assemble the appropriate team to handle the crisis. You will need:

- A small crisis management group comprising senior managers and communications professionals, with (if appropriate) lawyers and external consultants/advisors
- Support without interference from your organisation's governing body and chair
- Cooperation and collaboration throughout your organisation

It is always best to notify a critical audience of a potential problem or impending crisis. When in doubt, communicate.

Third, put together your action plan for crisis management and prevention. Try to:

- Identify, prepare and coach the key spokesperson for the organisation – above all, choose the best communicator
- Get to grips with the details of the issue – this is no time for bluffers – and prepare a brief summary
- Carry out relevant and regular research (Google News, blogs, chat rooms)

to ensure you are familiar with your organisation's full media profile to date

- Consider 'seeding' blogs and contributing messages to comment sections
- Check any relevant Wikipedia entries and correct if fallacious
- Track media coverage frequently and ensure all those who have written about or reported on the case are fully briefed
- Compile a press list in case you want to put out a statement at short notice
- Communicate regularly with: staff, donors, government departments, quangos, clients, stakeholders, suppliers
- Ensure databases are clean for rapid despatch of e-mails or letters
- Prepare regular holding statements to counter pre-emptive media enquiries
- Implement a comprehensive Q & A process to minimise embarrassing questions
- HOLD YOUR NERVE – mistakes are made when stress levels rise

Fourth, review thoroughly every part of the process and learn from it.



Sue Stapely is a solicitor and an independent communications consultant, specialising in reputation, crises and issues management. www.suestapely.com

Behind the scenes at the *Daily Mirror*

Vicky Smith, Media Officer, Shelter

Cutthroat journalism, boozy lunches and an obsession with sleaze: just some of my preconceptions about the world of tabloid journalism. So while I was delighted to be awarded a place with the *Daily Mirror* on the Media Connections scheme, it was with some trepidation that I made my way to Canary Wharf to discover the reality of working on one of Britain's biggest tabloids.

I'm happy to say my prejudices were misplaced and I was pleasantly surprised to experience an organisation committed to representing its readers' voices.

Whether it was paranoia that I was an undercover reporter or just a keenness not to upset my charitable sensibility, I was impressed at the news desk's patient handling of calls from readers. Throughout the day, they listened to stories – covering anything from cats up trees to struggles with disability. Of course amongst these 'non-stories', one call can provide a scoop journalists only dream of. Let something major slip through the net and you live to regret not picking up the phone or cutting someone off.

The investigative column produced by Andrew Penman and Nick Sommerlad embodies this *Mirror* 'ethos'. It champions readers' consumer rights and stands up to the big boys who have ripped them off – think timeshare, dodgy landlords, telephone companies, etc. I almost felt

back in the charity world as I read their postbag, full of distressing letters about financial crises and poverty from some of the most vulnerable people in society. Yes, many went unread or unacknowledged, but there were lots of cards and letters thanking the committed journalists for getting money returned or exposing the injustices they had suffered.

I was amazed that so many readers sought help and advice from the newspaper, demonstrating the trust they have in the *Mirror* brand.

Celebrity obsession is still a massive part of the paper, but from what I could see, behind the headlines and celebrity gossip is an organisation loyal to its readers and dedicated to keeping them at the heart of the newspaper.



Find out more about the scheme that gives charity people placements at top media organisations at

www.mediconnections.org.uk

Shelter is the national charity campaigning on housing and homelessness across Great Britain. www.shelter.org.uk

A day in the life of a TV news correspondent

Sophie Hutchinson, BBC News

It probably won't surprise you to know that deadlines are everything. Each day feels like the great race against time. The best possible scenario for a story is that you:

- Know about it a couple of days before the broadcast
- Have plenty of time to research it
- Are fully briefed by the charity or government department behind it
- Find the best interviewees
- Get a location to do a 'piece to camera'

With these conditions met you can leave a report for Breakfast News the night before and possibly also write a short radio piece. The next day you can re-craft reports for the One O'clock News, the Six and the Ten. Bingo!

Needless to say it doesn't always happen like that. Working backwards from the unforgiving deadline, once you have all your material it will ideally take two to three hours to edit a two minute TV report.

An hour and a half means you've got to get a move on; an hour means it's very tight; half an hour is verging on the impossible. This means for a programme like the One O'clock News, filming needs to arrive in the edit suite by midday at the latest. Therefore interviews **MUST BE** finished by eleven; started at ten; arranged

by nine. Pretty good when you only discovered the story at eight that morning.

Such tight turnarounds mean we rely heavily on organisations that can respond at a lightning pace.

In a perfect world, we need charities that have:

- A mobile number that is always answered
- Spokespeople close to major cities, who, at the drop of a hat, can give interviews that demonstrate passionately-held beliefs
- Contacts for reliable, eloquent and pertinent case studies

It is impossible to overstate the importance of the latter. Case studies are priceless; those families or individuals who illustrate your story are the key to getting it on air. A strong case study can be the difference between a lead or a middle story; a story being trailed in the headlines or simply being dropped.



Sophie Hutchinson is a correspondent for BBC News.
www.bbc.co.uk/news

Working with case studies and the media

Katie Harvey, Press Officer, Beating Bowel Cancer

Working as the point of contact for Beating Bowel Cancer between patients and members of the Press carries with it responsibilities to all parties. From the point of view of the charity, a consistent level of press coverage is important to maintain public awareness.

Members of the Press call upon us for suitable case studies with some frequency, and their needs have to be fulfilled as well as resources allow. But the patients' concerns and welfare remain paramount.

Before 'offering' a case study to a journalist, we always check that the patient is well briefed: on the interviewer in question; and about the relevant media, bearing in mind possible angles a specific title/broadcaster might take. Only by ensuring the patient is completely aware of these factors can we be comfortable that they understand how their words are likely to be used.

Some of the patients' concerns about speaking to journalists derive from a lack of awareness of how the media operates.

By demystifying the processes (and reminding them that journalists are only human too) we are usually able to put our case studies at ease. Sometimes

their concerns echo our own, and there are stories for which we cannot put patients forward. There may be various reasons. Recently, a patient had to decline an opportunity to appear in a national newspaper once she understood the implications: by telling her story, her medical history would effectively be in the public domain, thus raising difficult issues for her at work.

Patients have been known to be disappointed by their appearances in the media, where their words have been sensationalised, or taken far too literally. I remember one patient saying, 'That journalist just quoted me word for word, I thought she'd at least tidy up the English!' Others have felt disappointed by their first efforts in talking to their local radio station; they need to be reminded that they are not expected to sound expert – indeed that is part of their appeal.



Beating Bowel Cancer is the UK's leading charity for bowel cancer patients, working to raise awareness of symptoms,

promote early diagnosis and encourage open access to treatment.

www.beatingbowelcancer.org

The rise and rise of the real life story

Natasha Courtenay-Smith, Freelance Journalist

Ten years ago, I rarely used the term 'real life case study'; there simply wasn't the demand. Today, I spend most of my time looking for and writing up such stories. As a freelancer, I write for many publications, from broadsheets to glossy magazines. The majority want a number of real life stories in every issue.

Likewise, even when I am writing a 'trend' piece, a real life case study is indispensable. For instance, I recently wrote a report for the *Sunday Telegraph* magazine about middle-class women who drink too much. I could have got all the quotes I wanted from experts, trend-watchers and government statisticians, but without a real life case study the article would never have been published.

On a single day, I might be sourcing case studies for various publications. At the time of writing, for instance, I am on the hunt for women who have decided not to have children to protect the environment, serial bridesmaids and a single woman who is trying to get pregnant using donor insemination.

And this is just what commissioning editors have asked me to find. Sometimes I need to source and place interesting case studies myself. How do I do this? Often, PRs phone me up and tell me about individuals they have just taken on. Or I put out requests. My website solicits good stories; I act on the case study's behalf and broker their story into a number of

publications, earning them occasionally in excess of £2,000.

What makes a good case study?
Generally speaking, the more unusual, extreme, inspirational and interesting the story, the better.

Also, keep an eye on what is happening in the news for the latest hot topic. And remember, what publications are looking for changes like the wind. One week, they only want moving and emotional testimonials, the next it's all 'happy ever after' stories.

Charities are obviously great sources of case studies. By the very nature of your work, you will encounter interesting and moving personal stories. And don't forget, references, credits and/or copy lines are all possible. Finally, don't worry about packaging up the story: if you've got a red-hot case study then just make that call or send that e-mail. Remember, as long as a story meets certain criteria, it should be possible to find it a home and in so doing raise your charity's profile.



Natasha Courtenay-Smith is a freelance journalist.

www.natashacourtenaysmith.com
www.talktothepress.com

Making TV work for a charity

Anna Ridout, Press Officer, World Vision

At the start of 2006 an international NGO teamed up with a UK production company to make a four-part series about the complexities of development. *Millionaires' Mission* made it on to prime-time Channel 4. World Vision's Anna Ridout explains how the seemingly impossible happened.

The UK public, at the time, was glued to programmes such as *The Apprentice* and *Dragons' Den*. We at World Vision regularly work with poor people in the developing world who face constant barriers to opportunity yet frequently break them down with lateral thinking and bold business. Why

not bring together entrepreneurs from the UK and the developing world?

Around this time an e-mail popped into my inbox from a producer at independent production company Silver River with a very similar idea.

There were wide eyes throughout World Vision when it was suggested we find a village where we work, where there was still a broad range of need, where a camera crew and team of millionaires could stay and where they could do something meaningful in three weeks.

Any good development person knows that change takes time and there are no quick fixes to poverty.



Rudo explains the complexities of poverty to camera

photo © World Vision



Rudo and millionaire Tony share photos of home with local children

We also know the damage outsiders can do. The proposal, on the surface, was ludicrous. But this was an opportunity to expose the complexities of development work and open a small window on the realities faced by poor communities.

We took development expert Rudo Kwaramba and Silver River to the south-west of Uganda where we had been working for more than a decade. We identified two villages that were in the early stages of World Vision's long-term development programme and met with local leaders, farmers, voluntary groups and teachers.

With their nod of enthusiasm the project was on. The year ahead would mostly involve balancing the line between the reality on the ground in Uganda and what would work for a UK television audience.

There was the constant knowledge that World Vision had no editorial control but had a platform to voice the importance of sustainability, community participation and global partnership.

And the result? It produced sustainable projects in Uganda, a new perspective for many of the UK visitors and a great deal of debate. Entertaining TV needs to show a tangible change has occurred; as an aid agency change is what we're about. This small area of common ground turned an unlikely project into four hours of prime-time television about international development.

World Vision is a Christian international relief, development and advocacy organisation empowering communities to tackle poverty and the causes of poverty.
www.worldvision.org.uk

Raw Cuts: the story of a TV partnership

Louis Haywood, Senior Advertising and Communications Development Officer, NSPCC

The 'Raw Cuts' short story initiative was initially discussed and developed in 2004 after negotiations between the NSPCC and Channel 4's strategic sales and 4Talent teams.

The NSPCC's communication objectives were threefold: to elicit the stories and issues that affect young people; to enable the NSPCC to better understand the needs of and proactively engage with its 13- to 18-year-old audience; and to tailor future activity and communications to address any such issues.

For 'Raw Cuts 1', 13- to 18-year-olds were invited to submit a 500-word story on the theme of vulnerability, and the nationwide call-out for entries started in October 2005.

Over 1,500 young people responded and after a week-long series of script development workshops for 20 of the writers, four winners were selected to spend the summer working with filmmaking professionals to turn their stories into a series of short films for the Channel 4 prime-time broadcast slot *3 Minute Wonder*, which aired in November 2006.

James Estill, senior producer of Channel 4's 4Talent, said: 'The quality of the submissions was incredibly impressive. We did expect some strong stories to emerge, but we were blown away by the sheer number and diverse range of ideas. Raw Cuts has been an exciting opportunity for us to engage with and empower the next generation of creative minds.'

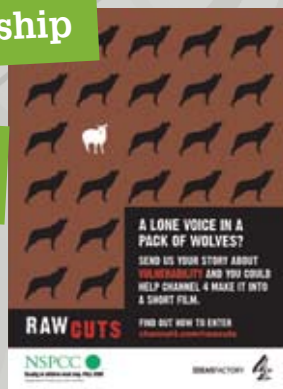
The final four aspiring teenage filmmakers got the opportunity to see first hand how the

filmmaking process works – from concept to completion – and worked with talented industry professionals along the way. A distribution deal for all four films is now under negotiation with a short film distributor. The films have also been screened on the Raw Cuts website and YouTube, with links from leading youth social networking sites including MySpace and Bebo.

John Grounds, director of communications at NSPCC, says, 'There is a lot of talk about what teenagers are like, how they feel and how they behave. We felt it was important for them to have the opportunity to say something themselves, get their voices heard and share their stories.'

Raw Cuts 1 was a massive success with the films attracting an audience in excess of 3.2 million over the *3 Minute Wonder* series, and has led to Raw Cuts 2, which is in production at time of writing. This time, the subject of teenagers' identity is being explored and the four films will be broadcast in the same prime-time slot on Channel 4 in February 2008.

*The NSPCC's purpose is to end cruelty to children. FULL STOP. www.nspcc.org.uk
Find out more about Raw Cuts at www.channel4.com/rawcuts*



Working with television

Roy Ackerman, Creative Director, Diverse Production

Charities are often nervous of giving access to the media, particularly television, but TV remains the best way to reach a large audience and raise awareness.

So can you trust the media? My TV production company Diverse has been working in public service projects for 25 years and has collaborated with a wide range of development and domestic charities. I believe that if you provide some basic safeguards, you can benefit your charity by embracing television. To that end, I recommend the following guidelines:

- Be realistic: think about whether your project could offer viewers something that is highly engaging to watch on a busy evening
- Find a trustworthy producer or company. Ask around, check out their credentials. Submit, by e-mail, your most exciting project idea; can they place it with a network?

The TV business is ratings-driven and producers have to offer something that can pull an audience – a catchy title; compelling real life characters.

They may want to ‘format’ it, which can be very successful, but think through the premise of the construction carefully.

- Ensure that you are aware of what the producer is actually pitching to the broadcaster. Be clear about what you want and any caveats you have about access

- Get the producers to agree a protocol: set the ground rules on what can and cannot be filmed
- Do not hamstring the producers too much or you may end up with a programme that has no character or life
- Broadcasters retain editorial control but, in some cases, you can get an agreement to see the film before transmission and comment on factual inaccuracies, etc

In short: Be engaging. Be careful. Be thorough. Be open.

Two good case studies to follow:

Mission Africa, BBC 1

A 12-part series following 15 trainees from the building trade, embarking on a challenging conservation mission in the African Bush. www.missionafrica.co.uk

Ballet Changed My Life, Channel 4

Documenting the Ballet-hoo scheme led by charity Youth at Risk. A strong multi-partner project that became the now thriving Leaps and Bounds Trust in the West Midlands. www.youthatrisk.org.uk/latest_news/BalletHoo.htm



Diverse is an independent factual television company with a 25-year-long reputation for making intelligent, stylish and emotionally compelling TV. www.diverse.tv

Working with radio shows

Andrew Thorp, Media Officer, The Scout Association

How we got coverage on a Radio Five Live talk show

In February 2007, our centenary year, I responded to an askCHARITY request from a producer of the Radio Five Live Anita Anand Show, looking for relevant charity representatives to debate whether we're too protective of our children. The request came through at lunchtime. I replied and got the call in the afternoon to say I'd be on the show at 10.30pm.

How did I prepare?

I was to debate a report, published that day, into health and safety and the 'cotton-wool culture' as it affects young people. I spent about two hours reading analysis of the report from that day's news and anticipating what the other guests (the Confederation of British Industry; the Minister of State for Trade and Investment; a mother and daughter) might say about it. You're always a little nervous before these interviews but nerves help get you through them.

How did the show promote The Scout Association?

It lasted for about 20 minutes and I had the opportunity to come back on other guests' points. My aim was to put across The Scout Association's key messages on the issue. I argued that scouting has offered adventurous, challenging activities to young people for 100 years. Through that experience we're in a position to offer a whole range of exciting activities in a safe environment.

Radio raises our profile: we get increased membership enquiries and because people listen at work, in the kitchen, car or wherever, Scouting comes up in everyday conversation.

What did we learn from the experience?

I did the interview via our ISDN line so didn't go into the studio. Charities definitely need an ISDN line for doing radio but, for this show, it was sometimes difficult not to be able to see other guests to judge their reactions.

How does The Scout Association pursue other radio opportunities?

We're proactive in approaching radio stations with case studies and spokespeople and we seize all opportunities that come our way.

As a media officer, I read lots of newspapers, listen to a range of radio stations and keep an eye on their schedules. Our members will call in to radio phone-in shows or they'll alert us to ones that are happening so we can decide whether to add to the debate.



The Scout Association is a charity that provides 'adventurous activities and personal development opportunities' for 400,000

young people aged 6-25.

www.scouts.org.uk

Make the most of your radio interview

Chris Wilson, BBC Network Radio

Live or recorded, treat your interview preparation with the same diligence.

Be absolutely clear about what you want to say. Be succinct in your answers and don't let yourself be led astray. Be dogged about what sort of publicity you want to achieve, and focused on your end goal. Is there a difficult issue that might come up? If so, be prepared. Be aware of context, potential controversy, agenda and current issues. And if you can't answer a question say so and offer follow-up.

Do your research

Find out about the programme/presenter in question plus interviews/interviewers across a broad spread of radio networks. What do you like and why, what works and what doesn't?

Who is your audience?

Think context: perhaps avoid discussing 'protective monitoring' and 'compliance gateway' if you're on Radio Kool addressing a young urban audience. Equally, don't try to be down with the kids – unless by some unaccountable marvel you are. Be open, be honest, be transparent, speak in plain English and – dreadful cliché – be yourself.

Who is the right person to do the interview?

Cold editorial hearts sink when someone from the press office or public affairs is offered up. Unfair perhaps, but make sure the right person is put forward and that they are able to talk in detail around a story and not in corporate lingo.

Radio is about stories – the more potent, heartrending or inspirational, the better

Get a personal angle – can someone directly involved take part in the interview? Good radio is about passion not press releases.

Have a bundle of good statistics or facts at hand

If you're doing a news interview you'll need to marshal your argument quickly. If it's more discursive, you'll have more time; you'll need to be more conversational but just as focused.

Get in on the decision-making process

Help the programme makers pre-interview by offering suggestions or ideas.

A few golden rules

For local radio a strong local angle is essential. Don't use acronyms, but if you must, explain them. If you're dropped, don't get angry: it happens. Be passionate but don't appear too emotional. Get some valuable interview training.

In short: prepare, relax and try to enjoy the experience. It can be good fun.



Chris Wilson has worked for almost 20 years as producer, senior producer, executive producer, adviser and director

across BBC network radio. He is currently on secondment to The Reading Agency as director of the BBC/Library Partnership.

Tapping into the news agenda

Claire Ashby, Head of Media Relations, Mind

In Mind's press team, we're always trying to increase control over our 'responsive' work – trying to ensure we are best placed to maximise any opportunities the media agenda throws our way. Mental health is not the easiest subject to get media coverage on, so we need to use the chances that there are to get our messages across.

How do we do this?

Well first, I'd recommend a good forward planning system. If you have the budget, then you might consider using an event planner such as AMIplan (Advanced Media Information). But it's very important to ensure that your best and cheapest resources are working well – external relations and internal communications.

Begin with your team. How good are your media relationships? Naturally, those who work in the news may often get wind of a story before you do.

Have you got contacts with key press representatives in organisations that create news, so that they can give you advance information where relevant? Very often, it may assist these organisations to have you on board in advance – either to add to the media buzz around their announcement, or because you may be able to highlight specific issues more easily or want to endorse their activity.

Use all your staff who have their finger on the pulse (or could do) on areas that

may become of news interest. At Mind, this tends to be our Policy team, or perhaps our Legal team, who know when certain cases are coming up in court.

We try and have a forward planner that works months, sometimes a year ahead so we know roughly when to expect major developments or announcements that may attract media interest. Perhaps these might be the publishing of NICE recommendations, or a report, or the day an issue is next due to be debated in Parliament.

Other essential tools:

- Out-of-office phone/Internet access
- Trained spokespeople who can be available at short notice
- Briefings and key messages decided in advance on key issues wherever possible
- Up-to-date statistics on key issues
- Strong on-message (where appropriate) case studies

Importantly, get in there first. It's very useful to have some sort of out-of-hours media monitoring. Often a heads-up from a staff member of something on *News at Ten* or early on BBC Radio 4's *Today Programme* can make all the difference on a busy media day.



Mind is the leading mental health charity in England and Wales. It works to create a better life for everyone with experience of mental distress. www.mind.org.uk

What makes the news?

Jane Flynn, News Editor, FIVE News

With an hour and a half of programming to fill each day we're constantly looking for important new stories that will interest and engage our viewers.

'Newsing' not schmoozing

Strength of content is at the heart of any story selection process. Schmoozing over lavish lunches for stories is a bit of a PR myth; the reality of modern newsrooms is quite different, and at *FIVE News*, we certainly aren't flattered into coverage.

Short and sweet

The news editor often acts as a kind of filter, the first point of contact. It's a role that has periods of intense pressure. My advice is get straight to the point and keep pleasantries to a minimum if you're cold calling.

When it's five minutes to air and a live cross from Washington goes down, there's little time for chitchat and we may forget to be as polite as we should be.

Be prepared

Case studies are very important: bear in mind that television news is about presenting a story with words AND pictures, so we'll need something we can film. And remember, a weak story has much more chance of being picked up if the case study is strong. Human interest is a big deal, as is access to celebrities.

It's all in the timing

When providing spokespeople, think about timings. Remember that rolling news is more flexible than half-hour programmes that have very specific timing requirements. At lunchtime, we may well need to take guests live, and the slot will often be rigid.

Keep it simple

'Stunts' rarely work for national news. Try not to hide an average story with something wacky. And always be honest about the strength of a case study; if it's only half relevant we'll realise sooner or later and the item will be dropped.

Go with the flow

Finally, flexibility is key. The news day is constantly changing and resources are always being shuffled. Having worked on the other side of the fence briefly, I know how frustrating newsrooms can be if you're trying to place a story. We want it all: a speedy response to implausible requests, and depth of understanding when things are dropped at the last minute.



FIVE'S flagship weekday news programme airs at 11.30am, 5pm and 7pm. Regular bulletins are broadcast throughout the evening from Monday to Friday.
www.news.five.tv

Working with a TV drama

Mary George, Media and Press Officer, beat



The *Hollyoaks* production office contacted beat (formerly Eating Disorders Association) 18 months before introducing a new eating disorders story-line. We were, of course, delighted, but at the same time apprehensive: we had previously worked with the BBC Radio 4 *The Archers* production office, but television was another dimension.

Our past experience with the BBC had been, on the whole, a positive one. They consulted and listened to us and in the main portrayed the issues accurately. The conclusion, however, presented an unrealistic scenario, giving the impression that local treatment was widely available. This, coupled with the sudden recovery of the character, sent our respective message boards buzzing with incredulity.

When we were approached by *Hollyoaks*, we were naturally cautious. But, they were keen to consult us at every stage: every programme's script was sent to us for comment and our opinions were listened to throughout.

The production team took a very brave decision to portray a fatality – the first time anorexia had been presented as a fatal illness.

As a result, the issues received a great deal of media coverage and raised

considerable debate and controversy. The producer staunchly defended the script, saying, 'We are telling a tough story and showing the consequences in every episode. I defy anyone to say we are glamorising it.' Although our charity did not get an on-screen credit, we were frequently asked for comment – our media mentions soared over that period and a great deal of awareness was raised.

Channel 4 also asked for our help in producing a survey for the *Hollyoaks* website, asking viewers for their opinions on the story-line and their own feelings and experiences around eating disorders. beat was featured alongside the survey, and the results gave us valuable information for the future.

All in all it was a positive experience. beat was fortunate to be approached in the first instance and to be given the opportunity to contribute throughout the scriptwriting process. The production teams were keen to portray the issues accurately and in a responsible manner.

