

Claim for photos

Photographers – check that you have the form from DACS to collect fees for photocopying and some other “secondary uses” of your pictures, in this mailing. Any photographer or illustrator wishing to opt out of DACS collecting payments should contact the Freelance Office.



Galley slaves of the web

Fans of the Trirème Award – inspired by a freelance who remarked of one job that it had “the worst terms since I was last chained to the oars” – may be interested to read of the recent controversy surrounding an article in *Le Monde* by journalist Xavier Ternisien. He painted a depressing picture of the working lives of (predominantly young) online journalists. The article title *Les forçats de l'info* roughly translates as “The galley slaves of news”. Ternisien describes those who work anti-social hours in crowded newsrooms on precarious contracts as “slaves” who are “consenting” because of their belief in the future of the web. For more on the vigorous debate which this kicked off see www.ejc.net – and this month's Award goes to the more traditional *Chronicle and Echo* local paper, wanting all rights in photos for exactly no pounds.

The Rate for the Job

JUST because some rates are falling, that doesn't stop you negotiating with editors to ensure that the fall in rates doesn't apply to you. We've heard of several recent cases of freelancers doing just that. And we'd like to pass on an appeal for rates for TV producers for a single programme and for a series, both in London and in other regions. Please submit details of any rates you know for these.

Thinking about about work for a

line 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: Channel Five TV Your News video: made 13 minutes which they edited down to one or two minutes; used on TV & web site £100 **XXXX** (go for £250+).

Photography: OK submitted 10-12 photos, 2 hours' evening work £250; Sun TV short filmed DV package for Sun website, unedited, terms website use only, rate included hire of camera equipment – agreement states “up to 8 hour shift” £131.89 **XXXX**; Hackney Gazette job £35; Ham + High job £30.

Shifts: Guardian subbing day £174.99; Time Out section editor day was previously £120 now £100 **XXX**; Times sport subbing day – 6 hrs 15 mins with a break £125.78.

Words, per 1000: Hospital Post EUR 1000 **X**; Aviation Week, all rights US\$1000 **X**; Music website re-use of old print article online US\$500; Media Week £500; emusic.com 200-word review @ £100 (up from £75 for a nominal 150 words, in practice was 200) £500; Psychologies UK use only £500; Times £354.17; ideastap.com £350 **X**; Square Meal £350 **X**; Easy Living £350 **X**; Mojo opinion/blog £300; Mojo online blog £250; Daily Telegraph £250 **XX**; The Ecologist £180; The Tablet £130 **X**; Home Farmer £120 **X**; Collectables US \$75

XXXX; music website re-use of old print article online £75; Launch, yahoo.com, dotmusic record/gig reviews, 500 words @ £35 (cut from £40) £70 **XX**; Catholic Herald “rate is ignoble” £67; Gay Times 1500 word feature @ £200 = £133; Dogs Today interview, FBS but refused to pay for several months £80 **XX**.

Words, other: Artiste biography for press releases £1000, or £550, for EMI artiste £500, for new artiste' management £350, for new Universal artiste £300; Sunday Telegraph 400-word story spiked then refreshed and used following week all rights £300; News of the World story research £200; Daily Mail page lead, sent all round (not exclusive) no terms specified £150 **XX**; Holiday Cottages/Villas 1000 words + photos FBS £150 **XX**; Guardian Comment is free £80; Sun 5-par story £60 **XX**; Ham + High film reviews, 300 words £50 **XX**; Daily Telegraph paperback reviews, 110 words, down £75 now £40 **XXX**; Community Care 250-word book review £30; Sci Fi Now Interview FBS £120 **X**; Practical Motorhome features per page, words and pictures, first world rights £100 **XX**; Independent on Sunday half-page lead business story, 500 words, used as second lead for the whole week £100 **XXX**; Motor Caravan Monthly feature per page, words and pictures, first world rights £60 **XXX**; MMM features, words and pictures, per page (don't pay until published and have a lead time of two years) – job turned down! £40 **XXX**.

What's your shift worth?

FREELANCE Andrew Bibby has updated his Freelance Ready Reckoner. In four simple columns it gives a chilling insight into how much we save clients by taking on shift work as freelancers, and how much we should charge to arrive at what it

would cost them to employ salaried, in-house staff instead.

It's at www.andrewbibby.com/reckoner.html – and take a look back at the discussion of why it is useful strictly as a negotiating tool, not a rate guide; this is still online at

DIVERSIFY from pl

of editors moving jobs. “An Associated Press editor went to *Professional Photographer* and I just happened to notice and got in touch to say hello. One thing led to another and I was able to pitch ideas... This editor then moved to a new magazine and asked me to follow.” Pete has had to change his specialisation from news and sport to covering conferences for NGOs: “this was a difficult decision, taking me from my comfort zone.”

Pete now does specialist photography work for the local council. This came about through “taking images as I go places and then also looking at the imagery being used. It

was clear that Nottingham County Council, although they had a lot of things to promote, weren't really using images properly.

“I sent the marketing manager samples of my work and I got an interview.”

He emphasises that it's important to avoid criticising what potential clients are already doing, but instead to suggest how you could augment their product.

Seminars on stock photography for a national chain of photographic dealers are another of Pete's new markets. Pete now also works as a paid-for speaker all over the country, talking about the business of photography. Then there's stock

www.londonfreelance.org/fl/0609reck.html

Photographers should see www.londonfreelance.org/feesguide/phcalc.html for a day rate calculator taking into account your equipment costs.

photography. Pete still supplies stock material to a number of agencies as well as “selling my own work directly to clients who want images from my library.”

“Some 40 per cent of my income now comes from selling my own work for stock use.”

“Every new venture has been the result of hard work,” says Pete. “Lots of research, lots of common sense and lots of finding out about potential clients and their needs. No one else can do this hard work for you, you have to do it yourself... don't expect it to be easy or happen overnight.”

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with Matt Salusbury