

The Rate for the Job

FOR THOSE hoping to sell their work globally, the “standard” rate for Australian newspapers is reported as 7 cents Australian per word, which works out as \$700 Australian per thousand. That’s for first use, syndication of material that’s already used in the UK will be less. “Flagship” publications like *The Age* may pay more. More details of Australian rates are on the Media, Entertainment and Artists’ Alliance

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 ☺ few.

Photography: London Borough Council event (2 hours) £190 + prod/exes £38 digital processing/£30 travel; *Which?* portrait job, terms 3-month licence £150 + prod/exes travel at 41p per mile; *Dance Umbrella* 6 photos £120; *100% Biker* 4-page photo spread of two-day event with 11 pix + words by others: £45 per page split between photographer and writer, terms: first European publishing rights, online digital magazine, website & promotional material wanted (for more payment), FBS agreed. £90; *Newtownabbey Times* £50 per day,

no exes, expected to work up to 12 hours, seem to do what they want with photos without consultation, £50 **XXX**.

Shifts: *B Never Too Busy* copy editing or copy writing shift £225; Media Wales (formerly *Western Mail and Echo*) seven-and-a-half hour subbing day £87 **XX**.

Words, per 1000: *New Scientist* online news article, terms all rights + first born £440; *The Biz* £400; BBC News website, technology 800-word feature £250, terms not specified £312.50; *Metal Bulletin Monthly* £300; *Guardian* £295 + £17.50; *Observer* sports front page story, 700 words, exes paid, £270 + £15 additional web use **X**; *Observer* sports exclusive interview, 1500 words @ £350, expenses paid; NB below agreed minimum rate £233 **XXX**; *Independent* £166.67 **X**; *Muso* £150 **X**; *The Hill* £150 **X**; *Living South* £150 **X**; *Irish Examiner* 2200-word feature @ Euro 250, terms first serial rights, offered Euro 114 per thou **XXX**.

Words, other: editing and proofreading substantial English Language Teaching (ELT) coursebook for secondary schools £3500; Franklin Watts Books 48-page children’s book, all rights £1800 **X**; *Guardian* Comment is Free blog £85; *Sun* exclusive football transfer story, 4 pars used £40 **X**.

Online photo rates, please

THE EDITORS of the NUJ’s *Freelance Fees Guide* for 2009, Mike Holderness and photographer Andrew Wiard, are still keen to revise the section covering uses of photos in digital media, such as the internet. To do this, they need you, the photographers, to report rates you have been paid and the deals you have struck.

How to the rates you are paid vary with the size of the image on the screen? What period do you licence a picture for? How much do clients pay to extend that period?

It’s by far easiest for us if you tell us by filling in the form at www.londonfreelance.org/rates – but you can email ffg@londonfreelance.org if you prefer.

site, www.alliance.org.au – the above information was gathered by members of the Quality Street email network for contributors to broadsheets, a good place to go for enquiries about rates you can’t yet find on the site – www.londonfreelance.org/contacts.html lists our discussion lists.

Collecting UNpaid dues

HUMANITARIANISM begins at home – but not where the United Nations’ news service IRIN is concerned, it seems.

One member struggled for five months to get paid for freelance reporting done for the service, and was obliged to write repeated emails to the commissioning editor, finance officer and even the service’s managing director.

Ten separate requests for payment were made, but communications were met either with silence or promises to pay which subsequently went unfulfilled.

Bizarrely, the member was asked during the course of this correspondence to become a regular stringer on the reporting team concerned. For what, one might ask?

The payment process was only put in motion following the intervention of NUJ freelance organiser John Toner. The voluminous paperwork that forms part of the UN’s payment process was only then, finally, sent to the member for them to complete.

It is common for IRIN stringers to experience delays and failures to pay, according to another source who knows many of its freelance contributors. As journalists covering humanitarian emergencies and con-

flict zones, IRIN freelancers work in difficult and sometimes dangerous conditions. The service regularly advertises for freelancers on its website, and the member had responded to one such advert.

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editors go to very few book launches, but exhibitions linked to photography books are important, as media coverage of these helps “keep book sales alive”. A London Museum exhibition around John Londei’s *Setting Up Shop* book on the decline of small shops generated 150 bits of press coverage, which “equals book sales.”

Publishers need a photographer’s or writer’s involvement in plugging their book. Publishers now look for personality for chat shows and appearance as well as skill as a writer (or photographer). Being over a certain age is regrettably “a hefty minus”.

The media is “very geared to anniversaries and events,” and Dewi Lewis is already working on a Berlin

Wall anniversary book for October 2009. Dewi gets many calls “from photographers wanting to go off and do a World Cup book days before it starts. For anything topical, they should be pitching three years in advance. And there’s no point in doing something that’s solely about Britain. Your subject needs to have international appeal, and be “human in a way that goes beyond international boundaries”. This is vital because photography publishing relies on “co-editions” – editions sold abroad with the text translated into foreign languages.

Do you need an agent? It will mean you work is seen “a little more quickly and a little more deeply”, but agents are becoming as hard to get to as publishers.

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