At the time of writing, the *EastEnders* props department has requested our literature for use in a future episode.

beat is a UK-wide charity providing information, help and support for people affected by eating disorders.
www.b-eat.co.uk

How to get a documentary idea on screen

Charlotte Moore, Executive Producer, Documentaries,
BBC Knowledge Commissioning

BBC Knowledge commissions factual programmes in-house and from outside independent production companies. Whichever channel you're aiming for, all proposals have to be submitted to the genre commissioning editors (i.e. for Documentaries, Specialist Factual, Current Affairs, Arts, Music and Religion, or Factual Features and Formats) via the e-commissioning system.

You might be an individual with a great story or a charitable organisation with extraordinary access, but either way, you can only submit ideas on e-commissioning through an independent production company or a BBC production department. So the first step to getting your idea commissioned is to find the right production company or in-house producer to develop your idea into an exciting programme proposal.

Getting an idea on screen is a complex process and the majority of proposals never make it. So look for a company or producer with a good track record in the sort of programming you want to make, and a good track record with the BBC. You can find out what the commissioners are looking for at any given time on www.bbc.co.uk/commissioning. But of course nobody knows exactly what they want until it lands on their desk.

What makes a pitch or proposal stand out?

In Documentaries, we're looking for fresh ideas that explore modern life in all its variety. We want to avoid being worthy or educational. We're looking for proposals that

are informative as well as entertaining and which show intelligence. Whether you're pitching a single film, a series or format, it's crucial that the idea has a strong narrative line.

How long does it take from pitch to commission to screen?

Depending on the nature of the project, it could take anything from a few months to a couple of years to take an idea from commission to the screen.

How do themed seasons come about?

There is no one way. They can come out of a channel's scheduling needs or a commissioning editor's personal interests. It's often hard to find out about seasons until they have already been commissioned. BBC Learning works closely with the BBC Knowledge commissioning team, developing campaigns across all platforms. These range from ambitious, mass appeal pan-BBC projects, such as *Breathing Places* to the targeted campaigns based on great content such as *Stephen Fry: The Secret Life of the Manic Depressive*. They want ideas that will inspire people to act or think differently or learn something new, and they want programming that will motivate an audience to participate.



The BBC Knowledge commissioning team is based at BBC TV Centre and commissions programmes for BBC 1, BBC 2, BBC 3 and BBC 4.
www.bbc.co.uk/commissioning

Regional media at the heart of a national profile

Betty McBride, Director of Policy and Communications, British Heart Foundation

Communication is fast becoming the key weapon in the fight against heart disease – the UK’s biggest killer. Whether communicating heart attack symptoms or helping patients fight for cardiac services, we target those media channels that take our messages to the right people.

Although national coverage can’t be beaten for sheer extent of reach, regional media is still the most trusted, and considered most relevant by the general public.

It is critical to our media relations mix. It’s clear to me that to be most effective, our national and regional media profiles need to fit together seamlessly. Our approach to media relations is designed to help us achieve just that. The BHF press team consists of a national press office and a UK-wide regional communications network. Each press officer has a distinct geographical or specialist ‘media turf’, allowing them to build contacts and develop expert knowledge in their area.

This structure means that our communications can be tailored for different media outlets. For campaigns such as ‘Food4Thought’, which encourages young people to think about healthy eating, the whole team worked together at the planning stage to establish ‘must-have’ content and PR tactics. Our regional officers then tailored their approach to suit their local media. At other times, a

well-crafted template press release is all that’s needed. Our communications network then ‘tweaks’ the release in order to secure great coverage. We also engage key staff, volunteers and patients in contacting their regional media, supported by a regional media toolkit (including press release templates), a media training programme and a named local press officer.

Clearly with such a diverse team, internal communications is critical in keeping messaging on track, monitoring for issues and evaluating which tactics work best. Simple tools and processes, alongside regular face-to-face contact, are what help make the most of our work locally.

Some of our most compelling coverage is delivered by the people we’re here to support. Most recently this came from heart attack patient Alec Keep who called us to say that a BHF poster about heart attacks had saved his life. He has since gone on to champion the cause across regional and national media. There is simply no one better at communicating how important it is to call 999 immediately when you experience central chest pain.



The British Heart Foundation (BHF) is the nation’s heart charity, dedicated to saving lives through pioneering research, patient care and campaigning for change. www.bhf.org.uk

Internal communications

Trina Wallace, Freelance Journalist

Charities are devoting more staff than ever to internal communications. To reflect this, internal communicators now have their own network: the Internal Communicators for the Voluntary Sector Network (ICVSN). Member Rebecca Crosby, internal communications manager at children's charity NCH, says:

'Your staff are your brand advocates. Internal comms is vital to make sure people understand your strategy, vision and values.'

At NCH, short notes on payslips are used to communicate brief messages to staff. The charity also has a network of devolved publishers, people within different teams, trained to upload copy to the intranet.

Internal communications is also about ensuring staff are 'on message'. Lyn Smith, author of *Effective Internal Communication*, thinks face-to-face briefings are the least costly way of doing this. 'Opportunities to feed back comments can be given through intranets, publication letters pages, satisfaction surveys or suggestion boxes.'

At East Thames Housing, the communications team has built an online team briefing system. 'Out of our directors' monthly meeting come three key messages, which get filtered down the organisation. Staff discuss them and feed back comments,' explains Simone Davies, head of marketing and communications.

Good internal communications can help charities work better with regional offices. At NCH, every week one internal communicator calls each regional office to keep up-to-date with their media work. This allows the external communications

team in head office to keep track of how campaigns are going in the regions.

But there are challenges to having good internal communications. It is essential to build staff engagement: internal communications should not be corporate communications handed down from the senior management team. As Simone Davies explains, internal communicators need to develop a hard shell because the better your organisation's internal communications, the more channels people have to complain.

Lyn Smith's internal communications top five tips

1. Establish ways of feeding back responses to senior management and vice versa.
2. Be consistent. Don't produce a flashy document and follow it up with a scrappy one because money is tight.
3. Establish exactly what is needed in terms of your communication vehicle. Cost it out not just in money, but also in time and expertise required.
4. Plan for times of crisis and ensure good communications with staff as well as the mass media.
5. Build good relationships with all senior managers as well as the chief executive and trustees.



Trina Wallace is a freelance charity sector journalist.
www.ngomedia.org.uk

Regional media on a shoestring

Patrick Cox, Male Cancer Awareness Campaign



With no media experience and little or no resources, from day one Male Cancer Awareness Campaign had to be innovative. More people had to see us, and if they liked us, they would support us. This recently translated into a UK-wide charity awareness/fundraising escapade with a difference: a 28-day hitchhike from Land's End to John O'Groats, dressed as our charity mascot, Mr Testicles – you guessed it: a giant pair of testicles. Town to town, city to city, increasing awareness of male cancer and raising vital funds for the charity. How could it fail?

A marketing/PR company quoted us £25,000 to achieve the aims of the challenge.

We only had £1,000 to cover fuel, food, accommodation and a month-long media campaign.

We had a small but determined, energetic team of five: my good self and four trusty volunteers; plus team support from Community Newswire (www.communitynewswire.org) who helped construct our regional press campaign.

We only had three weeks to plan, and one pressure-filled month to achieve our goal. The campaign planning was simple: contact our list of local media in the hope that a giant hairy testicle begging for a lift, food and bed for the night would capture people's imagination.

The whole adventure was a serious vertical learning curve and each day's agenda was gruelling. Seventeen-hour

days, media interviews, hitchhike in costume to the next destination, seek out a new local media angle, eat, update the blog, sleep and start again. We recruited support en route, whipped up the press machinery and learned valuable lessons along the way:

- Key messages are vital: ours got mixed up and failed to raise all the funds we needed, but we raised the profile of the charity to a completely new level
- Keep it simple-ish: the media loves a tough story but make it achievable
- Keep track of your media coverage (seriously tricky with no resources and no funding). We found retracing our steps and using family and friends to investigate helped
- Resourcefulness, stubbornness, frugality and invention can triumph over funding shortages

The response was overwhelming and we completed the challenge within our £1,000 budget. The challenge was seen by over three million people via local and national newspapers and radio. We built up strong media relationships and the effects are still growing and being tracked. The results secured the charity's future.

Male Cancer Awareness Campaign is a young UK charity dedicated to increasing awareness of prostate, bowel and testicular cancer. www.mrtesticles.com

Securing local media coverage

Peter Orme, Managing Editor, Telegraph & Argus, Bradford

How can smaller charities secure local media coverage to help raise their profile? The first thing, and this may sound blindingly obvious, is to make contact.

It's amazing how many charities think we are aware of their existence and just submit press releases without following up.

Provide your charity's details and contact numbers. Ask if your press release has arrived and if further information or pictures are needed. Get a contact name, ask for that person every time, and start building a relationship.

So how do you make your press release stand out from the crowd?

The most important thing is to get the local connection right at the top in bold letters: 'Bradford Charity Fundraising Event'. And, cover all the bases: What? Where? When? Which? Why? Who?

Always bear in mind local press have deadlines to meet. It's no good letting them know about an event the day before. When an event date is set, send the details; that way it can be entered in the news diary. You can always send more later.

When planning an event, check what else is happening in the area: if your date is chock full of events already, pick a quieter time; that way there is more chance it will be covered.

Try to base releases on an event, such as the launch of a new campaign, a VIP visit or cheque presentation. In the case of campaigns, where possible, provide case studies in which the charity's work has made a difference to people's lives.

If something happens in the news that relates to your charity's work, don't be afraid to send in a comment.

But do it straight away; it's no good submitting it two or three days later – remember those deadlines.

The final thing is pictures. Try to think outside the box. The old-fashioned 'line-up' picture has its place. But if you can provide a different angle, a quirky picture opportunity or get local celebrities involved it is more likely to attract media attention.

To sum up: think local; keep in touch with your media contacts; remember deadlines; submit all your news items, no matter how small; plan event timing carefully; think pictures; and, if you're not sure, don't be afraid to ring for advice.



Telegraph & Argus is Bradford's daily newspaper, published six days a week.

www.thetelegraphandargus.co.uk

Village of Hope: A unique partnership between a newspaper, a village and an NGO

Ros Wynne-Jones, Senior Feature Writer, Daily Mirror

How do you make the problems and strengths of Africa accessible to tabloid readers? How do you make a non-traditional audience care about long-term development instead of a short-term emergency? These were the questions faced by the *Daily Mirror* in 2004 when Oxfam approached it to run a year-long campaign on development issues as part of the Make Poverty History project. Ros Wynne-Jones, Senior Feature Writer, explains...

Mirror Editor Richard Wallace was adamant that if we were to do the project we must fully engage the readers. None of us wanted to run a worthy but little read campaign.

We decided the answer would be to find an individual village that could act as a microcosm. A place afflicted by the continent's problems and imbued with its strengths.

Having introduced the backdrop, we would run the project like a soap opera – full of characters and story-lines, hopes and tears, births, deaths and marriages.

First, we asked Oxfam to find a village. It needed to have a fairly simple objective in which readers could see tangible results. Oxfam chose Nyamikamba in north-east Rwanda – a community still suffering the after-effects of the 1994 genocide, and

blighted by drought, HIV/AIDS, famine, lack of education and access to healthcare.

Rebuilding the school (burned down during the genocide) seemed a potent symbol of rebirth for the community. It was also an attainable and photogenic objective.

Every family in the village had lost someone; hundreds of orphans and widows lost their entire families. Yet as well as the ghosts, it was vibrantly full of the living too – people who had refused to allow tragedy to destroy their futures.

That was why we decided to call the appeal 'Village of Hope'. We began with a Christmas appeal introduced by the editor, who also made the trip out to Rwanda to meet the villagers. The appeal provided a concentrated burst of articles and a focus for the launch.

We introduced our characters: the children, the soldier, the shopkeeper, the farm labourers, the expectant mums.

We tried to show how much the people of Nyamikamba and *Mirror* readers actually had in common; that Rwandans were not pathetic or helpless, but in the process of altering their own destinies.

We invited readers to care, and they did: swamping the *Mirror* offices with letters and offers of help. We explained how every penny would be spent – aiming for a transparent relationship between donors



photos © John Ferguson, Daily Mirror

(readers) and beneficiaries (villagers).

Oxfam Rwanda spent the money we raised (£200,000) carefully, benefiting several different communities. We finished the school, funded some brilliant development projects from goat-sharing to buying a dozen sewing machines, and helped set up a very basic health clinic in the nearby village of Kabuga.

There was an understandable wariness from the programme on the ground to begin with. Not every NGO would have been courageous enough to take a red-top newspaper into a year-long partnership (or vice versa). But Oxfam's Sam Barratt and Katie Abbotts understood that a project like Village of Hope could actually be bedrock stuff for a paper with a campaigning history like the *Daily Mirror's*. In the event, we all learned from each other.

Staff on the ground began to understand that engaging ordinary people means stepping outside of NGO language and away from the assumption that people will care simply because they should.

For our part, photographer John Ferguson and I started to see the setbacks as part of the process.

Most importantly, we came to

understand the miracle of Rwanda – that every day, despite the horrors of a shared past, villagers carry on with their daily lives.

Back in London, we used the village as a campaigning tool for Make Poverty History. We won a One World Media Award, and were shortlisted for others.

Wonderfully, the campaign even has imitators, with a broadsheet newspaper recently launching a similar partnership. Such relationships are to be encouraged, because the benefits are extraordinary for villagers, readers, NGOs and for reporters too.

We spend so much of our lives covering horrific stories that we never see any follow-up to. Our exit point from a humanitarian disaster is usually just after it has peaked. Journalistically, this was the opposite, and the personal satisfaction from effecting real change and building lasting friendships in a remote mountain village has been a great privilege. Building a school turned out to be only a fraction of the hope made possible by the people of Nyamikamba.

Oxfam is an international development, advocacy and relief agency working to put an end to poverty world-wide.

www.oxfam.org.uk

Daily Mirror is Britain's third biggest selling daily newspaper.

www.mirror.co.uk

Winning newspaper appeals

Jane Eason, Press & Media Officer, Practical Action

Practical Action won consecutive *Independent* and *Guardian* Christmas appeals, raising £246,000 and £345,000 respectively. Having a Christmas appeal is a huge boost for staff and supporters. It is also a great way to attract new donors and campaigners. But be prepared for months of hard work.

How did we attract initial interest?

Putting together a simple yet concise brief showcasing how project work benefits real people in real communities clearly had an impact. Journalists were impressed by the scope of Practical Action's work and the relationships with the communities we worked with.

What made us stand out from the crowd?

After 40 years of working in development, Practical Action has a wealth of experience, projects and, most importantly, case studies to share.

It was the real life stories from our project work across the world that journalists valued more than anything.

Finding a niche and being creative is also essential when starting to apply for appeals; what does the organisation have that is unique?

Practical Action's experience of working

with alternative technologies to alleviate poverty and climate change was case in point, matching the special focus of *The Guardian's* 2006 appeal.

How did we generate enthusiasm?

It is vital to get everyone excited about applying for Christmas appeals, particularly, in our case, staff in our international offices. For us, these are the key to a successful appeal: they have relationships within the projects and, without their commitment, the whole process would fall down.

What is the secret to maintaining a successful relationship?

It is vital to make sure both parties are aware of who is providing what and where responsibility lies. Also, as the appeal goes on, if you are not entirely happy with the way it is progressing, let the paper know. And don't be afraid to pull out the big guns to secure that front page story.

Lastly, don't forget to follow up with thank yous to everyone involved; if managed correctly, the appeal is just the start of a fantastic relationship.



Practical Action is an international development charity that works with communities in developing countries to help them choose and use technology to improve their lives. www.practicalaction.org

The truth about Christmas appeals

Trina Wallace, Freelance Journalist

A charity once decorated all the trees on Farringdon Road in London to convince *The Guardian*, which resides there, that they should be the beneficiary of the paper's Christmas appeal.

'It's certainly competitive,' confirms Leigh Daynes, head of media and PR at the British Red Cross. 'Critically, the fact that your charity needs money is irrelevant. All charities need cash. What charities need to be able to demonstrate is relevant, lively, compelling, topical content that can sustain the length of an appeal.'

Daynes believes the British Red Cross was chosen to be the sole beneficiary of the 2006 *Times* Christmas appeal because it spent a year building relationships with journalists leading on the project. 'Build personal relationships with the decision makers at the media outlet,' he advises.

That's one tactic but many newspapers have formal application processes for potential appeal charities. 'We submitted our applications in July, providing a short summary about the charity and why we needed the funding,' says Sally-Anne Murray at the Chailey Heritage School, the *Daily Telegraph's* 2006 Christmas appeal. 'Keep it short and to the point and demonstrate your ability to provide plenty of story material.'

Times journalist Rosemary Bennett, who leads on the charity appeal at the newspaper, says it's also important that charities show they're able to provide

online material: for example, videos of celebrity endorsers. 'It's something for our younger online audience,' she says.

Understanding a newspaper's readership is also vital. Bennett says she looks for charities that fit with the demographic of *Times* readers. So in 2007, when she presented her shortlist of charities, they chose TreeHouse, an autism charity, and Riders for Health. The latter is a social enterprise providing health workers in Africa with transport to get to isolated communities. 'We felt this was an untold story, something *Times* readers wouldn't know much about but would love to know more,' says Bennett.

Your charity will also need the resources to put together around ten different feature length stories.

'It's challenging for single issue charities,' says Daynes at the British Red Cross. 'But think about what news journalists want and show you have the stories with a strong human interest that they need.'



Trina Wallace is a freelance charity sector journalist.
www.ngomedia.org.uk

Don't moan, do something

Martin Moore, Director, Media Standards Trust

For those who missed 2007, it was the year mainstream media realised they were in the midst of a revolution – that if they didn't embrace change it would engulf them.

The upshot? You have much greater opportunity to challenge mainstream media than you ever did.

Unhappy about an article? Leave a comment beneath it. Too indirect? Then e-mail the journalist directly. The BBC, *Daily Mirror* and other news organisations regularly print e-mail addresses below articles, and if they don't it doesn't take a genius to guess them (for *The Times* try firstname.lastname@thetimes.co.uk).

Response not published? Publish it yourself. Blog about it, link to the offending article and refer to the news organisation and journalist.

Better yet, prevent bad reporting from happening in the first place by giving news organisations the information they need before they publish.

Most journalists are under so much time and money pressure these days they'll gladly talk to someone who really knows about a subject – or look at a piece of well-written research into a topic. *The Independent* would be half the size it is without its many articles based on research conducted by NGOs or PR companies.

There is still an awfully long way to go. Indeed the Media Standards Trust

has been set up explicitly to find ways to promote accuracy and good reporting – particularly by fostering transparency and accountability. And despite just launching in 2007 it is already making headway. Take a look at www.journa-list.com, a website that gives the public information about journalists rather than vice versa – sort of freedom of information in reverse.

But misrepresentation still happens – frequently. Last October *The Sunday Times* accompanied a big article about unhygienic conditions at Maidstone NHS Trust with a photograph of a nurse in a shockingly dirty uniform. Yet it subsequently turned out the nurse did not work at Maidstone. Nor was her uniform dirty. The newspaper had used Photoshop to splatter grime over her clean apron to give the story more impact.

Manipulating images, misusing data, exaggerating stereotypes – none of these will disappear in this brave new media world. Indeed, they will almost certainly get worse. But this makes it all the more necessary that charities not only realise they have the opportunity to encourage accurate reporting, but that they now have a responsibility to.



Dr Martin Moore is director of the Media Standards Trust, a new independent not-for-profit organisation that promotes high

standards in news.

www.mediastandardstrust.org

Right to reply

Ellie Levenson, Freelance Journalist

Ask any journalist about receiving complaints and they will say that if everybody is happy with their articles they probably haven't done their job properly. This may be true but it doesn't mean you just have to grin and bear it.

Once you have decided you are unhappy, there are three things you must work out.

First, what is your complaint: a factual error or the general tone of the article? If the latter, then complaining is harder – journalists are under no obligation, unless they work for the BBC, to give a balanced view.

Second, what result are you after? Will an acknowledgement suffice or do you want a published apology? This has to be realistic – you may have been working on a campaign for several months but remember this is just one story amongst many that day.

Third, how to complain? If you want to belittle a journalist you might choose to complain to their editor. But remember, this won't ingratiate you to that journalist who will be disinclined to give you coverage in the future, unless you don't want it of course, in which case watch this space.

If you just want a correction or clarification to be published, you should go through the readers' editor (where

available). *The Guardian*, for example, publishes a daily *corrections and clarifications* column on the Leader page. Or you might decide you'd be better served writing a letter for publication. If so, it should be short, to the point and prompt.

If you want to take things further, the Press Complaints Commission (www.pcc.org.uk) deals with complaints from individuals and organisations about the editorial content of newspapers and magazines. They only consider complaints that claim a breach of the Editors' Code of Conduct, and complaints should be received within two months of publication. Ofcom (www.ofcom.org.uk) performs the same role for broadcasters, using the Broadcasting Code.

Whatever you may have heard about government spin doctors complaining to journalists about coverage, wading in and yelling at the journalist or researcher is not necessarily the best solution. Their copy may have been radically edited and they may be as pissed off as you about it.



Ellie Levenson is a freelance journalist.
www.ellielevenson.co.uk

Working with a freelance journalist

Emma Stone, Publicity Officer, Group B Strep Support

In December 2007, Group B Strep Awareness Week kicked off with a double page spread in the *Daily Mirror* – impressive coverage for a small charity. The feature came about thanks to an askCHARITY request that appeared in my inbox three months earlier.

Dawn Doherty, a freelance writer, was looking for Christmas baby stories. I knew of a case study that I thought might interest her and replied with an outline of Suzi Rudd's story. Suzi's second daughter was born on Christmas Eve 2005 but died on Boxing Day from a Group B Streptococcal (GBS) infection. The following December Suzi had a healthy baby girl, and she'd just found out she was expecting again.

Dawn was keen to do the interview, so I talked to her about the national coverage I hoped to achieve. I wanted the story to run during Group B Strep Awareness Week and contact details of the charity to be included. I asked Dawn to send me some cuttings and she sent examples of similar stories she'd covered for various national titles. Having spoken to Dawn and seen her work I was happy that she was the right person to write Suzi's story.

Any interview would obviously be very traumatic for Suzi, and I had to be sure she wanted to go ahead before putting Dawn in touch. I also explained about exclusivity and that she would have to sign a contract. Dawn then dealt directly with Suzi, by

e-mail and phone, and I kept in touch with both to see how things were going.

Dawn negotiated a great contract with the *Daily Mirror* – I was given a couple of publication dates to choose from and could offer the story elsewhere as long as it was published after the *Mirror*. She then contacted several national women's magazines and placed the story in *Full House*. Before filing the story, Dawn read Suzi the finished article to make sure she was happy with it. It was an emotional phone call, but Suzi hoped that by sharing her tragic experience with so many readers she might save other babies' lives.

Working with a freelance journalist was easier, less time-consuming and more productive than if I had approached the media myself.

She handled the interview and the relationship with Suzi with great sensitivity. Her articles were moving, informative and timely, and full contact details for the charity were included. I was very impressed.



Group B Strep Support provides information on GBS for families and health professionals.
www.gbss.org.uk

Responding to a journalist's request

Fiona Fountain, PR Consultant

Journalists' requests pop up as askCHARITY.org.uk 'alerts' on my e-mail system so, as they come in, I look through them and decide whether or not to respond. A request from a journalist for inspirational stories for the health pages of *Love It* magazine meant I was hot on the case back to her.

I explained I was working with Epilepsy Research UK and asked exactly what she meant by an 'inspirational story'.

We've put together a database of information about people who are willing to be interviewed on the charity's behalf so I included a couple of bare outline case studies and also some basic facts about epilepsy, in case she wasn't aware of the effects of the condition.

