

Gong away

The Gong and the Trireme Award, for late payers and for "the worst conditions since I was chained to the oars" respectively, are on holiday.

Intriguing Payment Calumny

The *Freelance* hears rumours that magazine publisher IPC has come up with a new rule for payment. Can any member who has a document changing the terms and timing of payment please contact the Freelance Office? Thanks!

Associated Newspapers contracts, please

Can any member who has recently received a contract for freelance work from Associated Newspapers (the *Daily Mail*, Northcliffe regional newspapers, etc) please contact the Freelance Office? Thanks.

Times Supplements snappers – get in touch

All photographers who are offered a new contract by Times Supplements Limited are asked to contact the Freelance Office, now, please.

The Rate for the Job

LOTS OF dollar rates for transatlantic work done by UK freelancers feature in this month's crop of Rates for the Job. There's also our first ever add-on rate for educational software packages to be used with interactive whiteboards. Thinking about work for a company you've not dealt with before? Simply look at the Rate for the Job to find out what companies in similar niches have paid. Then aim higher.

You can submit rates online, in confidence, at any time, at www.londonfreelance.org/rates – please give not only the basic rate (e.g. for **FBS**, First British Serial rights) but extra payments negotiated for extra uses, like the Web – or for print if it's a Rate for the Online Job. These are shown as (eg) £400 + 100. We now record rates paid in Euro as well.

Rates marked **X** are, in the editor's fallible opinion, below par. Treat all rates as minima, even perhaps the happy ☺.

Broadcasting: Time FM, London radio, 4-hour news reading shift £35 **XXXX**.

Photography: Karen Triggs PR commissioned photography for website, 4 images per day, no production exes, 1-year licence £500; charity launch event 2-hour evening shoot and images to DVD £150; Oxford University Press one pic in book plus 50 per cent extra for "web and software packages to be downloaded on interactive whiteboards" £60 + £30.

Shifts: University alumni magazine research for feature £180; *The Clare People* reporting day Euro 100;

Words, per 1000: *The Times* Asia office all rights, no exes US \$2000; *Metro* theatre reviews/ previews 150-350 words (8p per word) exes apparently paid, no info given about rights £800 **X**; *The Times* FBS £500; yahoo.com re-use of blog articles in online archive – net to freelance is US \$150 from gross payment of \$310; *Sunday Mirror* travel article – trips of 3-14 days, writing several hours, no exes – you might break even if lucky, no extra for web, £273 **XXXX**; *The Quietus* (rock website) feature £150 **X**; *Paranormal* (Jazz Publishing) FBS and

web £100 **XXX**; *Cat World* feature 1200 words £65 **X**; *Bass Guitar* £50 **XXXX**.

Words, other: *Square Mile* (Square Up Media) feature, unlimited word count, with interview and photographs £500 **X**, interview-based feature, unspecified word count, £400 **X**, 1500-2000-word feature, £300 **X** all FBS, no exes, not taxed at source, pay 30 days after publication; *Fortean Times* (Den-nis) 5000 words plus 2 x 500-word side-bars plus lots of picture research, FBS and web £500; *Spin* 225-word album review US \$450; *Mojo* 500-word lead book review, terms as Q/Mojo freelance agreement £191; *Spin* 80-90-word album review US \$180; *Independent* 400-word gig review, some exes such as as tickets paid, no extra paid for web use, £120; *Village Voice* 250-word album review US \$100 **X**; *Guardian* arts section blog, 600 word pieces, frequently spiked, loose promise of unspecified kill fee, no exes £85 **XX**; *playboy.com* website 200-word album review US \$50 **X**.

Paid on the nail!

RECENTLY I found myself embroiled in a lengthy correspondence with a PR company who had failed to pay me the final instalment of a job that had lasted just over a month. Numerous letters, emails and phonecalls were met with either stony silence or the usual excuses, including: "The person needed to sign the cheque is on leave", "The accounts people are on holiday" and "I'm sure it is in the system and will go through at the end of the month."

After many weeks of increasingly pathetic excuses I lost patience and stopped being polite, having decided

that working for this company was more trouble than it was worth.

There was just one problem. The final bit of work for which I had not been paid for was last-minute. So no contract had been signed. Had I taken the matter to the small claims court it would have been my word against theirs, leaving me at the mercy of the junior judge and the mood they were in.

So before litigating the matter I sent one last email explaining that I now have no choice but to take legal action. I also added that the former Premiership footballer, who I had been commissioned by them to

snap, would be called as a witness. I would have, reluctantly, to call his management to advise them to expect a summons. I also cc'd this to the PA of the company's managing director. Within 15 minutes I had an email to say that the cheque was being written immediately and it could be sent to me by bike if necessary. Other *Freelance* readers who find themselves in a similar situation with a troublesome PR company might also like to consider the option of suggesting PR disaster – and then wait for the courier to show up.

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Alamy alarm

LIKE MANY photographers I find www.alamy.com – "The web's largest stock photo site" – another useful outlet for my work. I often look at its blog, a noticeboard on which the portal announces changes to its way of dealing with things. Blow me down, Alamy CEO James West is proudly announcing (<http://www.alamy.com/notlong.com>) "the first of our Novel Use initiatives".

Even though we all knew it was coming, its arrival still has a bowel-opening effect on a photographer like myself who depends on stock sales to make a living. I can see the point of bloggers and stu-

dents having a place where they can buy pictures to illustrate their stuff that don't cost an arm and a leg. Many sites supply material of this kind – so why do Alamy see the need to dilute their own brand and go chasing the 50 cent market?

How Alamy intend to police the new low-cost market they've entered has yet to be revealed. Once a picture is up on a blog, what stops anyone who wants to download and reproducing it? Feeding this insanity by charging £0.60 per download seems pointless – except for those making the actual sales and skimming 50p off each one.

Less than 24 hours later, after the first contributor comment on the blog, James West announced: "An opt-out has been made available for Novel Use... I apologise unreservedly to those of you who feel you have been misled."

If Novel Use is to be another string to the Alamy bow, (and there may well be a place for it), Alamy should do what the biggest players (Getty, Corbis, Jupiter) do and keep Micro/Novel use stock separate from the bread-and-butter site.

And I haven't even started on so-called educational use yet.

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