Deborah, the journalist in question, was interested. As health editor for *Love It*, she was keen that the case study should be of a young woman, that the story shouldn't be too negative and that she would be happy to be photographed. Deborah also wanted us to explain exactly what the magazine was like: *Love It* can be sensationalist and she was worried about a case study pulling out on her.

We identified Cath as someone who we thought would fit Deborah's bill and contacted her to see if she'd be willing. After explaining exactly what was involved, Cath agreed and we then passed contact details on to Deborah. She was delighted but said that she wouldn't be doing the

story for another two weeks.

We then heard nothing for about a month and I began to worry that something had gone wrong. Indeed it had. Deborah's son had been taken seriously ill and she wasn't able to do anything – deeply disappointing but there would have been no point in pushing. We sent our best wishes then sat back and waited.

A couple of months down the line Deborah got in touch. The interview took place and, shortly after that, the article appeared with a fact box on epilepsy and full contact details for the charity.

Responding to this request enabled us to place a story that reached a younger audience and allowed us to put across the facts of epilepsy in a way that they might not have previously considered. The Epilepsy Research UK website is always busy but it certainly seemed to get more hits in the days after *Love It* was published.

Epilepsy Research UK promotes and supports basic and clinical scientific research into the causes, treatment and prevention of epilepsy.

www.epilepsyresearch.org.uk



Fiona Fountain is a PR consultant working for a number of charities.

www.fionafountain.co.uk

There's no harm in a bit of controversy

Rosie McIntosh, PR and Marketing Coordinator, ENABLE Scotland

ENABLE Scotland's vision is of a society where children and adults with learning disabilities are full and active members of their communities. Not the most media or donor friendly cause, I know. Research has shown that animal charities receive almost double the donations of those in our sector.

In an increasingly crowded market, where we are up against big budgets and big names, it was essential that our first national campaign courted media controversy to make a splash. Traditional charity adverts rely on provoking an emotional response. ENABLE wanted to take a more intelligent approach.

Our ads were bold, provocative, and just a bit cheeky. They featured taglines such as *Do you want me to sit up and beg?* and *If I ate out of a dog bowl would you like me more?* They were displayed on buses and trains (using space donated by FirstGroup). And despite low official exposure, the big ideas that the campaign embodied meant it reached a far wider audience. The media coverage generated far exceeded expectations including television news, radio bulletins and unprecedented column inches. The campaign took off on blogs and chatrooms, generating debate from Inverurie to Indonesia.

Our main spokespeople were our president John Spence, one of our vice-presidents, a Scottish celebrity and Paula Sage, an actor with learning disabilities. They were all briefed thoroughly beforehand including Q & A prompts, which I think covered most of what came up.



Our campaign reached journalists who would never have seen learning disability as their remit.

Some enjoyed playing us off against animal charities; others welcomed the chance to have a rant about old ladies leaving their life savings to the cat and dog home. While some may have disagreed with the message, they were all delighted to have a good bold story from the voluntary sector. What's more, some of the most fruitful relationships we have developed are with journalists who wrote about the campaign unfavourably.

Our campaign has raised the profile of ENABLE Scotland. It has placed the organisation and the issues we fight for firmly on the public agenda and given us a bulging address book of media contacts. Ultimately, it has given us what we need to improve people's lives.

ENABLE Scotland is Scotland's leading charity for children and adults with learning disabilities. www.enable.org.uk

How to get a namecheck

Ellie Levenson, Freelance Journalist

Most journalists understand that charities do not just help us out of the goodness of their hearts but because they want something too: normally a namecheck.

There are several ways to maximize your chances of securing this. The first, and most obvious, is just to ask for it. Many publications will also include a website address at the end of an article, so ask for this too.

Publications also often want to look visually attractive by using fact boxes and illustrations. If you can provide these, weaving your organisation's name into the content, then you maximize your chances of a mention.

Where charities provide case studies, it is often harder to get a namecheck because they are often written up in the first person.

You should brief your case studies to mention your charity's name as often as possible in relation to their story.

It is often easier to control namechecks when helping out broadcasters. If you are being filmed in your offices make sure you use backdrops with your name and logo. You may want to go a step further by wearing branded T-shirts.

In live interviews you should mention your organisation's name very early on to

ensure it is broadcast before you are cut off. In pre-recorded interviews try to make the name an integral part of each answer you give.

Never be afraid to let journalists know that you are unhappy about the lack of a namecheck – they might be able to rectify this by mentioning your charity in another context, as happened to the Alzheimer's Research Trust after failing to get a mention in a major current affairs series.

'After several months of attempted communication with the programme makers in order to make it clear that we funded the research they were featuring, we ended up giving them substantial last-minute support to corroborate certain facts. We asked directly if the Alzheimer's Research Trust would be credited but were told it was regrettably too late. The reporter said he regretted the omission and offered to credit us on related press communications.'

Harriet Millward, deputy chief executive, the Alzheimer's Research Trust.



Ellie Levenson is a freelance journalist.
www.ellielevenson.co.uk

Countering stereotypes

Sarah Arnold, Head of Projects, TimeBank

TimeBank's 'Time Together' project has to date matched 2,000 refugees with local people in one-on-one mentoring relationships. The project operates in 24 locations nationwide. In order to recruit volunteer mentors, break down prejudice and promote positive images of refugees we need a good reciprocal relationship with local media. By placing stories in local newspapers and local radio and providing refugee spokespeople on request, we have signed up over 4,000 mentors and we've received almost £2.5 million of editorial coverage in five years.

To help effect this we need a range of local case studies at the ready. We put these on our website so media and potential mentors can see and hear different perspectives. We are very careful to explain to mentors and refugees what being a case study for the project means and to get their written permission. Some refugees, rightly, are very wary of the media; others are incredibly brave and want to get their stories out there to promote more positive images.

Sometimes, even if they are willing to talk to the media, a refugee might not want to disclose the reasons they sought refuge and that too needs to be respected. We're careful at all times to manage the expectations of journalists and to protect those giving the interviews: we always 'vet' journalists in advance and accompany them to the interview. Whenever possible it helps to build

a rapport with the journalist to help ensure they present a positive angle.

Though it is relatively easy to gain coverage (immigration is a hot topic!), there is a definite stereotype about refugees, which often attracts negative press. 'Time Together' challenges this by showcasing stories of individuals with whom the reader or listener can empathise. For example, we've had several stories about refugee doctors who have requalified in the UK with support from their mentor, and a really inspiring story about an Iraqi who lost both legs in the Gulf War taking part in the London marathon. Such stories help reverse popular misconceptions.

Nevertheless, you must always be prepared to answer challenging or negative questions: I keep a handy sheet of statistics and facts at my side when giving an interview.

And remember, if you sound passionate and positive and can paint a picture that inspires people or makes them question their views – that's a good day's work.



TimeBank is the national volunteering charity that tackles social issues by finding inspiring ways for people to give their time.

www.timebank.org.uk

www.timetogether.org.uk

Use the power of the media to recruit volunteers

Flora Jenkins, VolunteerGenie

How do you inspire people to give up time in their busy lives to volunteer for your charity? The media can be any charity's most powerful recruitment tool. Editorial coverage about volunteering needs to catch people's attention and give them a passionate reason to get involved with your charity. You have to capture their imagination and their hearts.

As with all media work, it pays to be strategic. Think of who you want to recruit as volunteers and then target the media they're most likely to read, listen to or watch.

What works best?

- Local volunteering campaigns using local media aimed at local people
- A clear 'call to action' in your campaign media coverage
- A strong real life story about someone who's been helped by a volunteer or is a volunteer will always help people engage with your campaign. Make sure the case study appeals to your target volunteers
- Media coverage that describes and gives the details of an actual volunteering opportunity on offer. This helps people visualise what's involved and whether it's something they want to do

Many charities find it hard to get media coverage for their volunteering campaigns.

The truth is volunteering simply isn't an issue that gets journalists wildly excited – but strong human interest stories do.

As do stories of people doing amazing things, triumphing over adversity; people who are local heroes, stories about people changing things for the better – and any charity that works with volunteers is sitting on a goldmine of stories like these.

If you're struggling to get journalists interested in a volunteering story:

- Invite the journalist to do a day's volunteering for your charity. If you manage to get the journo involved you're likely to get some great media coverage out of it
- Don't mention 'volunteering' when you pitch a story to a journalist. Pitch instead the 'real life' story of a local person
- If you can't get traditional media to run stories about volunteers then tap into rapidly expanding online social networks. Let the millions of people who are part of online communities know about your volunteering opportunities. Get your current volunteers to spread the word for you on sites such as www.bebo.com, Facebook, www.myspace.com/impactuk



Flora Jenkins is the creator of VolunteerGenie. The website helps charities create successful media

campaigns to recruit the volunteers they want. www.VolunteerGenie.org.uk VolunteerGenie was set up by Voluntary Action Media Unit. www.vamu.org.uk

The power of a photo story

Hannah Crabtree, Communications Manager,
The Institute of Cancer Research

Getting 24 men to lie down in Leicester Square during the morning rush hour was never going to be easy, but this was the challenge I took on as part of the Prostrate for Prostate campaign. The idea was to find a visual way to highlight the fact that 24 men die every day from prostate cancer and that more money is desperately needed to fund research into the disease.

Spread out on the pavement, the men were, quite literally, crowd stoppers. In one morning they visited Leicester Square, the Southbank and St Paul's Cathedral.

The event was covered by the Press Association, with photographs appearing in *thelondonpaper* and *The Independent*. Prostate cancer survivor Paul Mendelson, writer of the sitcom *My Hero*, appeared on BBC's *Breakfast* supporting the campaign and we also got coverage on the *BBC One O'clock News*.

It was advertising agency, DLKW, working on a *pro bono* basis, who came up with the idea, complemented by an advertising campaign featuring Laurence Llewellyn-Bowen and Simon Callow.

Once we had decided to do an event we had to work out the logistics. Candour, an event marketing company, helped come up with locations and get permission from the police and the relevant councils. A diary notice let the media know what was happening and a press release was written ready to



be sent out straight after the event.

Doing a stunt is always a nail-biting affair. Whatever any photo desk tells you, another big story could come along and spoil all your hard work.

One London paper picture editor told me he gets sent over 1,000 photos a day.

To increase your odds, it is always good to get someone with photographic expertise to advise you on what they see as the newsworthy shot. Timing is also crucial. It is usually best to go early, certainly if you want to make London's evening papers.

So would I advise other charities to do stunts? I have to say, I shy away from even using the word, as journalists have grown weary of set-up shots, preferring more genuine events and protests. That said, if you fancy taking a risk, there is nothing like seeing something you've set up making it into the papers.

*The Institute of Cancer Research is Europe's leading cancer research centre.
www.icr.ac.uk/everyman*

Publicity stunts – what works?

Sally Durcan, Hotcow

It's rare to find a charity with a healthy advertising or public relations budget. And raising public awareness with traditional methods like advertising campaigns doesn't come cheap. Editorial inches too can be hard to come by.

How then do you, as a charity, create a story that has enough immediate impact and media-friendly content to catapult you into the glare of the spotlight without astronomical outlay?

A well structured, targeted and executed publicity stunt can be as valuable as weeks if not months of PR work.

Publicity stunts do not have to be complex or expensive; they just need to be newsworthy, well planned and memorable.

In March 2007 the New South Wales government famously turned off the lights in Sydney to raise awareness of global warming in an hour-long stunt called 'Earth Hour'. Articles about the event were published as far away as London. In this case massive organisation was required but the stunt itself actually saved money whilst highlighting an issue of global importance.

Staying in Sydney, an airline company famously phoned a local DJ to make a bet that they could make a jumbo pass underneath the Harbour Bridge. The DJ accepted the bet and the event was talked

about for weeks prior to its execution. When the day came crowds of spectators and media arrived to find a barge complete with elephant and stewards passing serenely under the bridge. Simple, cheap, but priceless.

The list goes on: Houdini (strapped into a straitjacket and dangled from a tall building); The Beatles (with their Apple rooftop gig); Marilyn Monroe (standing on a street grate expelling hot air); Gail Porter (projected on to the Houses of Parliament for *FHM* magazine). Each used the publicity stunt to great effect.

Before you set about organising your own stunt remember the three golden rules:

1. Organise a long-lead whispering campaign to ensure large attendance. Identify the locations you wish to target, assign helpers and spread the word.
2. Keep the Press informed. No outlet is small enough to ignore. Invite everyone.
3. Make it as easy as possible for the Press to run the story by employing your own accredited cameraman – remember, a picture paints a thousand words.



Hotcow is a London-based experiential marketing and brand awareness agency.
www.hotcow.co.uk

Reaching the next generation

Dorothea Arndt, New Media Manager, British Red Cross

Thirty-three million people are living with the HIV virus today. More than half of all new infections affect those aged under 25, while more than 15 million children have been orphaned.

Efforts to respond to this pandemic need to be continued by the next generation, both in developed and developing countries. So for World AIDS Day 2007, we decided to launch a campaign to raise awareness of HIV among young people in the UK and give a voice to young people around the world whose lives have been affected by HIV.

We not only wanted to reach and inform young people with the 'HIV: What's the story?' campaign, but also to get them to engage with it and discuss the issues among themselves. We decided to run the campaign on existing social networks, like Facebook and Bebo, where our target audience already spends time – rather than try and bring them to any networking site or forum specifically designed for the campaign.

Bebo's users best fit our target audience's profile and they agreed that HIV was a topic that would engage their audience, so they became our major partner for the campaign. The campaign also had a presence on Facebook, YouTube and MySpace.

The campaign revolves around a mini-soap opera, featuring videos of three fictional young British characters and their interrelated stories of how HIV has affected

their lives. The stories are intercut with characters from South Africa, Ethiopia and Kyrgyzstan, telling their very similar stories. All the stories told are based on real experiences. The videos were scripted by Hazel Grian, one of the writers for Bebo-based online drama *Kate Modern*, who clearly has an understanding of how to write for our audience.

The Bebo and Facebook groups allow users to become 'friends' of the campaign and contain quizzes, polls, message boards and other ways for users to interact with the campaign.

As well as the social networking sites, we also created a dedicated microsite. In addition to the soap opera videos, it also included real life video clips from British Red Cross HIV projects in Ethiopia, Kyrgyzstan and the UK, plus links to short written case studies on our main website for those three countries and South Africa.

The campaign was a great success – we had 39,000 social networking profile views, 2,755 unique visits to the microsite and 3,832 to the HIV section on our main website, as well as a lot of favourable media coverage, including the front page of *Metro*.



British Red Cross helps people in crisis, wherever and wherever they are.
www.redcrosshiv.org

Viral campaigns

Iain Tait, Poke

A few years ago it was the next big thing in marketing. Why? Because viral = free. The first wave of funny video clips got sent round by e-mail from person to person. One would send it to ten friends, then on to ten more. And so on. And the total media cost? A big zero. Pretty compelling. In theory.

Sometimes those things that people were sending round were ads. To capitalise, marketers looked at the funny things that folk were sending and tried to extract the juice out of them. Let's make it funny, racy, something that looks like we weren't meant to see it. All the tricks were tried, and sometimes they even worked. But then the viral 'sneezers' (the unwitting e-mailers) caught on; and their willingness to send on marketers' messages dwindled. It still happens from time to time, but your 'thing' has to be fantastic: better than all the competing content in cyberspace. A tall order.

Likewise, the channels for 'viral' distribution have changed. Before it was e-mail, now blogs and social networks have taken over.

So marketers have started to pay to 'seed' messages in these spaces: infiltrating conversations and sucking

up to bloggers in search of campaign, product or service coverage. Making viral a meaningless term.

So why is this relevant to charities? Viral marketing was great for charities. Your message had a good cause attached to it so people were more likely to pass it on. There was less cynicism around charity campaigns. And less competition too. Now, every company is doing a green or CSR thing, that's no longer true. It's great that everyone's doing their bit. But at the same time it's making it incredibly difficult to get your message out there in a crowded marketplace. Being a charity still counts for something, especially with your core supporters. So don't be afraid to use them as a place to ignite a campaign, but don't expect it to spread like wildfire. You've got to make sure the ground is prepared properly and the wind is blowing in the right direction too...



Iain Tait is founder of digital agency Poke who've worked on online campaigns with Jamie Oliver's charity and the recent Get on Board campaign for WWF. www.pokelondon.com

The strength of a media partnership

Nick Stanhope, Head of Education,
We Are What We Do

When we launched a nationwide challenge to school-goers to come up with the next generation of simple, world changing actions in October 2007, we were working from a strong platform: our book *Change the World for a Fiver* was coming up to its millionth copy sold worldwide, and our *I'm Not a Plastic Bag* collaboration with designer Anya Hindmarch had unleashed an eco-fashion frenzy.

However, our recognition amongst children and young people was only just starting to grow, and as teachers took cover for the annual 'new initiative' bombardment, we knew we had to try and be as fresh and personal as we could with our communications.

Leaflets and mass mail-out weren't allowed anywhere near the strategy. Instead we used a combination of three main angles: personalised and relevant approaches through trusted networks; a high profile media campaign; and a bottom-up approach through pupils.

Of the three, we knew the media campaign would play the biggest role in getting the competition into classrooms. To get across our broad set of messages, we needed to find a committed, long-term media partner.

Some previous success working with *The Times* gave us an opportunity to talk



to senior editors who worked across the paper's departments. Their interest in all aspects of the project was exciting and reassuring; they wanted to know more about how we'd work with schools and what the long-term impact would be.

Convinced and on board, *The Times* became the project's major partner, launching it to a massive audience of parents and teachers.

A weekly showcase of the best of the actions in *Body and Soul* magazine and announcements of the winners gave the competition a high profile home.

Alongside the national partnership with *The Times*, the regional media work focused on tailored and targeted releases. A regular stream of local press and radio interviews/slots kept interest up across the country.

This project is just the beginning of our work to inspire a new audience in schools.

We Are What We Do is a global social change movement inspiring people to use their everyday actions to change the world.
www.wearewhatwedo.org
www.smallactionsbigchange.org.uk

The future of online social action

Jamie Kantrowitz, Senior Vice President, Content and Marketing, International, MySpace.com

The social web is constantly evolving, bringing together people, content and culture, and enabling them to connect not just with the friends they care about, but increasingly the issues and campaigns that are important to them.

Group organisation and people mobilisation have always been intrinsic to the MySpace community. Issues ranging from Tsunami relief to local hunger campaigns to political elections and beyond have brought people together on the site and been the catalyst for action.

MySpace Impact is a destination we created to give a more prominent home to this campaigning, and we see it as one of the most important ways that people use our site. We know our members are passionate and energetic and have therefore made it easier for them to discover, learn about and connect with the issues that are important in their lives, empowering them with tools that can help them make an impact.

MySpace Impact connects our users with the organisations, campaigns and non-profit groups that use the site's vast tools to organise, educate and connect to people interested in particular causes. Millions of people are helping to make a difference by using tools such as blogging, bulletins, video, photo sharing and fundraising plugins to build communities that educate and raise awareness, particularly to a younger generation that might normally be missed through more traditional offline channels. Whilst the channel provides an easy way

to discover these organisations, we have partnered with the Media Trust to build a toolkit and best practice guide for groups or organisations who currently aren't harnessing the power of social networking and want to build a campaign. This might be by starting their own campaign, giving viral campaign support, or even raising money for their chosen cause directly from their profile.

From Project RED (www.myspace.com/joinred) to Global Youth Project (www.myspace.com/globalyouthproject), thousands of individuals, charities, issue-based groups and politicians are already using MySpace Impact to campaign and gain support.

Charities wanting to get involved can go to the dedicated 'How To' MySpace profile at www.myspace.com/mediatrust, which guides charities through the process of how to set up their profile. There's also a viral donation tool, developed with Justgiving, available at www.myspace.com/justgiving.

As the social web continues to blur online and offline worlds, MySpace Impact will continue to grow and empower charities and individuals to generate a buzz and make a huge difference.



MySpace is an international online social network that offers e-mail, a forum, communities, videos, blog space and more.

www.myspace.com

Making a big noise with audio

Jude Habib, sounddelivery, and John McDonald, Family Holiday Association



photo © Family Holiday Association

John McDonald, director of the Family Holiday Association charity, and Jude Habib, director of media production company sounddelivery, recently worked together to tell the stories of families granted holidays through the charity's scheme.

Jude: I have always loved working in radio. It's personal, emotive and powerful. Strong storytelling should be at the heart of any awareness-raising campaign.

John: A holiday provides a family with a wealth of stories. These stories work because they have such personal significance. If you want to convince people that holidays make a difference, listening to a six-year-old expressing what it is like to walk on wet sand for the first time has a power far greater than dry statistics. Using audio stories has brought our website to life, added piquancy to our media coverage, and made our forums/receptions more informative and effective.

Jude: The case studies were put forward by the team at the FHA. sounddelivery either recorded their stories or trained the families to use recording equipment to tell the stories themselves. The results have been fantastic. Strong, compelling stories from people whose voices you rarely hear.

John: I played a clip of a little boy talking about his first holiday and the 'fun-ness' of it all at a recent trustee meeting – there

was hardly a dry eye in the room. Audio is a highly effective and economic way of conveying your message.

Jude: The time has never been better to get your stories out more widely. National newspapers are becoming online broadcasters in their own right and 24-hour news cries out for user-generated content.

John: I was very impressed that our investment in great photography and compelling audio struck a chord with the *Guardian Society* web team (they created an online audio slideshow), and Radio Hull (we had listeners phoning our London office offering to volunteer).

Jude: If you record audio content for your charity you need to think about how you can use it beyond your website or podcast. The national and local press and radio are all interested in compelling audio content. When you've got something you think deserves a wider audience don't forget these other places – you've got nothing to lose.

Family Holiday Association is a charity that provides breaks for disadvantaged families.

www.fhaonline.org.uk

sounddelivery is a media production and training company.

www.sounddelivery.org.uk

Blog on

Trina Wallace, Freelance Journalist

The word 'blog' comes from 'weblog'. It's defined by the *Oxford English Dictionary* as a personal website on which someone regularly records their opinions or experiences and creates links to other sites.

'I definitely think charities should be entering the blogosphere,' says Jan Yang, author of *The Rough Guide to Blogging*. 'It's an excellent way of personalising the cause.'

Here are five ideas on how to make blogging work for your charity:

1. Make use of sector blogging training

Jamsheed Din, communications officer at Islamic Relief, has written blogs from Lebanon and Kashmir. He simply read notes from colleagues who attended a Media Trust seminar on blogging. Din phoned the BBC to ask if they'd host his Lebanon blog for a week while he was there with aid workers. It was one of the most viewed blogs from the 2006 Lebanon War.

2. Use blogs to give people a voice

In the run up to the 2005 general election, Crisis supported homelessness campaigner Jamie McCoy to blog. The site was recommended in newspapers and became a permanent link on other blogs. 'He may not be someone who would necessarily toe the Crisis policy line, but Jamie can write naturally,' said Mark Flanagan, director of communications at Crisis.

3. Keep up-to-date with blogging technology

blogspot.com and wordpress.com offer free space online for you to create a blog.

Then there are video blogs. These can be useful for communicating difficult issues. Moblogs, pictures taken from a mobile phone posted online, are also useful for charities. 'We have a presence on moblog.co.uk on which activists can post pictures from demonstrations,' says Tracy Frauzel, new media manager at Greenpeace UK. Lastly, submit your blog to major search engines and technorati.com.

4. Update blogs regularly

Robin Fisk, *Third Sector* columnist and managing director of software company Fisk Brett, says charity blogs are rarely kept up-to-date after the initial burst of activity. 'If you're going to blog, do it frequently, do it regularly and keep it interesting.'

5. Use blogs to make your website more user-friendly

In April 2007, the Greenpeace UK online team started writing blogs instead of journalist-written news updates on their website. Tracy Frauzel says the aim was to start having conversations with supporters about environmental issues. And it's worked. 'People have to register to comment and we moderate it,' she explains. 'The two-way conversation is working and the blog can be used as a campaigning tool.'



Trina Wallace is a freelance charity sector journalist.
www.ngomedia.org.uk

Creativity against climate change

Andy Hobsbawm, Co-founder, Green Thing

A rising tide of green consciousness means many people are now ready to change their behaviour and live more sustainable lives. Research shows that the majority of the UK population, 40 million individuals, are ready to adopt a greener lifestyle. The problem is the same research also shows that people aren't getting around to actually doing it – there is a gap between their intention and their action. All of the campaigns and the mechanisms my creative partner and co-founder Naresh Ramchandani and I looked at seemed to be missing something. They were either too activist or too scary or too preachy or too complicated.

Why is it that millions of us can catch iPhone frenzy but can't remember to turn off a light switch? The brief we gave ourselves was how to turn sustainable behaviour from a chore to a pleasure and mobilise the masses against climate change by making it effortless and fun.

The answer was Green Thing (www.dothegreenthing.com) – a free online not-for-profit community that makes it easy and enjoyable to be green.

Every month we send community members a different and simple Green Thing to do by e-mail. And because entertainment is inspiring, the monthly Green Thing e-mails come with videos, podcasts, games – created by a growing community of brilliant writers, musicians,

designers, directors and artists. The mantra is 'irresistible green action'.

www.dothegreenthing.com collects each person's 'green' activities together so that everyone can see the cumulative impact of the community. The website also includes a number of community features – a blog, a wiki, a 'friends' and community comment function and the ability to link to Green Thing from existing online communities such as Facebook and Bebo. In addition Green Thing has built a multimedia 'green YouTube' where people can upload their own creative content.

All of this effort is to create an ever growing inclusive community of people doing the Green Thing. And the sense of community extends to the way we develop our technology.

Ultimately, Green Thing is about people power. If we all contribute to Green Thing, it will become as creative, as credible and as irresistible as it can be. If we all do the Green Thing, it will make the biggest impact it can.



Green Thing is a community that aims to help as many people as possible in as many countries as possible

to do the Green Thing.

www.dothegreenthing.com

Citizen journalism

Ellie Levenson, Freelance Journalist

Citizen journalism is a broad term used to describe what happens when ordinary citizens (anyone who is not a professional journalist) contributes to collecting, reporting, analysing and disseminating news and information. This may be through blogs, comments on websites, photographs or video. Much citizen journalism is performed through mainstream media outlets – a viewer being invited to send a question to put to an expert is citizen journalism, as is sending a photograph for inclusion on a news website.

The are limitless opportunities for charities to be citizen journalists.

At a central level they can operate blogs, make their own videos or voice recordings for the Internet. They can submit pictures and recordings to broadcasters and have an organised strategy of responding to articles online and commenting on blog posts. For organisations able to harness a network of supporters, everyone can contribute: from commenting on web articles to posting their own videos online and alerting friends and contacts to the cause via e-mail.

‘Charities and other voluntary organisations can improve their public profile by harnessing the power of citizen journalism,’ says Marc Wadsworth, editor of citizen journalist website

www.the-latest.com. ‘Many of these groups complain that their good work is either not reported by the media or is marginalised. By using citizen journalism they can immediately publicise their activities to the world. Recent examples include Brighton Animal Action’s campaign to free Lulu the turtle from captivity at a marine centre, *The Big Issue*’s launch of its new Bigger Movement pressure group against poverty, the Anti-Racist Alliance’s successful campaign to get Scandinavia’s largest confectionary manufacturer to remove a racist image from sweet packets, and the World Development Movement’s contribution to the 200th anniversary of the abolition of the slave trade.’

To be a citizen journalist you need nothing more than an Internet connection to post comments and a basic digital camera that also takes video if you want to contribute to sites such as YouTube. You should always submit your material at the highest quality possible, though be mindful of file size limitations for some sites/broadcasters.



Ellie Levenson is a freelance journalist.
www.ellielevenson.co.uk

The story of a campaign: Dangerous Ground

Becky Maynard, Head of Fundraising,
No More Landmines

Charities are always looking for innovative ways to raise awareness and funds. The competition for supporters and funding is fierce across the third sector. Ideas are not the problem; but turning ideas into projects requires hard work, funding and effective partnerships.

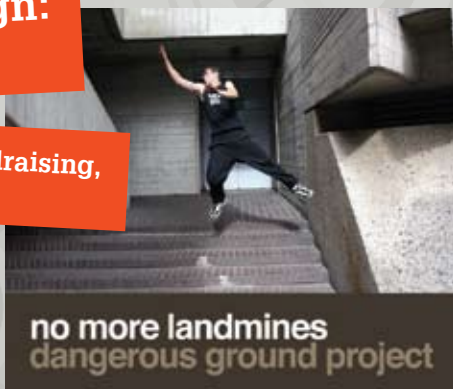
'Dangerous Ground' was No More Landmines' campaign for 2007 and was designed to reach the widest audience possible to make people aware of the global mine crisis and the ongoing threat of cluster bombs and unexploded weapons.

The initial idea for a short film was put forward by creative agency CHI&Partners who knew the charity through previous interaction and gave generously of their time, providing a range of services free of charge. Their commitment was critical and enabled No More Landmines to keep its financial investment minimal.

The short film and viral campaign idea developed to include a dedicated website, two short films, television and cinema placement and a photographic exhibition.

With such belief in the project and the growing understanding of the brand expansion of Dangerous Ground, it wasn't too difficult to secure *pro bono* specialist services and support from a range of different organisations.

CHI&Partners took the lead on the filming and post-production, including finding a director and crew. No More Landmines secured stuntmen and extras, police presence to lock down filming locations and local authority permissions at no cost.



The decision to use a range of multi-media and web technologies was key to reaching a diverse audience and attracting interest from online and print media who covered the Dangerous Ground story. Much of the praise for the project was centred on the campaign's accessibility to people of all ages and the subtlety of the message about the global mine crisis.

One film achieved the accolades of being YouTube's 'All Time Most Viewed', 'Top Rated' and 'Top Favourites' of all non-profit and activism films with over 500,000 hits. Television and cinema placements of the second film have reached hundreds of thousands more people.

During 2008 Dangerous Ground will be developed and the focus will be on the photography competition and exhibition. Alongside a donation page, an online auction is being planned, aimed at raising brand awareness and funds to cover investment costs as well as funding clearance of unexploded weapons of war.

No More Landmines helps and empowers communities around the world by removing the threat of landmines and unexploded weapons. www.landmines.org.uk www.dangerousground.org

Online campaigns

Adil Abrar, Sidekick Consultancy

If you want to create a remarkable campaign, here's my advice: forget online petitions. They are as common on the Internet as cheap pies at a football match. And just as unfulfilling.

The success of Amnesty International's Irrepressible.info campaign was realising that people online want to do more than just fill in a box. They want to participate.

They are looking for clever ideas. They are comfortable with technology. And they want to feel as though they are making a real difference.

The brief – ironically enough – was to gather signatories for a new campaign tackling Internet repression. Around the world bloggers are locked up, websites censored, Internet cafes raided, all in an attempt for states to restrict freedom of speech.

Amnesty could have put a petition online and then hoped the masses would find it. But why would they? Instead we focused on what the web is good at – the power of networks and peer-to-peer sharing.

Our solution was simple. Amnesty and its partners knew what websites had been censored or blocked around the world. Rather than just list them, why not invite the public to spread the content of these sites for themselves? In effect, the information the authorities had tried to

repress, we and our supporters would try to spread – hence, Irrepressible.info.

We offered badges and buttons containing fragments of censored material to our audience to put on their blogs, their MySpaces, their websites, and they did so, in their droves. The beauty of the idea was that not only did the user feel they were doing something to combat censorship first-hand, but they were also advertising the campaign to select friends and peers on their own networks.

The campaign spread like wildfire – confounding any misconceptions that the public only want to tick a box or don't understand technology – and within a few weeks, over 3,000 blogs were linking to the site. The badge with the censored content was served up 8 million times, over a million people visited the site, and yes, once we had their attention, we even got 70,000 people to sign that pesky petition, smashing Amnesty's record ten-fold.



Adil Abrar is Sidekick, a communications consultancy specialising in lovely ideas.

www.sidekickstory.com

Visit the Amnesty International campaign at www.irrepressible.info

What's media evaluation worth?

Emma Kenly, Press Officer, Zoological Society of London

How much is a penguin worth? How many people can name our gorilla enclosure? Who cares about frogs? At the Zoological Society of London (ZSL) these are some of the strange but important questions that need answering regularly.

Raising the profile of ZSL can be a tricky business. Publicity needs to achieve the varied goals of protecting and advancing the reputation of our zoos, encouraging tourists to visit, promoting credible science, reminding people of our charitable status, convincing web users to buy retail items or donate money, and remaining true to our mission to conserve animals.

Historically, ZSL had been paying for clippings, which were sorted and bound into monthly 'coverage books'. The thickness of the books themselves tended to be the only gauge of a month's success.

In October 2006 we began investing in monthly media evaluation reports which, although pricey, have proved to be a valuable tool.

The change allowed the press team to fall in line with other departments in terms of proving budget-to-output value and working to concrete targets. The calculation of Advertising Value Equivalent (AVE) has been one of our greatest allies in demonstrating the importance of press coverage to senior management.

Putting a monetary value on coverage gives a clearer picture of achievements to those less familiar with the media, and at ZSL it has contributed to a greater

appreciation of the press office and our contribution to the organisation.

The evaluations have also been a learning curve for the busy press team, demonstrating the substantially higher AVE of certain programmes and publications and allowing us to prioritise work according to value and potential audience.

The reports are qualitative as well as quantitative, demonstrating which key messages are being effectively communicated. They are an excellent reminder of the need to be consistent with those messages and persistent with others.

Every silver lining has a cloud and while print coverage is comprehensively monitored and analysed, broadcast is only included when expensive transcripts are purchased.

So how much is a penguin worth? A story about counting penguins for the annual stocktake generated £498,997 last year. How many people can name the gorilla enclosure? Coverage around the Gorilla Kingdom launch at ZSL London Zoo in March reached a circulation of 108,344,600. Who does care about frogs? Not enough people, but we're working on it!



The Zoological Society of London is the conservation charity behind ZSL London Zoo, ZSL Whipsnade Zoo, the Institute of Zoology and wildlife conservation programmes in more than 30 countries.
www.zsl.org

Did it work?

Trina Wallace, Freelance Journalist

Evaluating media coverage gives organisations an overview of the efficacy of their own work and who it is reaching. It demonstrates what effect PR and media work is having and reveals to charities what works and what doesn't in their media strategy.

Media monitoring agencies collect relevant cuttings from the printed press, the Internet and from broadcast media. They also analyse the coverage to ascertain the reach and audience; the effectiveness of the charity's key messages; and how positively the story reflects on the charity.

Sally Burnell, media relations manager at Nacro, the crime reducing charity, said media evaluation helps senior charity communicators work out strategies to redress the balance if they're not doing well in one area. Many charities analyse their media coverage in-house, but obtain clippings from the market-leading agencies in media monitoring, Cision and Durrants.

Many of these agencies will calculate how a piece of coverage compares to paid-for advertising (Advertising Value Equivalent or AVE). 'Fundraising departments use these figures to justify campaigns to sponsors,' explains Anwer Ismail, contracts manager at Durrants. However, a study by Metrica, another media evaluation agency, says the use of AVE is 'widely flawed'.

Of course, media coverage is only part of the picture. Third sector think-tank nfpSynergy offers charities the opportunity to monitor the general public's awareness and understanding of its organisation, as

well as that of MPs, peers, journalists and young people. The 'monitors' come at a cost though. For the Charity Awareness Monitor there's an annual fee of £9,500 plus VAT for nine waves of data.

But evaluation on a very limited budget is still possible.

Help the Aged uses an agency to collate national press clippings. At the end of each week, the press team counts these up. The circulation figure of the national print media is calculated and multiplied by three. This produces a total 'Opportunities to See' rating. Figures are recorded and calculated for reports to senior management teams.

Jim Coe, co-author of NCVO's (National Council for Voluntary Organisations) *Monitoring and Evaluating Campaigns*, says the best way to evaluate whether you've increased public awareness is to plan well.

'Charities have to be very clear about what they're trying to do in order to see whether they are achieving it or not. Hold focus groups, getting people to reflect on the media coverage: find out which part of the public you're trying to influence and what messages you're trying to get across.'



*Trina Wallace is a freelance charity sector journalist.
www.ngomedia.org.uk*

Clever

Communications

Directory

01. Useful Resources

Media Directories

askCHARITY

A totally free online service that helps journalists find and get in touch with charities. askCHARITY also offers registered access to a media directory with insider contact information for charities interested in targeting particular media outlets. Charity users can also get advice, contacts and support from other charity PRs on the askCHARITY Messageboard.
T: 020 7415 7155
www.askcharity.org.uk

Benn's Media

A printed UK media contacts directory (published by Hollis) in four printed volumes in December each year. Costs £204 per volume.
T: 020 8973 3400
www.hollis-publishing.com

Cision

Cision is the owner of the subscription directory service MediaDisk. It also offers media monitoring services to PRs, PR Planner, distribution services and more.
T: 0870 736 0010
www.uk.cision.com

Durrants

Alongside its media monitoring services, Durrants also offer subscribers access to its directory of national and international journalists.
T: 020 7674 0200
www.durrants.co.uk

Editorial Intelligence

Subscribers can access a database of commentators from UK national print and blogosphere. Also offers daily press summaries and digests.
T: 020 7272 2905
www.editorialintelligence.com

FreelanceUK

Online service that offers a free comprehensive list of freelancers, including writers, editors, proofreaders, journalists.
www.freelanceuk.com

Gorkana

A subscription service that offers a comprehensive journalist database, daily e-mail alerts, networking events and breakfast briefings.
T: 020 7420 6808
www.gorkana.com

Guild of Health Writers

Offers a substantial directory of health journalists (annual subscription £200 for charities).
T: 020 8941 2977
www.healthwriters.com

Hold The Front Page

Free freelance journalist and photographer directory. Contains good regional press data.
www.holdthefrontpage.co.uk

Journa-list.com

Free website run by the Media Standards Trust. The site offers information about the work and interests of UK national journalists, with a searchable database of news journalists. It aims to help people 'find out more about journalists and what they write about'.
www.journa-list.com

Journalism.co.uk

Offers a free online 'find a freelancer' directory.
www.journalism.co.uk

Journobiz

Free searchable media directory.
E: janmurray@journobiz.com
www.journobiz.com

MediaAtlas

Subscription based media directory offering information about and contact details of UK media outlets, journalists and reporters.
T: 020 7490 8111
www.mediatlas.prnewswire.info

MediaDisk

Subscription based media directory offering information about and contact details of the UK media and its journalists. Produced by Cision (formerly Romeike).
T: 0870 736 0010
www.mediadiskonline.co.uk

MediaGuardian Media Directory:

The Essential Handbook

A guidebook published in February each year containing information about the UK media as well as contact details for journalists and media outlets.
www.guardianbooks.co.uk

Media UK

Free searchable online local and regional media directory.
www.mediauk.com

NUJ Freelance Directory

Searchable online database offering NUJ freelancer contact details. Includes writers, editors, designers, photographers, broadcasters and more.
www.freelancedirectory.org

ResponseSource

Journalists send out requests to PRs using this online service. PRs must subscribe to access the service. Subscribers can also access its directory of freelance journalists.
T: 0845 370 7777
www.responsesource.com

Celebrity Directories

Fanmailaddresses.com

Offers the contact details of 12,000 celebrities. Online subscription costs £24.99 for 12 months.
www.fanmailaddresses.com

Red Pages

Online directory of celebrities providing details of their agents, publicists and any charities they're already involved with. Charities are offered a reduced subscription rate of £765 for 12 months.
T: 020 7190 7788
www.theredpages.co.uk

Spotlight

Produces a series of directories (published in April each year) listing the agents' details for 30,000 performers. Each directory costs £75.
T: 020 7440 5026
www.spotlight.com

Journalist Request Services

askCHARITY

Charities can register free with askCHARITY to receive e-mail requests from journalists seeking case studies and other information. The 'Answer Service' is used by national and regional journalists across the UK.
T: 020 7415 7155
www.askcharity.org.uk

ExpertSources

A directory of experts, which is marketed to the media. Charities can add their 'experts' to the directory, detailing their subject specialism (costs approx. £30 per year). Media professionals search the directory for experts available for media interviews.
T: 01462 633 884
www.expertsources.co.uk

PressChoice

Online directory of experts and commentators, mostly used by business and personal finance journalists. Charities are required to pay a subscription fee to join the directory.
T: 020 7209 3843
www.presschoice.com

ResponseSource

Offers a subscription service (approx £200 per year) that allows PRs to receive story requests from journalists. It's mostly used by consumer journalists.
T: 0845 370 7777
www.responsesource.com

Planning and Diary Services

Amiplan

Advanced media information service. Offers subscribers advance information on current affairs, business and political news and events.
www.amiplan.com

Count Me in Calendar

Offers information on awareness campaigns, charity events, charity challenges, multi-faith celebrations, national days, green events and more.
www.countmeincalendar.info

DeHavilland

Political information service. Monitors all parliamentary events and offers a forward planning service (subscription and access can be purchased online).
www.dehavilland.co.uk

ePolitix.com

Free comprehensive political information. Offers gratis 'Tomorrow's Agenda' e-mail service, alerting subscribers to forthcoming policy announcements and Westminster debates.
www.epolitix.com

Eventful

Website offering free events listings for the UK.
www.eventful.com

Foresight News

Run by the Profile Group UK; offers subscribers a news and current affairs forward planning diary.
www.foresightnews.co.uk

Forthcoming Events

Owned by Cision, subscribers pay to access categories of future event information. Free trials are offered.
www.forthcoming.co.uk

London & UK Datebook

Free online diary of UK social events with particular attention to the charity sector.
www.thedatebook.co.uk/calendar_events.php

UK Fundraising Calendar

Offers advance news of key events for fundraisers.
www.fundraising.co.uk/calendar.php

VolResource

Free website offering practical resources and guides to charities including an events calendar.
www.volresource.org.uk

The Year Ahead

Interactive forward planning event resource; shows subscribers what events will be happening on any particular day.
www.yearahead.co.uk

Press Release Distributors

AllmediaSCOTLAND.com

A portal for people working in Scottish media. Charities can post and distribute their press releases using the site's 'allnewswire' service. Subscription costs £100 for 12 months.
T: 0131 624 9854
www.allmediascotland.com

Community Newswire

Web-based service run by the Media Trust, which enables charities to get their press releases distributed free via the Press Association's wire service, reaching hundreds of newsrooms across the country.
T: 020 7874 7610
www.communitynewswire.org

PressBox.co.uk

Offers free press release distribution service on its website.
www.pressbox.co.uk

Press Dispensary

Offers a press release distribution service. Prices start at £150.
T: 0845 430 4433
www.pressdispensary.co.uk

Press Port

Online press release distribution service. Prices start at £65.
www.pressport.co.uk

Realwire

Offers online distribution of press releases. Prices start at £150.
www.webitpr.com

Media Guides and Training for Charities

askCHARITY

Free website supporting charities in their work with the media. Includes media directory, Messageboard, journalist contact details and journalist request service.
T: 020 7415 7155
www.askcharity.org.uk

CharityComms

Membership organisation set up to promote best practice, effectiveness and integration for not-for-profit communications professionals. Offers frequent free seminars for charity communicators (membership not required).
T: 020 7415 7199
www.charitycomms.org.uk

Chartered Institute of Public Relations (CIPR)

Offers one-day training workshops for PRs (costs vary).
32 St James's Square, London, SW1Y 4JR
T: 020 7766 3333
www.cipr.co.uk

Directory of Social Change (DSC)

DSC offers information and support to voluntary organisations. It provides communications training courses for charities, and its website hosts a useful book store including titles such as *The DIY Guide to Public Relations for Charities* published by DSC (£16.95).
T: 020 7391 4800
www.dsc.org.uk/charitybooks

Marketing Handbook/Advertisers' Annual

Published by Hollis, these books offer information on UK advertising agencies and media advertising contacts.
www.hollis-publishing.com

Media Team Australia

Although based in Australia, Media Team's website offers useful free media guides including a communications audit and media strategy generator.
www.mediateam.com.au

Media Trust

Media Trust helps charities communicate. It provides free online media guides, training sessions (costs vary) and mentoring services. Media Trust runs the Community Channel, Community Newswire and a media matching service, which links professional PR/ media volunteers with charities.
T: 020 7874 7600
www.mediatrust.org

PressBox.co.uk

This website offers free guides to writing press releases.
www.pressbox.co.uk

Press Dispensary

Offers free online guides to writing and sending press releases, as well as PR training courses (costs vary).
T: 0845 430 4433
www.pressdispensary.co.uk

The:101

PR training courses run by journalists across the country, including training on selling in stories, pitching interviewees and writing better press releases (costs vary).
T: 07926 190562
www.the101.com

VolResource

Useful website offering practical resources to charities. It includes contacts, information, events, advice and more.
www.volresource.org.uk

VolunteerGenie

Set up by the charity TimeBank, VolunteerGenie shows charities how to use the media to recruit volunteers. Features free media guides, communications tips, links, contacts and advice. Users can also search through a directory of recent charity campaigns.
www.volunteergenie.org.uk

Media Readership, Audience and Circulation Information

Audit Bureau of Circulations (ABC)

Produces regular circulation reports, including the circulation figures for printed publications (national and regional newspapers and magazines).
T: 01442 870800
www.abc.org.uk

The Broadcasters' Audience Research Board (BARB)

Provides estimates of the number of people watching television, including information about which channels are being watched at what time by what type of people.
T: 020 7591 9610
www.barb.co.uk

National Readership Survey

Provides estimates of the number and habits of people reading newspapers and magazines.
T: 020 7242 8111
www.nrs.co.uk

Radio Joint Audience Research Limited (RAJAR)

Produces regular reports listing the listening figures for 350 radio stations.
T: 020 7292 9040
www.rajar.co.uk

Media Monitoring and Evaluation

Cision

Offers online, broadcast and international media monitoring and evaluation services. Also provides PR Planner, MediaDisk and Forthcoming Events.
T: 0870 736 0010
www.uk.cision.com

Clipability

Provides media monitoring and evaluation services (offers a charity rate card).
T: 020 7264 4700
www.clipability.co.uk

Durrants

Offers media monitoring and evaluation. Also provides PR planner services including a journalist database and press release distribution.
T: 020 7674 0200
www.durrants.co.uk

IPCB

Press cutting agency offering original and mounted press cuttings, analysis reports, express fax or e-mail services.
T: 020 7708 2113
www.ipcb.co.uk

Media Evaluation Research

Offers a complete media evaluation service.
T: 020 7549 2829
www.mereseach.co.uk

New Media Intelligence

An online/new media monitoring and evaluation service.
T: 020 7099 5945
www.newmediaintelligence.com

Paperclip Partnership

Monitors print, TV, radio and online sources. It also provides evaluation services and back searches.
T: 020 8549 4857
www.paperclippartnership.co.uk

Precise Media

Offers evaluation and monitoring of UK and international media.
T: 020 7264 4700
www.precise-media.co.uk

Press Data

Evaluation, press/broadcast monitoring and consultancy.
T: 020 7234 0647
www.pressdata.co.uk

PR Newswire

Offers a media monitoring service alongside its media directory (MediaAtlas) and news distribution services.
T: 020 7490 8111
www.prnewswire.co.uk

Prompt

Offers a social media monitoring service that tracks what bloggers are writing about (Prompt Blog Monitor).
T: 020 8996 1656
www.prompt-communications.com

TNS Media Intelligence

Offers global and domestic media monitoring and evaluation.
T: 020 7868 6100
www.tnsmi.co.uk

Vocus

Alongside its other public relations software services, Vocus operates 'News On Demand', which monitors UK print, broadcast and Internet media.
T: 020 7776 9769
www.vocus.com

Outdoor Media Advertising

CBS Outdoor

Provides transport advertising space on London Underground, Docklands Light Railway as well as stations, trams, National Rail, metros and buses across the UK.
T: 020 7482 3000
Birmingham: 0121 788 5250
Bristol: 0117 964 9927
Leeds: 0113 242 2294
Manchester: 0161 877 7414
www.cbsoutdoor.co.uk

Clear Channel UK

Provides more than 70,000 advertising opportunities including 6-sheet posters, billboards, premium formats and taxi advertising. Downloadable rate card available online.
T: 020 7478 2200
www.clearchannel.co.uk

JC Decaux

Advertising opportunities include street furniture, billboards, transport, point-of-sale (Tesco), airports and retail.
T: 020 7298 8000
Birmingham: 0121 423 3777
Glasgow: 0141 891 8100
Manchester: 0161 873 6366
www.jcdecaux.co.uk

Primesight

Advertising space includes roadside posters, billboards, Glasgow Subway and exclusive contracts to advertise in private health clubs and multiplex cinema foyers.
T: 020 7882 1200
www.primesight.co.uk

Titan

Provides national and local roadside, billboards, rail, retail and bus advertising space.
T: 020 7838 4000
Dublin: 00 353 1 29 5233
Glasgow: 0141 779 5250
Leeds: 0113 244 2761
Liverpool: 0151 236 5353
www.titanoutdoor.co.uk

Useful Associations and Organisations

Association of Freelance Writers

Sevendale House, 7 Dale Street, Manchester, M1 1JB
T: 0161 228 2362
www.writersbureau.com

British Society of Magazine Editors

137 Hale Lane, Edgware, Middlesex, HA8 9QP
T: 020 8906 4664
www.bsme.com

CharityComms

Membership organisation set up to promote best practice, effectiveness and integration for not-for-profit communications professionals. Offers frequent free seminars for charity communicators (membership not required).
40 Bowling Green Lane, London, EC1R 0NE
T: 020 7415 7199
www.charitycomms.org.uk

Charity Communications Conference

Annual conference for charity communicators.
T: 020 8981 6523
www.charitycommunications.co.uk

Charity Web Forum

An online discussion forum (Yahoo Group) for managers of charity websites. Also holds regular meetings for charities.
Subscribe:
charitywebforum-subscribe@yahoogroups.com

Chartered Institute of Public Relations (CIPR)

CIPR also runs Fifth Estate, a group dedicated to supporting PR professionals in the not-for-profit sector.
32 St James's Square, London, SW1Y 4JR
T: 020 7766 3333
www.cipr.co.uk

The Direct Marketing Association

DMA House, 70 Margaret Street, London, W1W 8SS
T: 020 7291 3300
www.dma.org.uk

Directory of Social Change (DSC)

DSC offers information and support to voluntary organisations.
T: 020 7391 4800
www.dsc.org.uk

eCampaigning Forum

Join this e-mail discussion list to connect with people interested in using the Internet and new technologies to campaign.
www.ecampaigningforum.com

The Foreign Press Association

11 Carlton House Terrace, London, SW1Y 5AJ
T: 020 7930 0445
www.foreign-press.org.uk

Guild of Health Writers

Dale Lodge, 88 Wensleydale Road, Hampton, Middlesex, TW12 2LX
T: 020 8941 2977
www.healthwriters.com

Institute of Fundraising

Park Place, 12 Lawn Lane, London, SW8 1UD
T: 020 7840 1000
www.institute-of-fundraising.org.uk

Institute for Volunteering Research (IVR)

Regent's Wharf, 8 All Saints Street, London, N1 9RL
T: 0845 305 6979
www.ivr.org.uk

JournoBiz

An online community of journalists and media professionals.
E: janmurray@journobiz.com
www.journobiz.com

Media Standards Trust

A not-for-profit organisation that aims 'to find ways to foster the highest standards of excellence in news journalism and ensure public trust in news is nurtured'.
Ground Floor, Discovery House, 28-42 Banner Street, London, EC1Y 8QE
T: 020 7608 8149
www.mediastandardstrust.org

Media Trust

Charity working to bring together the media industry and charities.
T: 020 7874 7600
www.mediatrust.org

MediaWise

This independent charity produces research and useful guidelines for those who work in and with the media.
University of the West of England, Canon Kitson, Oldbury Court Road, Bristol, BS16 2JP
T: 0117 939 9333
www.mediawise.org.uk

National Union of Journalists (NUJ)

Acorn House, 308-312 Grays Inn Road, London, WC1X 8DP
T: 020 7278 7916
www.nuj.org.uk

Newspaper Marketing Agency

Empire House, 175 Piccadilly, London, W1J 9EN
T: 020 7887 6112
www.nmauk.co.uk

Newspaper Society

Bloomsbury House, 74-77 Great Russell Street, London, WC1B 3DA
T: 020 7636 7014
www.newspapersoc.org.uk

nfpSynergy

Produces research reports, including its bi-annual Charity Media Monitor, which records journalists' attitudes towards charities' media activities and campaigns.
nfpSynergy, 40 Bowling Green Lane, London, EC1R 0NE
T: 020 7415 7155
www.nfpsynergy.net

Ofcom (Office of Communications)

Riverside House, 2a Southwark Bridge Road, London, SE1 9HA
T: 020 7981 3000
www.ofcom.org.uk

Outdoor Advertising Association

Summit House, 27 Sale Place, London, W2 1YR
T: 020 7973 0315
www.oaa.org.uk

Press Complaints Commission

Halton House, 20/23 Holborn, London, EC1N 2JD
T: 020 7831 0022
www.pcc.org.uk

Society of Editors

University Centre, Granta Place, Mill Lane, Cambridge, CB1 1RU
T: 01223 304080
www.societyofeditors.org

Thinkbox

Thinkbox is the television marketing body for the main UK commercial broadcasters – Channel 4, FIVE, GMTV, ITV, Sky Media, Turner Broadcasting and Viacom Brand Solutions.
Manning House, 22 Carlisle Place, London, SW1P 1JA
T: 020 7630 2320
www.thinkbox.tv

UKPress

A busy online forum for PR and press professionals.
www.ukpress.org

Voluntary Action Media Unit (VAMU)

Produces research into how charities and the media can and do work together.
c/o TimeBank, 2nd Floor, Downstream Building, 1 London Bridge, London, SE1 9BG
www.vamu.org.uk

Women in Journalism

T: 01323 483198
www.womeninjournalism.co.uk

02. National Newspapers

National Daily Newspapers

Top 10 national daily newspapers

- 1 The Sun: 3,078,388
- 2 Daily Mail: 2,327,507
- 3 Daily Mirror: 1,518,881
- 4 Daily Telegraph: 882,873
- 5 Daily Express: 766,874
- 6 Daily Star: 753,476
- 7 The Times: 636,946
- 8 Financial Times: 444,880
- 9 The Guardian: 356,789
- 10 The Independent: 233,423

Newspaper information taken from ABC: 29-Oct-2007 to 25-Nov-2007. Circulation figures are per issue.

Daily Express

Daily national tabloid
The Northern & Shell Building, 10 Lower Thames Street, London, EC3R 6EN
T: 0871 434 1010
www.express.co.uk
E: firstname.surname@express.co.uk
Circulation: 789,867
Readership: 70% male, 30% female, 86% 55+ yrs
Copy deadlines: 7.30pm
Supplements: *Saturday Magazine*

Daily Mirror

Daily national tabloid
1 Canada Square, Canary Wharf, London, E14 5AP
T: 020 7293 3000
www.mirror.co.uk
E: firstname.surname@mirror.co.uk
Circulation: 1,525,477
Readership: 55% male, 45% female
Copy deadlines: front page news – 7pm; other news – 2pm; press releases – 10am
Supplements: Monday – *Mania*; Tuesday – *Your Life*; Wednesday – *Money*; Thursday – *Works*; Friday – *The Ticket*; Saturday – *We Love Telly*, *Racing Post Extra*

Daily Star

Daily national tabloid
The Northern & Shell Building, 10 Lower Thames Street, London, EC3R 6EN
T: 0871 434 1010
www.dailystar.co.uk
E: firstname.surname@dailystar.co.uk
Circulation: 771,197
Readership: 70% male, 30% female, 64% full-time employment
Copy deadlines: varies, early morning best time for press releases
Supplements: Saturday – *Star TV*

Financial Times

Daily national broadsheet
1 Southwark Bridge, London, SE1 9HL
T: 020 7873 3000
www.ft.com
E: firstname.surname@ft.com
Circulation: 449,385
Readership: 62% male, 38% female, median age 52 yrs
Copy deadlines: 10.30am, 5pm, 6pm
Supplements: Monday – *Funds Manager*; Wednesday – *Digital Business*; Thursday – *Jobs*; Saturday – *House & Home*, *Life & Arts*

The Guardian

Daily national broadsheet
119 Farringdon Road, London, EC1R 3ER
T: 020 7278 2332
www.guardian.co.uk
E: firstname.surname@guardian.co.uk
Circulation: 364,275
Readership: 56% male, 44% female, predominant reader occupation areas include education, health and welfare
Copy deadlines: 11am, 4pm, 5pm
Supplements: Monday – *Media*; Tuesday – *Education*; Wednesday – *Society*; Thursday – *Technology*; Friday – *Film*; Saturday – *Family*, *The Guide*, *Money*, *Review*, *Travel*, *Weekend*, *Work*

Daily Mail

Daily national tabloid
Northcliffe House, 2 Derry Street, London, W8 5TT
T: 020 7938 6000
www.dailymail.co.uk

Circulation: 2,353,807

Readership: 52% female, 48% male, 33% 65+ yrs, 30% in London ITV region

Copy deadlines: 10.30pm, 12am

Supplements: Monday – *Lifestyle*; Tuesday – *Health*; Wednesday – *Money*; Thursday – *Femail*; Friday – *Reviews*; Saturday – *Travel*

Tips for charities

- Form relationships with the *Daily Mail's* team of specialists working in your area
- Call in the morning to get your story in the next day's paper
- For soft news e-mail your stories to the forward planning desk as early as possible
- Thursday is the best day to send stories to *Femail*
- The news editor has a preliminary list of stories for the following day's paper by midday

E: firstname.surname@dailymail.co.uk

Key contacts

Education: sarah.harris@dailymail.co.uk, laura.clark@dailymail.co.uk
Health: jenny.hope@dailymail.co.uk
Social affairs: steve.doughty@dailymail.co.uk
Transport: ray.massey@dailymail.co.uk
Crime: stephen.wright@dailymail.co.uk
Femail health: anna.hodgekiss@dailymail.co.uk
Forward planning: news@dailymail.co.uk

Daily Telegraph

Daily national broadsheet
111 Buckingham Palace Road, London, SW1W 0DT
T: 020 7931 2000
www.telegraph.co.uk

Circulation: 882,413

Readership: 55% male, 45% female

Copy deadlines: 10.30am, 6pm

Supplements: Thursday – *Jobs*; Saturday – *Motoring*, *Your Money*, *Weekend*, *Property*, *Gardening*, *Travel*, *Review*, *Telegraph Magazine*

Tips for charities

- News conferences happen at 10am and 4pm – do not call around these times
- *Telegraph* journalists prefer you to call after and not before you send a press release
- *Telegraph* journalists like concise, easily digestible press releases based on news values and not worthiness

E: firstname.surname@telegraph.co.uk

Key contacts

News: stephen.adams@telegraph.co.uk, matthew.bayley@telegraph.co.uk
Features: serena.allott@telegraph.co.uk
Arts: louise.dowman@telegraph.co.uk
Health: tessa.boase@telegraph.co.uk
Telegraph Magazine: isabel.albiston@telegraph.co.uk

The Independent

Daily national compact broadsheet

Independent House, 191 Marsh

Wall, London, E14 9RS

T: 020 7005 2000

www.independent.co.uk

E: firstletteroffirstname.surname@independent.co.uk

Circulation: 242,685

Readership: 60% male, 40% female, 80% home owners

Copy deadlines: 10am, 2.30pm

Supplements: Monday – *Media*; Tuesday – *Motoring*;

Wednesday – *Property*; Thursday – *Education*

& *Careers*; Friday – *Arts, Book Review*

The Sun

Daily national tabloid

1 Virginia Street, London, E98 1SN

T: 020 7782 4000

www.thesun.co.uk

E: firstname.surname@the-sun.co.uk

Circulation: 3,126,866

Readership: 56% male, 44% female, 20% 15-24 yrs, 18.6% 25-34 yrs, 14.9% 45-54 yrs

Copy deadlines: deadlines move, early morning best time for contact

Supplements: Monday – *Sun Woman* (main section);

Wednesday – *Cashflow* (monthly); Friday – *Motors*

The Times

Daily national compact broadsheet

1 Pennington Street, London, E98 1TT

T: 020 7782 5000

www.thetimes.co.uk

E: firstname.surname@thetimes.co.uk

Circulation: 642,895

Readership: reaches 339,000 business people, 46% under 45 yrs

Copy deadlines: 11am, 4pm

Supplements: Monday – *Sport*; Tuesday – *Law*,

Public Agenda; Thursday – *Career*; Friday –

Bricks and Mortar; Mon-Fri – *Times2*

National Sunday Newspapers

Top 10 national Sunday newspapers

1 News of The World: 3,280,972

2 Mail on Sunday: 2,324,581

3 Sunday Mirror: 1,358,370

4 Sunday Times: 1,213,878

5 Sunday Express: 687,253

6 People: 683,802

7 Sunday Telegraph: 645,305

8 The Observer: 454,374

9 Daily Star Sunday: 421,841

10 Sunday Sport: 90,501

Newspaper information taken from ABC: 29-Oct-2007 to 25-Nov-2007. Circulation figures are per issue.

Daily Star Sunday

Tabloid

The Northern & Shell Building, 10 Lower

Thames Street, London, EC3R 6EN

T: 0871 434 1010

www.dailystar.co.uk

E: firstname.surname@dailystar.co.uk

Circulation: 446,482

Readership: 65% male, 35%

female, median age 36 yrs

Copy deadlines: Saturday 5pm

Supplements: *Take 5*

Mail on Sunday

Tabloid

Northcliffe House, 2 Derry Street, London, W8 5TT

T: 020 7938 6000

www.mailonsunday.co.uk

E: firstname.surname@mailonsunday.co.uk

Circulation: 2,353,807

Readership: 51% female, 49% male,

38% 35-45 yrs, 24% 65+ yrs

Copy deadlines: 10.30pm, 12am

Supplements: *You, Live, Travel, Review*

News of the World

Tabloid

1 Virginia Street, London, E98 1SN

T: 020 7782 4000

www.newsoftheworld.co.uk

E: firstname.surname@notw.co.uk

Circulation: 3,351,827

Readership: 52% male, 48% female, 61% 15-44 yrs, 39% 45+ yrs

Copy deadlines: Saturday 9am,

Mon-Fri best for press releases

Supplements: *Sunday Magazine, Big on TV*

The Observer

Broadsheet

3-7 Herbal Hill, London, EC1R 5EJ

T: 020 7278 2332

www.observer.co.uk

E: firstname.surname@observer.co.uk

Circulation: 487,216

Readership: 59% male, 41% female, 42% 35-45 yrs, 39% in London ITV region

Copy deadlines: most articles submitted by Friday night, breaking news goes in until late Saturday night

Supplements: *Observer Magazine*; every first Sunday

– *Sport*; every second Sunday – *Woman*; every

third Sunday – *Music*; every fourth Sunday – *Food*

The People

Tabloid

1 Canada Square, Canary Wharf, London, E14 5AP

T: 020 7293 3000

www.people.co.uk

E: firstname.surname@people.co.uk or

firstname.surname@mgn.co.uk

Circulation: 696,091

Readership: 53% male, 47% female, 21% in Granada ITV region

Copy deadlines: varies but prefers to get charity stories by Tuesday

Supplements: *Take it Easy Magazine*

Independent on Sunday

National broadsheet

Independent House, 191 Marsh

Wall, London, E14 9RS

T: 020 7005 2000

www.independent.co.uk

Circulation: 210,922

Readership: 58% male, 42% female

Copy deadlines: Saturday, 1pm

Supplements: *The New Review*

Tips for charities

- Reporters don't work Sundays/Mondays
- Contact early in the week (Tuesdays/Wednesdays best)
- E-mail contact preferred (no time for general chat); can be followed by a brief call
- *Independent on Sunday* journalists ask that charities send quantifiable stories based on facts and not anecdotal evidence

E: firstletteroffirstname.surname@independent.co.uk

Key contacts

News desk: j.owen@independent.co.uk

National/international news:

s.boztas@independent.co.uk

Features: r.armstrong@independent.co.uk

Arts: p.victor@independent.co.uk

Transport: b.clement@independent.co.uk

The New Review: k.laidlaw@independent.co.uk

Sunday Express

Tabloid
Northern & Shell Building, 10 Lower
Thames Street, London, EC3R 6EN
T: 0871 434 1010
www.express.co.uk
E: firstname.surname@express.co.uk
Circulation: 716,656
Readership: 50% female, 50% male, 31%
65+ yrs, 20% 55-64 yrs, 17% 45-54
yrs, 16% 35-44 yrs, 8% 25-34 yrs
Copy deadlines: front page – Saturday 6pm;
back and middle pages – Wednesday 5pm
Supplements: *S2, Sunday Express Magazine*

Sunday Mirror

Tabloid
1 Canada Square, Canary Wharf, London, E14 5AP
T: 020 7293 3000
www.sundaymirror.co.uk
E: firstname.surname@sundaymirror.co.uk
Circulation: 1,393,184
Readership: 51% female, 49% male,
26% in London ITV region
Copy deadlines: most copy written by Friday
night, breaking news Sunday 3am
Supplements: *Homes and Holidays, Celebs*

Sunday Telegraph

Broadsheet
111 Buckingham Palace Road, London, SW1W 0DT
T: 020 7931 2000
www.telegraph.co.uk
E: firstname.surname@telegraph.co.uk
Circulation: 651,499
Readership: 56% male, 44% female, 35% 65+ yrs
Copy deadlines: soft news – during the
week; hard news – until Saturday
Supplements: *Sport, Review, Travel, Money
& Jobs, Business, House & Home*

Sunday Times

Broadsheet
1 Southwark Bridge, London, SE1 9HL
T: 020 7782 5000
www.suntimes.co.za
E: firstname.surname@sunday-times.co.uk
Circulation: 1,274,400
Readership: 54% male, 46% female, 21%
35-44 yrs, 37% in London ITV region
Copy deadlines: vary, breaking news – Saturday 6pm
Supplements: *Culture, The Sunday Times
Magazine, Style, Home, In Gear, Appointments,
Money, Travel, News Review, Business, Sport*

03. Magazines

National Magazines

Top 10 women's weekly magazines

- 1 Take a Break: 1,018,423
- 2 Closer: 570,239
- 3 Heat: 558,365
- 4 OK! Magazine: 557,014
- 5 Chat: 511,510
- 6 Now: 494,229
- 7 Pick Me Up: 447,100
- 8 That's Life: 443,604
- 9 New!: 442,003
- 10 Woman: 369,982.

Magazine information taken from ABC: 01-Jan-2007 to
30-Jun-2007. Circulation figures are per issue.

Arena

Monthly men's interest magazine
Mappin House, Winsley Street, London, W1W 8HF
T: 020 7182 8000
www.arenamagazine.co.uk
E: firstname.surname@emap.com
Circulation: 30,886
Readership: 74% male, 26% female, 81% 18-34 yrs
Copy deadlines: approx. 20th each month

Asda Magazine

Monthly customer magazine
23 Howland Street, London, W1A 1AQ
T: 020 7462 7777
www.publicis-blueprint.co.uk
E: firstname.surname@publicis-blueprint.co.uk
Circulation: 2,805,052
Readership: 72% female, 28% male
Copy deadlines: three months before publication

Attitude

Monthly magazine
Northern & Shell Tower, City
Harbour, London, E14 9GL
T: 020 7440 2536
www.attitude.co.uk
E: firstname.surname@attitudemag.co.uk
Circulation: 75,000
Readership: aimed at gay men and 'strays'
(straight men who hang out with gay men)
Copy deadlines: seven weeks before publication

Bella

Weekly women's interest magazine
Academic House, 24-28 Oval Road, London, NW1 7DT
T: 020 7241 8000
www.bauer.co.uk
E: firstname.surname@bauer.co.uk
Circulation: 247,390
Readership: 25-44 yrs, aimed at women with children
Copy deadlines: different for each desk; news
& features one month before publication

Best

Weekly women's interest magazine
National Magazine House, 33 Broadwick
Street, London, W1F 0DQ
T: 020 7439 5000
www.bestmagazine.co.uk
E: firstname.surname@acp-natmag.co.uk
Circulation: 340,793
Readership: 93% female, 7%
male, median age 45 yrs
Copy deadlines: three weeks before publication

Bliss

Monthly EMAP magazine covering health, beauty, fashion, real life stories and celebrities

Coach & Horses Passage, The Pantiles,

Tunbridge Wells, TN2 5UJ

T: 01892 500 100 ext 4603

www.mybliss.co.uk

Circulation: 120,506

Readership: 95% female, 5% male,

12-19 yrs, median age 15 yrs

Copy deadlines: two months

before publication for features

Tips for charities

- Approach editors early – real life features have a three-month lead time
- Find strong case studies representative of current topics affecting teenagers
- Call first then e-mail. Afternoons are the best time to call
- Mention any images you have
- News lead time – one month. Stories are normally celebrity orientated

E: firstletteroffirstnamesurname@panini.co.uk

Key contacts

Editor: isinoway@panini.co.uk

Commissioning features editor:

amilburn@panini.co.uk

Features writer: rdavies@panini.co.uk

Fashion editor: lgrant@panini.co.uk

Big Issue

Weekly current affairs magazine

1-5 Wandsworth Road, London, SW8 2LN

T: 020 7526 3200

www.bigissue.com

E: firstname.surname@bigissue.com

Circulation: 79,053

Readership: 60% female, 40% male,

50% affluent professionals

Copy deadlines: two weeks before publication

Big Issue in Scotland

Weekly current affairs magazine

71 Oxford Street, Glasgow, G5 9EP

T: 0141 352 7264

www.bigissuescotland.com

E: firstletteroffirstname.surname@bigissuescotland.com

Circulation: 27,756

Readership: 66% female, 34% male,

61% 20-34 yrs, 95% spend a minimum

of 30 minutes reading each issue

Copy deadlines: two weeks before publication

Big Issue in the North

Weekly current affairs magazine

10 Swan Street, Manchester, M4 5TN

T: 0161 831 5550

www.bigissueinthenorth.com

E: firstname.surname@bigissueinthenorth.com

Circulation: 29,414

Readership: 70% under 44 yrs, 65% interested in

finances, 40% interested in organic products

Copy deadlines: two weeks before publication

Boots Health and Beauty

Monthly customer magazine

7 St Martin's Place, London, WC2N 4HA

T: 020 7747 0700

www.redwoodgroup.net

E: firstname.surname@redwoodgroup.net

Circulation: 1,591,393

Readership: Boots customers, aimed at ABC1 women

Copy deadlines: three months before publication

Candis

Weekly women's interest magazine

Newhall Lane, Hoylake, Wirral, CH47 4BQ

T: 0870 745 3002

www.candis.co.uk

E: firstname.surname@candis.co.uk

Circulation: 302,377

Readership: 84% home owners, 44%

household income over £20k per annum,

41% have children under 16 yrs

Copy deadlines: minimum three

months before publication

Chat

Weekly women's interest magazine

Room 5-06, The Blue Fin Building, 110

Southwark Street, London, SE1 0SU

T: 020 3148 6145

www.ipcmedia.com

E: firstname_lastname@ipcmedia.com

Circulation: 511,510

Readership: 90% female, 10% male

Copy deadlines: seven weeks before publication

Closer

Weekly women's interest magazine

Endeavour House, 189 Shaftesbury

Avenue, London, WC2H 8JG

T: 020 7437 9011

www.closermag.co.uk

E: firstname.surname@emap.com

Circulation: 570,239

Readership: median age 26 yrs

Copy deadlines: Thursday before publication

Company

Monthly women's interest magazine

National Magazine House, 33 Broadwick

Street, London, W1F 0DQ

T: 020 7439 5000

www.company.co.uk

E: firstname.surname@natmags.co.uk

Circulation: 264,494

Readership: 97% female, 54%

15-24 yrs, 29% 25-34 yrs

Copy deadlines: three months before publication

Cosmopolitan

Monthly women's interest magazine

National Magazine House, 72 Broadwick

Street, London, W1F 9EP

T: 020 7439 5000

www.cosmopolitan.co.uk

E: firstname.surname@natmags.co.uk

Circulation: 450,952

Readership: 87% female, 13% male, 42% 15-24 yrs

Copy deadlines: middle features two

months before publication

The Economist

Weekly current affairs magazine

25 St James's Street, London, SW1A 1HG

T: 020 7830 7000

www.economist.com

E: firstnamesurname@economist.com

Circulation: 172,842, worldwide

audience of 2.5 million

Copy deadlines: Wednesdays

Elle

Monthly women's interest magazine

64 North Row, London, W1K 7LL

T: 020 7150 7000

www.elleuk.com

E: firstname.surname@hf-uk.com

Circulation: 203,302

Readership: aimed at women aged 16-34 yrs

Copy deadlines: three months before publication

Top 10 women's lifestyle magazines

1 Glamour: 544,653

2 Cosmopolitan: 450,952

3 Good Housekeeping: 435,238

4 Yours: 344,438

5 Marie Claire: 332,705

6 Woman & Home: 320,934

7 Candis: 302,377

8 Prima: 300,025

9 Company: 264,494

10 More!: 260,331

Magazine information taken from ABC: 01-Jan-2007 to 30-Jun-2007. Circulation figures are per issue.

Heat Magazine

Celebrity focused, picture-led weekly magazine produced by EMAP

Endeavour House, 189 Shaftesbury

Avenue, London, WC2H 8JG

T: 020 7859 8657

www.heatworld.com

Circulation: 558,365

Readership: 18-34 yrs

Copy deadlines: Friday afternoons

Tips for charities

- Put a celebrity forward for an interview or if you're publishing a book with celebrity photos send it to the review team
- Tap into the current agenda (e.g. for national milk week, suggest a feature on milk-based beauty products to the style team)
- heatworld.com is one of the most viewed websites in the country; it has a constant need for stories and material
- Avoid calling Monday mornings (team meetings) and Friday afternoons (final changes to copy)

E: firstname.surname@emap.com

Key contacts

News desk: hannah.perry@emap.com

Style desk: jo.hoare@emap.com

Features desk: lucy.cave@emap.com

Review team: cameron.edwards@emap.com

Esquire

Monthly men's interest magazine

National Magazine House, 72 Broadwick Street, London, W1F 9EP

T: 020 7439 5000

www.esquire.co.uk

E: firstname.surname@esquire.co.uk

Circulation: 53,537

Readership: 86% male, 14% female, 41% 25-34 yrs

Copy deadlines: rolling deadlines, three months before publication

First

Weekly women's interest magazine

Endeavour House, 189 Shaftesbury Avenue, London, WC2H 8JG

T: 020 7437 9011

www.emap.com

E: firstname.surname@emap.com

Circulation: 106,961

Readership: aimed at women aged 35-45 yrs, median age 49 yrs

Copy deadlines: two weeks before publication

Glamour

Monthly women's interest magazine

6-8 Old Bond Street, London, W1S 4PH

T: 020 7499 9080

www.glamourmagazine.co.uk

E: firstname.surname@condenast.co.uk

Circulation: 544,653

Readership: aimed at women aged 25-34 yrs

Copy deadlines: three months before publication

Good Housekeeping

Monthly consumer magazine

National Magazine House, 72 Broadwick Street, London, W1F 9EP

T: 020 7439 5000

www.goodhousekeeping.co.uk

E: firstname.surname@natmags.co.uk

Circulation: 435,238

Readership: 88% female, 12% male, 40% 55+ yrs

Copy deadlines: four months before publication

Top 10 men's lifestyle magazines

1 FHM: 311,590

2 Nuts: 277,269

3 Men's Health: 238,980

4 Zoo: 186,732

5 GQ: 127,886

6 Loaded: 120,492

7 Maxim: 107,687

8 Stuff: 92,793

9 Men's Fitness: 65,366

10 Bizarre: 54,571

Magazine information taken from ABC: 01-Jan-2007 to 30-Jun-2007. Circulation figures are per issue.

GQ

Monthly men's interest magazine

Vogue House, Hanover Square, London, W1S 1JU

T: 020 7499 9080

www.gqmagazine.co.uk

E: firstname.surname@condenast.co.uk

Circulation: 127,886

Readership: aimed at men aged 18-35 yrs

Copy deadlines: three months before publication

Grazia

Weekly women's interest magazine

Endeavour House, 189 Shaftesbury

Avenue, London, WC2H 8JG

T: 020 7437 9011

www.graziomagazine.co.uk

E: firstname.surname@emap.com

Readership: 25-45 yrs, with a high disposable income

Copy deadlines: one week before publication

High Life

Monthly British Airways in-flight magazine

Pegasus House, 37-43 Sackville

Street, London, W1S 3EH

T: 020 7534 2400

www.cedarcom.co.uk

E: firstname.surname@cedarcom.co.uk

Circulation: 196,100

Readership: British Airways customers

Copy deadlines: two months before publication

Hotline

Quarterly Virgin train magazine

Victory House, 14 Leicester Place, London, WC2H 7BZ

T: 020 7306 0304

www.therivergroup.co.uk/virgintrains

E: firstname.surname@riverltd.co.uk

Circulation: 170,738

Readership: passengers on cross-country trains

Copy deadlines: three months before publication

Junior

Monthly parenting magazine

Magicalia Publishing, Berwick House,

8-10 Knoll Rise, Orpington, BR6 0EL

T: 01689 899026

www.juniormagazine.co.uk

E: firstname.surname@juniormagazine.co.uk

Circulation: 17,622

Readership: aimed at parents

Copy deadlines: two months before publication

Junior Pregnancy & Baby

Quarterly parenting magazine

2 Balcombe Street, London, NW1 6NW

T: 01689 899200

www.juniormagazine.co.uk

E: firstname.surname@juniormagazine.co.uk

Circulation: 12,856

Readership: aimed at parents

Copy deadlines: at least four months before publication

Marie Claire

Monthly women's interest magazine

The Blue Fin Building, 7th Floor, 110

Southwark Street, London, SE1 0SU

T: 020 3148 5000

www.marieclaire.co.uk

E: firstname.surname@ipcmedia.com

Circulation: 332,705

Readership: median age 33 yrs

Copy deadlines: three months before publication

Top 10 consumer magazines

- 1 Sky The Magazine: 7,034,310
- 2 Sky Sports Magazine (UK): 4,362,228
- 3 Sky Movies Magazine (UK Edition): 3,767,906
- 4 Asda Magazine: 2,805,052
- 5 Tesco Magazine: 1,943,767
- 6 The National Trust Magazine: 1,709,112
- 7 Sainsbury's Fresh Ideas: 1,507,766
- 8 What's on TV 1,422,486
- 9 TV Choice 1,391,774
- 10 The Somerfield Magazine 1,201,700

Magazine information taken from ABC: 01-Jan-2007 to 30-Jun-2007. Circulation figures are per issue.

Mizz

Monthly consumer magazine
Coach & Horses Passage, The Pantiles,
Tunbridge Wells, TN2 5UJ
T: 01892 500105
www.panionline.com
E: firstletteroffirstnamesurname@panini.co.uk
Circulation: 61,781
Readership: aimed at teenage girls
Copy deadlines: five-six weeks before publication

M&S Magazine

Quarterly customer magazine
7 St Martin's Place, London, WC2N 4HA
T: 020 7747 0700
www.redwoodgroup.net
E: firstname.surname@redwoodgroup.net
Circulation: 1,250,000
Readership: M&S customers
Copy deadlines: two months before publication

My Weekly

Weekly women's interest magazine
80 Kingsway East, Dundee, DD4 8SL
T: 01382 223131
www.twins.co.uk
E: firstletteroffirstnamesurname@dcthomson.co.uk
Circulation: 171,392
Readership: 90% female, 10% male,
37% live in south east England
Copy deadlines: two months before
publication, later if more newsworthy

New Statesman

Weekly current affairs magazine
New Statesman, 3rd Floor, 52 Grosvenor
Gardens, London, SW1W 0AU
T: 020 7730 3444
www.newstatesman.com
E: firstname@newstatesman.co.uk
Circulation: 29,041
Readership: 71% male, 29% female,
28% 25-34 yrs, 75% hold a degree
Copy deadlines: back half –
Wednesday, front half – Friday

New Woman (NW)

Monthly women's interest magazine
Endeavour House, 189 Shaftesbury
Avenue, London, WC2H 8JG
T: 020 7437 9011
www.nwdaily.co.uk
E: firstname.surname@emap.com
Circulation: 126,805
Readership: professional females
aged 25-35yrs, median age 31
Copy deadlines: two months before publication

Pick Me Up

Weekly women's interest magazine
The Blue Fin Building, 110 Southwark
Street, London, SE1 0SU
T: 020 3148 5000
www.pickmeupmagazine.co.uk
E: firstname.surname@ipcmedia.com
Circulation: 447,100
Readership: median age 33 yrs, 47% have children
Copy deadlines: six weeks before publication

Prima

Monthly women's interest magazine
National Magazine House, 72 Broadwick
Street, London, W1F 9EP
T: 020 7439 5000
www.prima.co.uk
E: firstname.surname@natmags.co.uk
Circulation: 300,025
Readership: predominantly ABC1/C2 women
aged 25-54 yrs, median age 48 yrs
Copy deadlines: three months before publication

Radio Times

Weekly TV/radio listings magazine
80 Wood Lane, London, W12 0TT
T: 0870 608 4455
www.radiotimes.com
E: firstname.surname@bbc.co.uk
Circulation: 1,046,601
Readership: 51% female, 49% male, TV/
radio listeners, aimed at families
Copy deadlines: twelve days before publication

Reveal

Women's weekly magazine produced by
National Magazines. Covers celebrities,
real lives, lifestyle and TV

**National Magazine House, 33 Broadwick
Street, London, W1F 0DQ**

T: 020 7439 5000

www.revealblog.co.uk

Circulation: 347,257

Readership: 94% female, 6%

male, 54% 15-24 yrs

Copy deadlines: Thursday morning –
celebrities, Friday morning – real life stories

Tips for charities

- Call first to ask if/when you can pitch a story; follow up with a concise e-mail to the commissioning editor
- Most receptive to real life stories on Fridays
- Read the magazine – *Reveal* journalists hate it when charities don't do their research

E: firstname.surname@acp-natmag.co.uk

Key contacts

Editor: michael.butcher@acp-natmag.co.uk

Lifestyle editor: wendy.rigg@acp-natmag.co.uk

Health reporter:

rachel.cocker@acp-natmag.co.uk

Fashion editor:

ashling.mccloy@acp-natmag.co.uk

TV editor: becky.howard@acp-natmag.co.uk

Men's Fitness

Monthly men's interest magazine
30 Cleveland Street, London, W1T 4JD
T: 020 7907 6000
www.mensfitnessmagazine.co.uk

E: firstname_surname@dennis.co.uk

Circulation: 65,366

Readership: 63% ABC1 male, median age 33 yrs

Copy deadlines: three months before publication

Men's Health

Monthly men's interest magazine
National Magazine House, 33 Broadwick
Street, London, W1F 0DQ
T: 020 7439 5000

www.menshealth.co.uk

E: firstname.surname@natmag-rodale.co.uk

Circulation: 238,980

Readership: 88% male, 12% female, 34% 25-34 yrs

Copy deadlines: three months before publication

Reader's Digest

Monthly general interest magazine
11 Westferry Circus, Canary Wharf, London, E14 4HE
T: 020 7715 8000
www.readersdigest.co.uk
E: firstname.surname@readersdigest.co.uk
Circulation: 712,815
Readership: published worldwide in
50 editions and 21 languages
Copy deadlines: three-four months before publication

Real People

Weekly women's interest magazine
National Magazine House, 33 Broadwick
Street, London, W1F 0DQ
T: 020 7439 5000
www.realpeoplemagazine.co.uk
E: firstname.surname@natmags.co.uk
Circulation: 309,477
Readership: 94% female, 6% male, 30% 15-24 yrs
Copy deadlines: two-three months before publication

Red

Monthly women's interest magazine
64 North Row, London, W1K 7LL
T: 020 7150 7000
www.redmagazine.co.uk
E: firstname.surname@hf-uk.com
Circulation: 225,053
Readership: aimed at women aged 30-45 yrs
Copy deadlines: three months before publication

Saga Magazine

Weekly general interest magazine
The Saga Building, Enbrook Park,
Folkestone, CT20 1AZ
T: 01303 771523
www.saga.co.uk
E: firstname.surname@saga.co.uk
Circulation: 659,104
Readership: aimed at 50+ yrs
Copy deadlines: two months before publication

Pride Magazine

Monthly consumer magazine covering real
lives, serious features, celebrities and beauty

Pride House, 55 Battersea Bridge

Road, London, SW11 3AX

T: 020 7228 3110

www.pridemagazine.com

Circulation: 40,000

Readership: aimed at women of
colour, predominantly ABC1 and
25-45 yrs, 50% degree holders

Copy deadlines: two months before publication

Tips for charities

- Best to send a press release and follow up with a phone call
- The beginning of the month is the best time to approach the magazine before it meets to discuss the next issue
- Charities offering strong case studies are more likely to be featured
- Catch their attention with an unusual angle on a national story that will surprise readers

E: firstname@pridemagazine.com

Key contacts

Editor: sherryadixon@aol.com

Real lives: keysha@pridemagazine.com

Entertainment: cynthia@pridemagazine.com

Fashion and beauty:

shevelle@pridemagazine.com

Sainsbury's Magazine

Monthly customer magazine
Sea Containers House, 20 Upper
Ground, London, SE1 9PD
T: 020 7633 0266
www.7publishing.co.uk
E: firstname.surname@7publishing.co.uk
Circulation: 347,437
Readership: Sainsbury's customers
Copy deadlines: three months before publication

Spectator

Weekly current affairs magazine
22 Old Queen Street, London, SW1H 9HP
T: 020 7405 1706
www.spectator.co.uk
E: firstname.surname@spectator.co.uk
Circulation: 73,204
Readership: aimed at British journalists,
critics, authors and cartoonists
Copy deadlines: Wednesday morning for hard news

Sugar

Monthly consumer magazine
64 North Row, London, W1K 7LL
T: 020 7150 7087
www.sugarmagazine.co.uk
E: firstname.surname@sugarmagazine.co.uk
Circulation: 187,059
Readership: aimed at teenage girls
Copy deadlines: three months before publication

Take a Break

Weekly women's interest magazine
4th Floor, Academic House, 24-28
Oval Road, London, NW1 7DT
T: 020 7241 8000
www.takeabreak.co.uk
E: firstname.surname@bauer.co.uk
Circulation: 1,018,423
Readership: aimed at women aged
25-55 yrs with children
Copy deadlines: five-six weeks before publication

That's Life

Weekly women's interest magazine
3rd Floor, Academic House, 24-28
Oval Road, London, NW1 7DT
T: 020 7241 8000
www.bauer.co.uk
E: firstname.surname@bauer.co.uk
Circulation: 443,604
Readership: aimed at young, mass market
women with children, median age 38 yrs
Copy deadlines: six weeks before publication

Top Santé Health & Beauty

Monthly women's interest magazine
Greater London House, Hampstead
Road, London, NW1 7EJ
T: 020 7437 9011
www.brandnewme.co.uk
E: firstname.surname@emap.com
Circulation: 110,053
Readership: 84% female, predominantly 25-54 yrs
Copy deadlines: three months before publication

TV Quick

Weekly TV listings magazine
Academic House, 24-28 Oval Road, London, NW1 7DT
T: 020 7241 8000
www.bauer.co.uk
E: firstname.surname@bauer.co.uk
Circulation: 224,799
Readership: predominantly female, median age 46 yrs
Copy deadlines: one month before publication

Woman

Weekly women's interest magazine
Room 5-06, The Blue Fin Building, 110
Southwark Street, London, SE1 0SU
T: 020 3148 5000
www.ipcmedia.com
E: firstname.surname@ipcmedia.com
Circulation: 369,982
Readership: aimed at women aged 25-54 yrs
with children, median age 47 yrs, 51% employed,
84% believe what they read in *Woman*
Copy deadlines: eight weeks for pitching,
deadlines vary, two-week lead time

Woman's Own

Weekly women's interest magazine
The Blue Fin Building, 110 Southwark
Street, London, SE1 0SU
T: 020 3148 5000

www.ipcmedia.com

E: firstname_surname@ipcmedia.com

Circulation: 344,765

Readership: aimed at women aged 25-54 yrs with
children, median age 49 yrs, 50% employed

Copy deadlines: eight weeks for pitching,
deadlines vary, two-week lead time

Zest

Monthly women's interest magazine
National Magazine House, 72 Broadwick
Street, London, W1F 9EP

T: 020 7439 5000

www.zest.co.uk

E: firstname.surname@natmags.co.uk

Circulation: 102,261

Readership: 94% female, 6% male, 27% 25-34 yrs
Copy deadlines: three months before publication

04. Business, Trade and Sector Media

BMJ

Weekly medical journal
BMA House, Tavistock Square, London, WC1H 9JR
T: 020 7387 4499

www.bmjgroup.com

E: firstletteroffirstnamesurname@bmjgroup.com

Circulation: 123,792

Readership: aimed at doctors in the UK and abroad
Copy deadlines: depends on the story but
latest Wednesday

Broadcast

Weekly trade magazine
33-39 Bowling Green Lane, London, EC1R 0DA
T: 020 7505 8000

www.broadcastnow.co.uk

E: firstname.surname@emap.com

Circulation: 10,585

Readership: aimed at senior managers and
staff in all sectors of broadcasting
Copy deadlines: Wednesdays

Campaign

Weekly trade magazine
Griffin House, 161 Hammersmith
Road, London, W6 8SD
T: 020 8267 4683

www.brandrepublic.com/campaign

E: firstname.surname@haymarket.com

Circulation: 10,112

Readership: aimed at creative agencies,
media agencies and PRs
Copy deadlines: Tuesdays

Charity Times

Bimonthly trade magazine
402 The Fruit & Wool Exchange,
Brushfield Street, London, E1 6EP
T: 020 7426 0424

www.charitytimes.com

E: firstname.surname@charitytimes.com

Circulation: 10,370

Readership: aimed at professional
charity administrators
Copy deadlines: features – one month before
publication; news – up until publication day

Children and Young People Now

Weekly trade magazine
Haymarket Professional Publications Ltd, 174
Hammersmith Road, Hammersmith, London, W6 7JP
T: 020 8267 4707

www.cypnow.co.uk

E: firstname.surname@haymarket.com

Circulation: 18,000

Readership: aimed at professionals working
with children, young people and their families
Copy deadlines: Fridays

Creative Review

Monthly trade magazine
St Giles House, 50 Poland Street, London, W1V 4AX
T: 020 7970 6273

www.creativereview.co.uk

E: firstname.surname@centaur.co.uk

Circulation: 15,934

Readership: aimed at graphic designers,
art directors, creative directors and
creatives at advertising agencies
Copy deadlines: one month before
publication though no fixed deadline

Design Week

Weekly trade magazine
St Giles House, 50 Poland Street, London, W1V 4AX
T: 020 7970 6666

www.design-week.co.uk

E: firstname.surname@centaur.co.uk

Circulation: 8,074

Readership: design consultancies and design clients,
70% graphics, 10% product design, 15% interiors
Copy deadlines: press releases – Fridays;
breaking news – Mondays/Tuesdays

Education Today

Monthly education trade magazine
Datateam Publishing Ltd, London
Road, Maidstone, ME16 8LY
T: 01622 687031

www.datateam.co.uk

E: firstname.surname@datateam.co.uk

Circulation: 21,500

Readership: aimed at head teachers,
personnel involved in buying products and
services for the education sector
Copy deadlines: one month before publication

Community Care

Weekly trade magazine for social workers

**Quadrant House, The Quadrant,
Sutton, SM2 5AS**

T: 020 8652 4886

www.communitycare.co.uk

Circulation: 53,627

Readership: aimed at social care
professionals; readers spend an average
of 45 minutes reading the magazine

Copy deadlines: news – Mondays;
features – one month before publication

Tips for charities

- They prefer charities to e-mail an outline of their story rather than send a press release; they are happy for charities to follow this up with a phone call
- If your story is news related send it to the news editor at mithran.samuel@rbi.co.uk; if you have a feature idea send it to natalia.valios@rbi.co.uk
- They like case studies that feature examples of social work teams doing interesting things
- They also like news of projects and social workers working in new and innovative ways
- They are most receptive to stories on Tuesdays and Wednesdays
- Read the magazine before pitching a story to gauge the stories and angles they take

E: firstname.surname@rbi.co.uk

Key contacts

News editor: mithran.samuel@rbi.co.uk

Web editor: clare.jerrom@rbi.co.uk

Children's editor: lauren.revans@rbi.co.uk

Reporter: simeon.brody@rbi.co.uk

Reporter: anabel.unity.sale@rbi.co.uk

Features: natalia.valios@rbi.co.uk

Managing editor: mark.ivory@rbi.co.uk

Farmers Weekly

Weekly farming magazine
Quadrant House, The Quadrant, Sutton, SM2 5AS
T: 020 8652 4911
www.fwi.co.uk
E: firstname.surname@rbi.co.uk
Circulation: 70,315
Readership: aimed at anyone working within the farming industry
Copy deadlines: Tuesdays for news

GP

Weekly newspaper
Haymarket Professional Publications Ltd, 174
Hammersmith Road, Hammersmith, London, W6 7JP
T: 020 8267 4512
www.haymarket.com
E: firstname.surname@haymarket.com
Circulation: 41,888
Readership: aimed at GPs
Copy deadlines: three weeks before publication

Health Service Journal

Weekly trade magazine
Greater London House, Hampstead
Road, London, NW1 7EJ
T: 020 7874 0200
www.hsj.co.uk
E: firstname.surname@emap.com
Circulation: 19,794
Readership: aimed at managers from all disciplines and at all levels in the health sector
Copy deadlines: news – Mondays; features – three weeks before publication

Hospital Doctor

Weekly trade magazine
Quadrant House, The Quadrant, Sutton, SM2 5AS
T: 020 8652 8763
www.hospital-doctor.net
E: firstname.surname@rbi.co.uk
Circulation: 37,207
Readership: circulated free to all hospital doctors, read by 65% of all doctors and 71% of all consultants
Copy deadlines: Wednesdays

Marketing Week

Weekly trade magazine
St Giles House, 50 Poland Street, London, W1F 7AX
T: 020 7970 4000
www.marketingweek.co.uk
E: firstname.surname@centaur.co.uk
Circulation: 39,076
Readership: aimed at marketing, advertising and media professionals
Copy deadlines: Tuesdays

Media Week

Weekly trade magazine
174 Hammersmith Road, London, W6 7JP
T: 020 8267 8032
www.brandrepublic.com/mediaweek
E: firstname.surname@haymarket.com
Circulation: 11,588
Readership: aimed at media professionals dealing with advertising
Copy deadlines: Mondays

The Message

Weekly BBC Radio 4 programme
BBC Radio 4, Room G630, BBC TV Centre,
Wood Lane, London, W12 7RJ
T: 020 8624 9644
www.bbc.co.uk/radio4/factual/themessage
E: firstname.surname@bbc.co.uk
Subject: analysing the week's media coverage and journalistic practices

New Media Age

Weekly interactive media magazine
St Giles House, 50 Poland Street, London, W1F 7AX
T: 020 7970 4845
www.nma.co.uk
E: firstname.surname@centaur.co.uk
Circulation: 6,600
Copy deadlines: pitching – Monday mornings; copy – Tuesdays

Times Educational Supplement (TES)

Weekly trade publication covering the world of primary, secondary and further education
Admiral House, 66-68 East Smithfield, London, E1W 1BX
T: 020 7782 3000
www.tes.co.uk

Circulation: 69,153

Readership: teachers, school governors, inspectors, advisers and government officials

Copy deadlines: Wednesdays

Tips for charities

- *TES* is not interested in higher education (*Times Higher Education Supplement* deals with this)
- They are looking for stories with a multi-agency approach and are concerned with how school has a wider impact on children's lives
- There is big demand for strong, unique and illustrative case studies
- There are regional editions of *TES* so Scottish and Welsh charities would find it easier to pitch soft news to these
- They are very interested in any newly launched research – tell them about this in advance
- With softer news, charities should approach *TES* at least eight days before publication
- If you are worried about embargoes, don't! – *TES* journalists do respect them
- Press releases are best directed by e-mail to newsdesk@tes.co.uk or contact the relevant journalist direct

E: firstname.surname@tsleducation.com

Key contacts

Editor: karen.dempsey@tes.co.uk
Deputy editor: wendy.berliner@tes.co.uk
Assistant editor: jeremy.sutcliffe@tes.co.uk
News editor: frances.rafferty@tes.co.uk
Deputy news editor: michael.shaw@tes.co.uk
Reporter: irena.barker@tes.co.uk
Reporter: adi.bloom@tes.co.uk
Reporter: madeleine.brettingham@tes.co.uk
Reporter: warwick.mansell@tes.co.uk
News desk assistant: georgia.laird@tes.co.uk
TES magazine editor: wendy.berliner@tes.co.uk
TES magazine deputy editor: clare.dean@tes.co.uk
FE Focus editor: ian.nash@tes.co.uk
FE Focus news editor: steve.hook@tes.co.uk
FE Focus news reporter: joseph.lee@tes.co.uk
TES Cymru editor: nicola.porter@tes.co.uk
TES website community editor: gail.robinson@tes.co.uk

New Scientist

Weekly trade magazine
Lacon House, 84 Theobald's
Road, London, WC1X 8NS
T: 020 7611 1200
www.newscientist.com
E: firstname.surname@newscientist.com
Circulation: 178,854
Readership: 72% male, 28% female, 34%
professional scientists, 22% graduates in
non-science careers, 31% students
Copy deadlines: news pages – Fridays

Nursing Times

Weekly nursing magazine
Greater London House, Hampstead
Road, London, NW1 7EJ
T: 020 7874 0502
www.nursingtimes.net
E: firstname.surname@emap.com
Circulation: 48,388
Readership: nurses, midwives and health
visitors of all grades and specialties
Copy deadlines: Wednesdays

Regeneration and Renewal

Weekly trade magazine
174 Hammersmith Road, London, W6 7JP
T: 020 8267 4381
www.regen.net
E: firstname.surname@haynet.com
Circulation: 15,586
Readership: aimed at people with an
environmentally conscious view of architecture
Copy deadlines: Wednesdays

Third Sector

Weekly trade magazine
Haymarket Professional Publications, 174
Hammersmith Road, London, W6 7JP
T: 020 8267 4955
www.thirdsector.co.uk
E: firstname.surname@haynet.com
Circulation: 13,354
Readership: aimed at voluntary sector
middle to senior management
Copy deadlines: Mondays for
news, earlier for features

The TV Show

Monthly Channel 4 television programme
Princess Productions, Whiteley's Centre,
151 Queensway, London, W2 4SB
T: 020 7985 1985
www.channel4.com/interact/viewfinder
E: thetvshow@princessTV.com or
firstname.surname@princesstv.com
Subject: feedback programme in which viewers
get to have their say about Channel 4
and broadcasting in general

VolResource

Online resource for charity workers
25 Willow Grove, Malvern, Worcestershire, WR14 2SE
T: 070 9235 7720
www.volresource.org.uk
E: webinfo@volresource.org.uk
Audience: aimed at charity workers and includes
newsletters, events, briefings, advice and news pages

VS Magazine

Monthly trade magazine
Regent's Wharf, 8 All Saints Street, London, N1 9RL
T: 020 7520 2467
www.vsmagazine.org
E: firstname.surname@vsmagazine.org
Circulation: 4,500
Readership: membership magazine for the
NCVO, direct mails 5,000 senior people in
not-for-profit organisations each month
Copy deadlines: one month before publication

05. Ethnic Media

Asian News

Online newspaper
Observer Buildings, Drake Street,
Rochdale, OL16 1PH
T: 01706 357086
www.theasiannews.co.uk
E: asiannews@gmwn.co.uk
Circulation: 24,000
Readership: aimed at the ethnic minority
audience in the north west
Copy deadlines: rolling

Asian Times Online

Website
Unit 2-3, Whitechapel Technology Centre,
65 Whitechapel Road, London, E1 1DU
T: 020 7650 2000
www.asiantimesonline.co.uk
E: 020 7650 2000
Readership: aimed at the UK Asian community
Copy deadlines: rolling

BBC Asian Network

National radio station
9 St Nicholas Place, Leicester, LE1 5LB
T: 0116 251 6688
www.bbc.co.uk/asiannetwork
E: firstname.surname@bbc.co.uk
Audience: 476,000 per week, broadcast
across the UK on digital radio
Output includes: *Silver Street* (daily drama), *The
Wrap* (news bulletin), plus music and talk/debate

Caribbean Times

Weekly newspaper
65 Whitechapel Road, London, E1 1DU
T: 020 7650 2000
www.caribbeantimes.co.uk
E: firstname@newnation.co.uk
Circulation: 25,000
Readership: aimed at the Caribbean community
Copy deadlines: Wednesdays

Catholic Times

Weekly broadsheet newspaper
1st Floor, St James's Buildings, Oxford
Street, Manchester, M1 6FP
T: 0161 488 1700
www.catholic-times.co.uk
E: firstname.surname@totalcatholic.com
Circulation: 23,000
Readership: aimed at Catholic professionals
Copy deadlines: Wednesdays

Jewish Chronicle

Weekly Jewish newspaper
25 Farnival Street, London, EC4A 1JT
T: 020 7415 1500
www.thejc.com
E: firstnamesurname@thejc.com
Circulation: 33,441
Readership: aimed at the Jewish community
Copy deadlines: Fridays

The Muslim News

Monthly newspaper
PO Box 380, Harrow, HA2 6LL
T: 020 8863 8586
www.muslimnews.co.uk
E: firstname@muslimnews.co.uk
Circulation: 27,000
Readership: aimed at the Muslim community
Copy deadlines: rolling

The Muslim Weekly

Weekly newspaper
117 Whitechapel Road, London, E1 1DT
T: 020 7377 1919
www.themuslimweekly.co.uk
E: editor@themuslimweekly.com
Circulation: 50,000
Readership: 62% male, 38% female, seven out of
ten readers believe *The Muslim Weekly* is the voice
of the UK Muslim community, 74% below 44 yrs
Copy deadlines: Wednesdays

New Nation

Weekly newspaper
Whitechapel Technology Centre, 65
Whitechapel Road, London, E1 1DU
T: 020 7650 2000
www.newnation.co.uk
E: firstname@newnation.co.uk
Circulation: 6,108
Readership: aimed at the Afro-Caribbean
community in the UK
Copy deadlines: Thursdays/Fridays

The Tablet

Weekly magazine
1 King Street Cloisters, Clifton Walk, London, W6 0QZ
T: 020 8748 8484
www.thetablet.co.uk
E: firstletteroffirstnamesurname@thetablet.co.uk
Circulation: 23,636
Readership: predominantly concerned
with church affairs, but broader readership
due to national outlook and features
Copy deadlines: Tuesdays

Travellers Times

Quarterly magazine
The Rural Media Company, Sullivan House,
72-80 Widemarsh Street, Hereford, HR4 9HG
T: 01432 344039
www.travellerstimes.org.uk
E: firstnamefirstletterofsurname@ruralmedia.co.uk
Circulation: 21,000
Readership: aimed at Gypsies and Travellers
and those who work with them
Copy deadlines: depends on story, latest
one month before publication

The Voice

Weekly newspaper
8th Floor, Bluestar House, 234-244
Stockwell Road, London, SW9 9UG
T: 020 7510 0340
www.voice-online.co.uk
E: firstname.surname@gvmedia.co.uk
Circulation: 20,000
Readership: 55% female, 90% Afro-
Caribbean, 74% 18-34 yrs
Copy deadlines: Fridays

Eastern Eye

Britain's only tabloid newspaper aimed
at Asians: it includes news, features,
entertainment, jobs, sports and more

65 Whitechapel Road, London, E1 1DU

T: 020 7650 2000

www.ethnicmedia.co.uk

Circulation: 20,844

Readership: second- and third-generation
British Asians, mainly 16-40 yrs, 70%
ABC1, 62% graduate level or above

Copy deadlines: Mondays

Tips for charities

- Press releases get lost, so always
follow with a phone call
- Take time to think about a news hook, for
example *Eastern Eye* has a women's page
so any charities working with Asian women
could put them forward as case studies
- The publication has a young readership
and they are keen to feature celebrities
that appeal to this market; with this
in mind, try to get Asian celebrities
to comment on current issues
- They are very open to charity stories so don't
hesitate to get in touch with a good story

E: firstname@easterneyeuk.co.uk

Key contacts

Editor: hamant@easterneyeuk.co.uk

Senior reporter: aditi@easterneyeuk.co.uk

Show business editor:

azjad@easterneyeuk.co.uk

Showbiz journalist:

gouri@easterneyeuk.co.uk

Sports reporter: zohaib@easterneyeuk.co.uk

06. Press and Photo Agencies

Community Newswire

Web-based service run by the Media Trust
that enables charities to get their press
releases distributed free via the Press
Association's wire service, reaching hundreds
of newsrooms across the country.
T: 020 7874 7610
www.communitynewswire.org

Foresight News

Forward planning service offering journalists
and PRs daily alerts about UK events. Also
offers a hard copy forward planning diary every
Monday to newsrooms. Submit information
about your event via their website.
Dragon Court, 27-29 Macklin
Street, London, WC2B 5LX
T: 020 7190 7788
www.foresightnews.co.uk
E: firstname.surname@foresightnews.co.uk

Getty Images

Global picture agency supplying photographs to
national/international media. Submit photos by
e-mail to nsesubmissions@gettyimages.com
116 Bayham Street, London, NW1 0AG
T: 0800 376 7981
www.gettyimages.com
E: firstname.surname@gettyimages.com

Rex Features

Independent photographic UK press
agency. Submit photos for distribution to
newsrooms to photogs@rexfeatures.com
T: 020 7278 7294
www.rexfeatures.com

The Press Association (PA)

The Press Association is the national news
agency of the UK and Ireland. It produces news
constantly, which is wired to UK journalists.
PA News Centre, 292 Vauxhall Bridge
Road, London, SW1V 1AE
T: 020 7963 7000
www.pressassociation.co.uk
E: firstname.surname@pressassociation.co.uk
Key contacts: multimedia editor:
john.angeli@pressassociation.co.uk; consumer
affairs: louise.barnett@pressassociation.co.uk;
reporter: david.barrett@pressassociation.co.uk;
city editor: graeme.evans@pressassociation.co.uk;
health: jane.kirby@pressassociation.co.uk

PA Photos

The Press Association's photo agency. You
can commission PA photographers as well
as submit your own news-related photos for
syndication to newsrooms across the UK.
T: 0115 8447 479
www.paphotos.com
www.pa-photocall.com
E: firstname.surname@pressassociation.co.uk

Reuters

News agency providing global information
to financial services, media and corporate
markets via a wire service.
The Reuters Building, South Colonnade,
Canary Wharf, London, E14 5EP
T: 020 7250 1122
www.reuters.com
E: firstname.surname@reuters.com
Key contacts: home affairs correspondent:
luke.baker@reuters.com; reporter for foreign
exchange: veronica.brown@reuters.com;
national news reporter: paul.casciato@reuters.com;
entertainment reporter:
mike.collett-white@reuters.com;
science reporter: michael.kahn@reuters.com

07. Television

Television Broadcasters

BBC TV

National television network
BBC Television Centre, Wood Lane, London, W12 7RJ
T: 020 8743 8000
www.bbc.co.uk
E: firstname.surname@bbc.co.uk
Director General: Mark Thompson
Director, BBC Vision: Jana Bennett
BBC 1 controller: Jay Hunt
BBC 2 controller: Roly Keating
BBC 3 controller: Danny Cohen
BBC 4 controller: Janice Hadlow
Controller, children's: Richard Deverell
Commissioning and output information:
www.bbc.co.uk/commissioning

BBC Arts, Music, Performance and Religion

Television department
Room 2156, BBC White City, 201
Wood Lane, London, W12 7TS
T: 020 8743 8000
www.bbc.co.uk/commissioning
E: firstname.surname@bbc.co.uk
Commissioner: Adam Kemp
Output includes: *Imagine, Songs of Praise, Culture Show*

BBC Current Affairs

Television department
Room 1172, BBC White City, 201
Wood Lane, London, W12 7TS
T: 020 8752 7005
www.bbc.co.uk/commissioning
E: firstname.surname@bbc.co.uk
Head of radio current affairs: Gwyneth Williams
Head of TV current affairs: George Entwistle
Output includes: *Panorama, Question Time, Working Lunch, File on Four, From Our Own Correspondent*

BBC Daytime

Television department
BBC White City, 201 Wood Lane, London, W12 7TS
T: 020 8743 8000
www.bbc.co.uk/commissioning
E: firstname.surname@bbc.co.uk
Controller of Daytime: Emma Swain
Output includes: *Animal 24:7, Bargain Hunt, The Weakest Link*

BBC Documentaries and Contemporary Factual

Television department
BBC White City, 201 Wood Lane, London, W12 7TS
T: 020 8743 8000
www.bbc.co.uk/commissioning
E: firstname.surname@bbc.co.uk
Commissioning editor: Richard Klein
Output includes: *Who Do You Think You Are?, Women's Institute, Brilliant Young Minds*

BBC Factual Features

Television department
BBC White City, 201 Wood Lane, London, W12 7TS
T: 020 8743 8000
www.bbc.co.uk/commissioning
E: firstname.surname@bbc.co.uk
Commissioning editor: Ben Gale
Output includes: *Street Doctor, Freaky Eaters, Baby Borrowers*

BBC News

Radio and television department
BBC News Planning Desk, BBC TV Centre,
Wood Lane, London, W12 7RJ
T: 020 8624 9001
www.bbc.co.uk/news
E: firstname.surname@bbc.co.uk
World news forward planning:
worldnewsplan@bbc.co.uk
UK news forward planning (TV and Radio):
uknewsplan@bbc.co.uk
Output includes: *BBC Breakfast, One O'clock News, Six O'clock News*

BBC News 24

Continuous news TV channel
1st Floor, BBC TV Centre, Wood
Lane, London, W12 7RJ
T: 020 8624 9141
www.bbc.co.uk/bbcnews24
E: firstname.surname@bbc.co.uk
Controller: Kevin Bakhurst
Planning desk: uknewsplan@bbc.co.uk
Output includes: *HARDtalk, Head 2 Head, Straight Talk*

BBC Specialist Factual

Television department
Room 2156, BBC White City, 201
Wood Lane, London, W12 7TS
T: 020 8752 5241
www.bbc.co.uk/commissioning
E: firstname.surname@bbc.co.uk
Commissioner: Emma Swain
Output includes: *Fight For Life, Horizon, The Money Programme, Andrew Marr's History of Modern Britain*

BBC World

International television channel
Room 2524, BBC Television Centre,
Wood Lane, London, W12 7RJ
T: 020 8624 9478
www.bbcworld.com
E: firstname.surname@bbc.co.uk
Planning producer: driss.mekkaoui@bbc.co.uk
Output includes: *Our World, HARDtalk*

CBBC

Television channel
PO Box 8999, London, W12 6WR
T: 020 8743 8000
www.bbc.co.uk/cbbc
E: firstname.surname@bbc.co.uk
Creative director: Anne Gilchrist

CBBC Scotland

Television channel
Room E1012, BBC Scotland, 40 Pacific
Quay, Glasgow, G51 1DA
T: 0141 338 2012
www.bbc.co.uk/cbbc
E: firstname.surname@bbc.co.uk

CBeebies

Television channel
Room N102, BBC Elstree Centre, Clarendon
Road, Borehamwood, Herts, WD6 1JF
T: 020 8228 7406
www.bbc.co.uk/cbeebies
E: firstname.surname@bbc.co.uk
Creative director: Michael Carrington

Channel 4

Television channel
124 Horseferry Road, London, SW1P 2TX
T: 020 7396 4444
www.channel4.co.uk
E: firstletteroffirstname.surname@channel4.co.uk
Chief executive: Andy Duncan
Director of television and content: Kevin Lygo
Head of Channel 4: Julian Bellamy
Head of daytime: Adam MacDonald
Head of documentaries: Angus Macqueen
Head of E4: Angela Jain
Head of education: Janey Walker
Head of factual entertainment: Andrew Mackenzie
Head of More4: Peter Dale
Head of specialist factual: Hamish Mykura
Head of news and current affairs: Dorothy Byrne
Commissioning and output information:
www.channel4.com/corporate/4producers

Channel 4 News

National news programme
ITN, 200 Grays Inn Road, London, WC1X 8XZ
T: 020 7430 4601
www.channel4.com/news
E: firstname.surname@itn.co.uk
or news@channel4.com
Editor: Jim Gray
Forward planning: Yvette Edwards
Output includes: *Channel 4 News at Noon, More4 News* (more4news@channel4.com),
Channel 4 News (7pm)

FIVE

Television channel

22 Long Acre, London, WC2E 9LY

T: 020 7550 5555

www.five.tv

E: firstname.surname@five.tv

Chief executive: Jane Lighting

Managing director, content: Lisa Opie

Senior programme controller (news, current affairs and documentaries): Chris Shaw

Director of children's programmes: Nick Wilson

Science: Robi Dutta and Sue Davidson

Controller of history: Alex Sutherland

Head of features: Alex Menzies

Controller for factual entertainment: Steve Gowans

Commissioning and output information:

www.five.tv/aboutfive/producersnotes/controller

FIVE News

National news programme

Sky News, Unit 1, Grant Way, Isleworth, TW7 5QD

T: 020 7800 2705

www.five.tv/news

E: firstname.surname@bskyb.com

Editor: David Kermod

Forward planning: Angela Boon

Output includes: *Your News*, lunchtime

bulletin (11.30am), early evening

(5.30pm), evening edition (7pm)

ITV Network (ITV1, ITV2, ITV3, ITV4 CiTV)

Commercial television network

200 Grays Inn Road, London, WC1X 8HF

T: 020 7843 8000

www.itv.com

E: firstname.surname@itv.com

ITV director of television: Simon Shaps

Director of factual and daytime: Alison Sharman

Director of entertainment and comedy: Paul Jackson

Director of news and sport: Mark Sharman

Commissioning and output information:

www.itv.com/aboutitv/commissioning-production

ITV News Group

ITV's national and international news output

ITN, 200 Grays Inn Road, London, WC1X 8HF

T: 020 7430 4210

www.itv.com/news

E: firstname.surname@itn.co.uk

Editor-in-chief of ITV News: David Mannion

ITV News editor: Deborah Turness

Forward planning: itvplanning@itn.co.uk

Output includes: *ITV Evening News*,

ITV Local News, *ITV Lunchtime News*

Sky (Sky One, Sky Two, Sky Three)

Commercial television network

BSkyB, 6 Centaurs Business Park,

Grant Way, Isleworth, TW7 5QD

T: 020 7705 3000

www.skyone.co.uk

E: firstname.surname@bskyb.com

Controller: Richard Woolfe

Commissioning editor, specialist factual

and factual entertainment: Emma Read

Commissioning editor, factual: Andrew O'Connell

Commissioning editor, entertainment and

factual entertainment: Steve Jones

Commissioning and output information:

www.skyone.co.uk/commissioning

Sky News

Continuous news TV channel

BSkyB, 6 Centaurs Business Park,

Grant Way, Isleworth, TW7 5QD

T: 020 7705 3000

www.news.sky.com

E: firstname.surname@bskyb.com

or news@sky.com

Head of Sky News: John Ryley

Sky News website: newsonline@bskyb.com

Forward planning: news.plan@bskyb.com

Output includes: *Live at Five*,

Sky News at Ten, *Jeff Randall Live*

Television Production Companies

At It Productions

T: 020 8964 2122

www.atitproductions.com

E: firstname.surname@atitproductions.com

Output: producers of *Emergency Planet Earth* (Channel 4), *The Girl Who Lives in The Dark* (Sky One), *Confessions of a Teenage Drag Queen* (BBC 3), *T4* (Channel 4)

Betty

T: 020 7290 0660

www.betty.co.uk

E: Richard Evans (head of development),

richard.evans@betty.co.uk

Output: producers of *Let's Talk Sex* (Channel 4), *Only Human: Truly Madly Deeply* (Channel 4), *Breaking Up with the Joneses* (Channel 4), *Arrange Me a Marriage* (BBC 2)

Brook Lapping Productions

T: 020 7428 3100

www.brooklapping.com

E: info@brooklapping.com

Output: producers of *Geldof in Africa* (BBC 1), *A Nasty Case of the Vapours* (BBC Radio 4), *Blog Wars* (BBC 4), *The Rise and Fall of Tony Blair* (Channel 4)

Cactus TV

T: 020 7091 4900

www.cactustv.co.uk

E: firstname.surname@cactustv.co.uk

Output: producers of *Richard & Judy* (Channel 4), *Saturday Kitchen* (BBC 1)

Celador Productions

T: 020 7240 8101

www.celadorproductions.com

E: Murray Boland (head of factual entertainment), mboland@celador.co.uk; Liz Anstee (head of radio), lanstee@celador.co.uk

Output: producers of *You Are What You Eat* (Channel 4), *Turn Back Your Body Clock* (Channel 4), *Who Wants to be a Millionaire?* (ITV), *It's Been a Bad Week* (BBC Radio 2)

Darlow Smithson Productions

T: 020 7482 7027

www.darlowsmithson.com

E: Tom Brisley (creative director),

tom.brisley@darlowsmithson.com

Output: producers of *Falling Man* (Channel 4), *Waco* (Channel 4), *The Fight for Baghdad* (FIVE), *What We Still Don't Know* (Channel 4)

Diverse

T: 020 7603 4567

www.diverse.tv

E: Ed Crick (head of development), ed.crick@diverse.tv;

Roy Ackerman (creative director),

roy.ackerman@diverse.tv

Output: producers of *Last Chance Kids* (Channel 4), *Beyond Boundaries* (BBC 2), *Mission Africa* (BBC 1), *Ballet Changed My Life* (Channel 4).

Endemol UK

T: 0870 333 1700

www.endemoluk.com

E: Richard Osman (creative director),

richard.osman@endemoluk.com

Output: producers of *Big Brother* (Channel 4), *Deal or No Deal* (Channel 4), *Animal Park* (BBC 1), *Restoration Village* (BBC 2)

Films of Record

T: 020 7286 0333

www.filmsofrecord.com

E: Nick Poyntz (head of development),

nickp@filmsofrecord.com

Output: producers of *Feltham Sings* (Channel 4), *My Heart Belongs to Dad* (BBC 2), *What Killed My Dad?* (BBC 1), *Teen Mum School* (BBC 2)

Firefly Film & TV Productions

T: 020 7033 2300

www.fireflyproductions.tv

E: Sanjay Singhal (creative director),

sanjaysinghal@fireflyproductions.tv

Output: producers of *Going Cold Turkey* (Channel 4), *Sex, Lice and Videotape* (BBC 3), *Love and Money* (Channel 4)

Fresh One Productions

T: 020 7017 0768
www.fremantlemedia.com
E: Zoe Collins (executive producer),
firstname@freshone.tv
Output: producers of *Jamie's School Dinners*
(Channel 4), *Oliver's Twist* (Channel 4),
Jimmy's Farm (BBC 2)

Hat Trick Productions

T: 020 7434 2451
www.hattrick.com
E: info@hattrick.com
Output: producers of *Have I Got News For You?*
(BBC 1), *The Kumars at No. 42* (BBC 1)

ITN Factual

T: 020 7430 4511
www.itn.co.uk/factual
E: Philip Armstrong-Dampier (head of ITN Factual),
itn.factual@itn.co.uk
Output: producers of *Iraq: The Women's
Story* (Channel 4), *The First Head Transplant*
(FIVE), *Force of Nature* (Channel 4)

IWC Media

T: 0141 353 3222
www.iwcmedia.co.uk
E: Hamish Barbour (creative director),
hamish.barbour@iwcmedia.co.uk
Output: producers of *Manic Depression*
(BBC 2), *Relocation Relocation* (Channel 4),
No Sex Please We're Teenagers (BBC 2)

Landmark Films

T: 01865 297220
www.landmarkfilms.com
E: Sara Kalim (head of development),
sara@landmarkfilms.com
Output: producers of *Strangest Hotel in Britain*
(Channel 4), *Sleep Clinic* (BBC 1),
Animal Addicts (Channel 4)

Love Productions

T: 0202 212 9088 or 020 7497 4076
www.loveproductions.co.uk
E: Richard McKerrow (creative director),
firstname.surname@loveproductions.co.uk
Output: producers of *Baby Borrowers* (BBC 3),
Filthy, Rich and Homeless (BBC 3),
Pramface Mansion (BBC 3)

Mentorn

T: 020 7258 6700
www.mentorn.co.uk
E: Dan Goldsack (head of development);
Dan Barraclough (head of factual entertainment);
Malcolm Clark (creative director: specialist factual),
firstletteroffirstnamesurname@mentorn.tv
Output: producers of *Question Time* (BBC 1),
The Boy Who Gave Birth to His Twin (Channel 4),
Dispatches: Beslan (Channel 4)

Monkey

T: 020 7749 3110
www.monkeykingdom.com
E: Jo Pilkington (executive producer/head of
factual development), jop@monkeykingdom.com or
info@monkeykingdom.com
Output: producers of *House of Obsessive
Compulsives* (Channel 4), *House of Agoraphobics*
(Channel 4), *Trapped by my Twin* (Channel 4)

North One

T: 020 7502 6000
www.northonetv.com
E: Tina Flintoff (head of development),
tina.flintoff@northonetv.com or
development@northonetv.com
Output: producers of *The Singing Estate* (FIVE),
Taking Care of the Kids (Channel 4),
Battered Husbands (FIVE).

Optomen

T: 020 7967 1234
www.optomen.com
E: Jon Swain (head of development),
jon.swain@optomen.com
Output: producers of *Making Slough Happy*
(BBC 2), *Anatomy of Disgust* (Channel 4),
Ramsay's Kitchen Nightmares (Channel 4)

Oxford Film and Television

T: 020 7483 3637
www.oftv.co.uk
E: Patrick Forbes (head of documentaries),
patrick.forbes@oftv.co.uk
Output: producers of *The Man Who
Swears He's Normal* (FIVE), *The National
Trust* (BBC 2), *Gifted* (Channel 4)

Princess Productions

T: 020 7985 1985
www.princesstv.com
E: firstname.surname@princesstv.com
Output: producers of *The Big Art Project*
(Channel 4), *The Wright Stuff* (FIVE),
Doctor Doctor (FIVE)

Prospect Pictures

T: 020 7636 1234
www.prospect-uk.com
E: Todd Austin (creative director),
todd.austin@prospect-uk.com
or info@prospect-uk.com
Output: producers of *Fight Cancer* (BBC 1),
Cholesterol Check (BBC 1),
Take Away My Take Away (Channel 4)

RDF Television

T: 020 7013 4000
www.rdftelevision.com
E: Teresa Watkins (creative director: development),
teresa.watkins@rdfmedia.com
Output: producers of *The Secret Millionaire*
(Channel 4), *Wife Swap* (Channel 4),
The Truth About Binge Drinking (ITV1)

September Films

T: 020 8563 9393
www.septemberfilms.com
E: Sheldon Lazarus (creative director: factual),
firstnamesurname@septemberfilms.com
Output: producers of *Boys Joined at the Head* (FIVE),
Weighing In (BBC 1), *Neighbours from Hell* (ITV1)

Shine

T: 020 7985 7000
www.shinelimited.com
E: Sara Brailsford (head of features),
sara.brailsford@shinelimited.com
Output: producers of *Classical Star* (BBC 2),
Build A New Life in the Country (FIVE),
One Year to Pay Off Your Mortgage (Channel 4)

Silver River

T: 020 7307 2720
www.silverriver.tv
E: Deborah O'Connor (head of development),
deborah.oconnor@silverriver.tv
Output: producers of *Bringing Up Baby* (Channel 4),
Millionaires' Mission (Channel 4),
The Fat Man's Warning (Channel 4)

Talkback Thames Productions

T: 020 7861 8000
www.talkbackthames.tv
E: Camilla Lewis (head of factual features),
camilla.lewis@talkbackthames.tv
Output: producers of *The Apprentice* (BBC 1),
The Unteachables (Channel 4),
Kids Behind Bars (Channel 4)

Tiger Aspect Productions

T: 020 7434 6700
www.tigeraspect.co.uk
E: Charles Brand (director of specialist factual),
charlesbrand@tigeraspect.co.uk
Output: producers of *The Retreat* (BBC 2),
Diet Doctors (FIVE), *The Enforcers* (BBC 1),
Virgin Diaries (MTV)

Touch Productions

T: 01225 484666
www.touchproductions.co.uk
E: info@touchproductions.co.uk
Output: producers of *Separating Twins* (BBC 1),
Flying Soldiers (BBC 1), *Rescue* (Channel 4),
The Human Footprint (Channel 4)

Twofour Productions

T: 020 7438 1800

www.twofour.co.uk

E: Bernard Periatambee

(development executive),

bernard.periatambee@twofour.co.uk

Output: producers of *Life Begins Again* (Channel 4),

Watch Us Grow (Teachers' TV),

Beat: Life on the Street (ITV1)

Wall to Wall

T: 020 7485 7424

www.walltowall.co.uk

E: Gavin Rota (head of development),

development@walltowall.co.uk or

gavin.rota@walltowall.co.uk

Output: producers of *Who Do You Think You Are?*

(BBC 1), *Against All Odds*, *Child Genius* (Channel 4)

Windfall Films

T: 020 7251 7676

www.windfallfilms.com

E: Emily Roe (head of development),

emily@windfallfilms.com

Output: producers of *You're Not Splitting*

Up My Family (Channel 4), *My Brilliant*

Brain (FIVE), *Absolute Zero* (BBC 4)

Zig Zag Productions

T: 020 7017 8755

www.zigzag.uk.com

E: Ben Paul (head of development),

production@zigzag.uk.com

Output: producers of *Adopt a Granny/Grandpa*

(Channel 4), *MacIntyre's Toughest Towns* (FIVE),

The Woman with 7 Personalities (FIVE)

08. Radio

Top 10 national radio stations

1 BBC Radio 2

2 BBC Radio 1

3 BBC Radio 4

4 Classic FM

5 BBC Radio Five Live (inc Sports Extra)

6 Heart (network)

7 Magic (network)

8 Galaxy (network)

9 TalkSPORT

10 Kiss

Audience reach information taken from www.rajar.co.uk,
for period ending September 2007.

BBC Asian Network

National radio station

9 St Nicholas Place, Leicester, LE1 5LB

T: 0116 251 6688

www.bbc.co.uk/asiannetwork

E: firstname.surname@bbc.co.uk

Output: reaches 476,000 people each week

and is broadcast across the UK on digital radio.

Programmes include daily drama *Silver Street*, *The*

Wrap (news bulletin), plus music and talk/debate.

BBC Radio 1/1xtra

National radio station

Yalding House, 152-156 Great Portland

Street, London, W1N 4DJ

T: 020 7765 4419

www.bbc.co.uk/radio1

E: firstname.surname@bbc.co.uk

Output: mainly music focused chat shows by DJs

such as Chris Moyles, Vernon Kay and Sara Cox

BBC Radio 2

National radio station

Henry Wood House, Langham

Place, London, W1A 1AA

T: 020 8743 8000

www.bbc.co.uk/radio2

E: firstname.surname@bbc.co.uk

Output: hosts include Terry Wogan, Steve

Wright and Jonathan Ross. Shows include

a mixture of entertainment, music and

current affairs. Programmes include the

daily *Jeremy Vine Show* (12-2pm).

BBC Radio 3

National radio station

Room 4119, Broadcasting House, London, W1A 1AA

T: 020 7765 4928

www.bbc.co.uk/radio3

E: firstname.surname@bbc.co.uk

Output: a mixture of drama, music and current

affairs. Programmes include *Afternoon on 3*,

Artist Focus, *Between the Ears* and *Breakfast*.

BBC Radio 4

National radio station

Room 4119, Broadcasting House, London, W1A 1AA

T: 020 8624 9644

www.bbc.co.uk/radio4

E: firstname.surname@bbc.co.uk

Output: current affairs and drama focused,

Radio 4 includes programmes such as

The Archers, *Today*, *Woman's Hour*, *In Our*

Time, *You and Yours*, *Money Box Live*

BBC Radio Five Live

National radio station

Room 1605, BBC Television Centre,

Wood Lane, London, W12 7RJ

T: 020 8624 9506

www.bbc.co.uk/radio5live

E: firstname.surname@bbc.co.uk

Output: includes sport, news, weather, current affairs

and travel. Programmes include *Drive*, *Five Live*

Sport, the *Victoria Derbyshire Show* and *Fighting Talk*.

Woman's Hour

A core BBC Radio 4 programme covering anything from cookery to female racing drivers and human rights; increasing in popularity especially amongst men

BBC Radio 4, Room 5015, Broadcasting House, London, W1A 1AA

T: 020 7765 5241

www.bbc.co.uk/radio4/womanshour/

Broadcast times: 10-11am Monday-Friday

Tips for charities

- Ideas for stories to be featured a few weeks ahead are presented at planning meetings held on Monday afternoons. One or two slots are usually left open for the week ahead
- Programmes are usually planned at least one week in advance
- Try to give your story a peg, i.e. an event, book release or occurrence that is taking place at the time of broadcasting
- When coming up with a story idea/angle to pitch think of what *Woman's Hour* listeners will find inspiring, interesting and unique
- Use the *Woman's Hour* website to listen to past programmes for ideas, angles and style
- It's also worth responding to the programme on its website message board and the 'Send your views' e-mail service

E: firstname.surname@bbc.co.uk

Key contacts

Editor: jill.burridge@bbc.co.uk

Deputy editor: kate.murphy@bbc.co.uk

Producer: nicola.swords@bbc.co.uk

Producer: victoria.brignell@bbc.co.uk

Reporter: anna.mcnamee@bbc.co.uk

BBC World Service

International radio station
Bush House, The Strand, London, WC2B 4PH
T: 020 7240 3456
www.bbc.co.uk/worldservice
E: firstname.surname@bbc.co.uk
Output: a mixture of news and current affairs, business, health, science, technology and entertainment features from around the world

4radio

Online radio station
124 Horseferry Road, London, SW1P 2TX
T: 020 7396 4444
www.channel4radio.com
E: Bob Shennan, director of radio
Output: 4Radio is launching ten national digital stations in 2008. Channel 4 Radio will be a speech based station for 30-54 year olds. Current online output includes news and current affairs, music, documentary and entertainment programmes.

Independent Radio News

Commercial radio news service
ITN Radio Ltd, 200 Grays Inn Road, London, WC1X 8XZ
T: 020 7430 4814
www.irn.co.uk
E: firstname.surname@itn.co.uk
Output: reaches 26 million listeners and provides news bulletins and reports on sports and finance. Supplies news to Classic FM and 220 ILR stations.

ITN Radio

Commercial radio station
200 Grays Inn Road, London, WC1X 8XZ
T: 020 7430 4090
www.itn.co.uk/on/radio.html
E: firstname.surname@itn.co.uk
Output: provides news to over 260 commercial news stations across the UK

BBC Jeremy Vine

Daily BBC Radio 2 current affairs discussion show
BBC Radio 2, Henry Wood House, London, W1A 1AA
T: 020 7765 5360
www.bbc.co.uk/radio2/shows/vine/

Broadcast times: 12-2pm every weekday

Tips for charities

- Don't be afraid to call and offer to talk on the show if you have a credible contribution to make
- The website is updated approx 10.30am each day, so if you see something on there to comment on get in touch ASAP
- If you hear a story they are running during the show then it's not too late! Call and offer a comment but don't use the opportunity purely for a plug
- If you say your charity's name you'll often be put through to the studio
- They keep all the details of callers so may use you again
- They are looking for case studies and experts who are good talkers
- Monday is *Health Hour*, Friday is *Your Money* and *Your Life* (they are keen to find human interest angles to finance issues)

E: firstname.surname@bbc.co.uk

Key contacts

Editor: philip.jones@bbc.co.uk
(T: 020 7765 5368)
Producer: tim.collins@bbc.co.uk
(T: 020 7765 5360)
Producer: nick.leake@bbc.co.uk
(T: 020 7765 5360)
Researcher (best initial contact):
bequi.sheehan@bbc.co.uk (T: 020 7765 5360)
General contact: vine@bbc.co.uk

Today

BBC Radio 4's influential breakfast show, covering breaking news and featuring interviews and debates with newsmakers
BBC Radio 4, Room G630, BBC TV Centre, Wood Lane, London, W12 7RJ
T: 020 8624 9644
www.bbc.co.uk/radio4/today/

Broadcast times: weekdays 6-9am, Saturdays 7-9am. Lead stories feature at 7am, 7.30am and 8.10am

Presenters: John Humphrys, Edward Stourton, Sarah Montague, James Naughtie, Evan Davis and Carolyn Quinn

Tips for charities

- A good opportunity for faith-based charities could be the regular *Thought for the Day* slot (7.45am) featuring faith-based reflections on current issues
- Send stories at any point during the day or week. Send less urgent news to forward planning
- Do your research – it annoys journalists when PR people don't understand the programme's format
- Journalists work on shifts of three consecutive twelve-hour days
- At 11am each day, the day team meets to discuss the following day's programme, they bring any stories they have to the table then
- Be aware that interviews are usually live, but can be pre-recorded if time differences make things difficult
- Don't be disheartened if your story is dropped – the content of the programme can change considerably overnight to make way for breaking news

E: firstname.surname@bbc.co.uk

Key contacts

Legal affairs: sanchia.berg@bbc.co.uk
Arts: mark.coles@bbc.co.uk
Foreign affairs: gordon.corera@bbc.co.uk
Health: jane.dreaper@bbc.co.uk
Researcher: julija.shimkute@bbc.co.uk
Deputy editor: gavin.allan@bbc.co.uk
Planning team: today@bbc.co.uk (T: 0208 624 9650)

Sky News Radio

Commercial radio news provider
6 Centaurs Business Park, Grant
Way, Isleworth, TW7 5QD
T: 020 7585 4525 or 020 7453 1600
www.sky.co.uk

E: firstname.surname@bskyb.com
or radio@bskyb.com

Output: provides news bulletins to 40 radio stations, reaching 15 million listeners. Supplies news to talkSPORT, Virgin and LBC.

talkSPORT

Commercial radio station
18 Hatfields, London, SE1 8DJ
T: 020 7959 7800

www.talksport.net

E: firstletteroffirstname.surname@talksport.co.uk

Output: sports focused chat shows and news, including *The Jon Gaunt Show*, *The James Whale Show* and *Kick Off*

Virgin Radio

Commercial radio station
1 Golden Square, London, W1F 9DJ
T: 020 7434 1215

www.virginradio.co.uk

E: firstname.surname@virginradio.co.uk

Output: mainly music focused, aimed at 25-44 year olds. News supplied by Sky News. Shows include *The Christian O'Connell Breakfast Show*.

Top 10 regional radio stations

- 1 Magic 105.4
- 2 Heart 106
- 3 95.8 Capital Radio
- 4 Kiss 100 FM
- 5 Heart Midlands (ILR)
- 6 Virgin Radio London
- 7 EMAP Radio – Yorkshire
- 8 Galaxy Yorkshire
- 9 BBC Radio Scotland
- 10 100.7 Heart FM

Audience reach information taken from www.rajar.co.uk, for period ending September 2007.

08. Online Media

AOL UK

Internet service provider
80 Hammersmith Road, London, W14 8UD
T: 020 7348 8000

www.aol.co.uk

E: ukmediaoffice@aol.com;

Chris Jones is news editor

Services: AOL provides a subscription-based Internet service with a range of features including news, features, travel, finance, community message boards and sport

BBC Action Network

Social networking site
www.bbc.co.uk/actionnetwork

E: firstname.surname@bbc.co.uk
or actionnetwork@bbc.co.uk

Services: online community, providing advice and connecting volunteers and campaigners on a local level

BEBO

Social networking site
www.bebo.com

Contact: www.bebo.com/ContactUs.jsp

Services: free online networking space; an online community where users can post pictures, write blogs and send messages to one another; www.bebo.com/beone is a network for people interested in social issues

Comment is Free

Collective group blog
119 Farringdon Road, London, EC1R 3ER
www.commentisfree.guardian.co.uk

E: firstname.surname@guardian.co.uk
or comment.is.free@guardian.co.uk;

Georgina Henry is editor

Services: brings together regular columnists from *The Guardian* and *The Observer* newspapers with other writers and commentators representing a wide range of experience and interests

Facebook.com

Social networking site
www.facebook.com

E: info@facebook.com

Services: free networking site that connects people and is made up of many networks, each based around an organisation, region, issue or school

Flickr

Photo management and sharing website
www.flickr.com

E: www.flickr.com/help/contact

Services: free online photo-sharing website allowing people to upload and share pictures from the web, mobile devices and home computers

FT.com

News online
1 Southwark Bridge, London, SE1 9HL

T: 020 7873 3000

www.ft.com

E: firstname.surname@ft.com

Services: free financial news from around the world and various blogs

Google UK

Search engine
Belgrave House, 76 Buckingham Palace
Road, London, SW1W 9QT

T: 020 7031 3000

www.google.co.uk

E: UK@google.com

Services: free search engine, groups, forums, website analytics, various blogs and much more

Guardian Unlimited

News online
119 Farringdon Road, London, EC1R 3ER
T: 020 7278 2332

www.guardian.co.uk

E: firstname.surname@guardian.co.uk

Services: free news from around the world, various blogs, jobs pages, desktop alerts, mobile alerts, e-mail services and more

Habbo

Virtual community
www.habbo.co.uk

T: 020 7288 6175

Services: similar to Second Life but for school age children; 750,000 11-18 yrs visit the site each month

Handbag.com

Online publishers
151 Oxford Street, London, W1D 2JG

T: 0845 663 2242

www.handbag.com

E: editor@handbag.com

Services: free forums, newsletters, fashion/beauty/entertainment news and more

Horse's Mouth

Online mentoring community
Horse's Mouth Foundation, 10 Golden
Square, London, W1F 9JA

E: customerservices@horsesmouth.co.uk

Services: launching in 2008, this social networking site offers users the opportunity to find a mentor or be an online mentor

Independent

News online
Independent House, 191 Marsh
Wall, London, E14 9RS

T: 020 7005 2000

www.independent.co.uk

E: firstletteroffirstname.surname@independent.co.uk

Services: free news from around the world, various blogs, RSS feeds and daily news update alerts

ITV News

News online
200 Grays Inn Road, London, WC1X 8HF
T: 020 7833 3000

www.itv.com/news

E: firstname.surname@itv.com

Services: free regional, national and international news; TV listings, blogs, games, betting, forums and more

MSN

Internet portal
Microsoft House, 10 Great Pulteney
Street, London, W1R 3DG
T: 0870 601 0100
www.msn.co.uk
E: ukprteam@microsoft.com or
nicoleth@microsoft.com;
Nicole Gillespie is UK portal editor
Services: free instant messenger,
search engine, news and more

MySpace

Social networking site
www.myspace.com
Contact: www.myspace.com/index.
cfm?fuseaction=misc.contact or
Lexis PR (T: 020 7908 6488)
Services: free site connecting people; includes
blogs, mail, groups, videos, comedy, TV and
music news. MySpace Impact promotes
good causes, campaigns and charities.

MyVillage

Online publishers
105 Ladbrooke Grove, London, W11 1PG
T: 020 7792 0624
www.myvillage.co.uk
E: editor@myvillage.co.uk
Services: free UK city guides, reviews,
celebrity news, blogs and listings

Online Mirror

News online
1 Canada Square, Canary Wharf, London, E14 5AP
T: 020 7293 3000
www.mirror.co.uk
E: firstname.surname@mirror.co.uk
Services: free national and international
news, blogs and forums

Ouch!

News and community website
Room 2362A, BBC White City, 201
Wood Lane, London, W12 7TS
T: 020 8752 5444
www.bbc.co.uk/ouch
E: firstname.surname@bbc.co.uk;
Damon Rose is editor
Readership: aimed at those with disabilities
Services: free news, blogs, message board,
podcasts and votes on various topics

Reuters

News online
The Reuters Building, South Colonnade,
Canary Wharf, London, E14 5EP
T: 020 7250 1122
www.reuters.com
E: firstname.surname@reuters.com
Services: free news from around the world including
a business section; newsletters, Reuters in Second
Life, podcasts, picture sharing facilities and more

Second Life

Virtual world
www.secondlife.com
Contact: www.secure-web22.secondlife.
com/community/support.php
Services: a 3-D virtual world created by its
residents. Inhabited by millions of residents from
around the globe including organisations such
as charities and businesses. Also features blogs,
forums and a Second Life events calendar.

Sky News online

News online
BSkyB, 6 Centaurs Business Park,
Grant Way, Isleworth, TW7 5QD
T: 020 7705 3000
www.news.sky.com
E: firstname.surname@bskyb.com
or newsonline@bskyb.com
Services: free news from around the world, blogs,
forums, Skycasts, TV guides and more. Send
your videos or pictures to news@sky.com

BBC News Online

The website of BBC News, covering regional, national and international stories
TV Centre, Wood Lane, London, W12 7RJ
T: 020 8576 0099
www.bbc.co.uk

Tips for charities

- The site is huge and covers news from across the world so it's constantly updated and there's a real need for new material
- It's best to send your stories to the relevant online department: Asia Pacific, South Asia, Europe, UK, World or interactive, which covers all regions
- Alternatively send a brief story outline to newonline.world@BBC.co.uk which covers all regions and is checked 24 hours a day. This box is used for correspondent filing and does not get hundreds of e-mails so you stand a good chance of getting your story noticed
- They are keen on pictures so send high quality digital images with your stories or send a story in pictures (up to twelve pictures with short captions)
- A common mistake for charities is to focus on charity workers instead of the issues
- Put a short video clip on Video Nation: www.bbc.co.uk/videonation

E: firstname.surname@bbc.co.uk

Key contacts

Interactive news: interactive.newg@bbc.co.uk
Head of News Interactive: pete.clifton@bbc.co.uk
Editor: gary.eason@bbc.co.uk
Deputy editor: paul.brannan@bbc.co.uk
Assistant editor: jonathan.amos@bbc.co.uk
Environment: richard.black@bbc.co.uk
International news: mike.chilvers@bbc.co.uk
Health: jane.elliott@bbc.co.uk
Reporter: sarah.dale@bbc.co.uk
Reporter: tom.fordyce@bbc.co.uk
Reporter: heather.hinchley@bbc.co.uk
Reporter: paul.reynolds3@bbc.co.uk
Reporter: ben.richardson@bbc.co.uk
Reporter: paul.rincon@bbc.co.uk
Reporter: caroline.ryan@bbc.co.uk
Reporter: heather.sharp@bbc.co.uk
Africa editor: russell.smith@bbc.co.uk

Notes & Contacts

A series of horizontal dotted lines for writing notes and contacts.