

Attention!

Any NUJ member contemplating work for *Living Abroad* magazine should first telephone the Freelance Office on 020 7843 3735.

Guardian rate rise

Following negotiations with the NUJ, the *Guardian* has agreed an increase of two per cent for staff salaries, which has also been applied to the freelance rates for shifts and for contributions commissioned from freelancers. Let the Rate for the Job know how they're doing with the policy, please!



Tireme Award

This month's Tireme Award – for “the worst terms since I was last chained to the oars” – goes to **OpenDemocracy.org** for offering \$0. “No expenses. Not taxed at source,” the member reporting the rate announces, perhaps with a touch of sarcasm. Of course OpenDemocracy is a Good Cause; but so was the *Huffington Post*, built on the backs of unpaid bloggers: see below.

Virtual picket line

When America Online bought the online publication the *Huffington Post* for \$315 million, a lot of its (mostly unpaid) contributors thought “hang on”. As the US National Writers Union, which represents freelancers, put it back in February, “AOL buys huffpo – can you spell B-A-C-K-P-A-Y?” A possibly very significant move followed on 16 March, when the US Newspaper Guild, which represents only staff journalists, joined in the call for an oh-no-this-is-not-a-strike, Your Honor. Links to background at www.londonfreelance.org/fil104aol.html

The Rate for the Job

THIS ISSUE we have some rates for use of photos in TV and video. Send more now please, so we can find out how this growing market is going – and also rates for use of photos in (other) digital media. 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 marked ☺.

If you're thinking about work for a company you've not dealt with before, look at the Rate for the Job to find out what companies in similar niches have paid. Then aim higher.

Broadcasting: Online virals, multimedia campaigns, video editing for two hours, clients have rights over image copyright but you have the rights for future works £350, £30-50 for every additional hour.

Photography: Company brochure – headshots of 6-8 execs for web use only, non-exclusive £400 ☺; Saatchi 9-6 shoot, all useable images exclusive worldwide until Dec 2013 £900 + 300; Nuclear Industry Association, cover picture from library, single use £200; Video producer, licence for 10 pics, 5 years, UK + Malta and Ireland TV + Video on Demand £2500; another, licence for 1 pic, 5 years, UK TV + Video on Demand £400; another, licence for 1 pic, 5 years, UK TV + Video on Demand £350.

Shifts: Contract publisher, copy-editing, €60 per hour implies day rate

€420 ☺; BBC Bristol (magazines) writing day £130; *English Language Gazette* reporting day, 7h £115.50; Central News agency, court and other legal hearings in London, per day, typically 9.30am to about 5.30pm, no expenses £60 XXXX.

Words, per 1000: *Sony Legacy* sleeve note \$1000 ☺; *Mail on Sunday* £583; Contract publisher, policy wonk feature £500; Contract publisher, commercial writing €450; *Oasis* (Saudi) £400; *Men's Health* all rights (but 50/50 on syndication) £400; easyJet inflight mag original feature £275; British Alzheimer's Society summary of drug research £250; *Renewable Energy Focus* £250; *Nursing Standard* £220; *National Geographic* £210 XX; *Sound On Sound* features copyright retained, mag shares syndication £150 X; *Sun* + *Wind Energy* per page (7000 characters ≈ 1100 words) €150 X; *The Stage* £120 X; *Photography Monthly* 3000-word interview for £300 = £100 per thou X; *Cornwall Today* FBS £100.

Words, other: LHS / DPS (?) 1000 words + 10 photos £275; *Guardian* online 400 words £87; *Stylist* (Short Media) cover story £233.

Where is all that work going to?

JUST how much freelance work is disappearing? Adam Christie of the NUJ's Freelance Industrial Council is compiling a short report on this phenomenon, as an update to similar reports he has compiled, which have been cited by the NUJ widely in the continuing campaign against cutbacks in the media industry.

The union already has a good idea about how and where rates are being cut; we need to know about what is no longer being commissioned,

whether in the media industry or elsewhere. Sources will remain confidential, and titles or outlets if you say so. Knowing which groups are cutting or have cut the most commissioned work is helpful, though.

Please let us know about any freelance work that you know has disappeared in the last few months – by 27 May, in time for the information to go to the NUJ National Executive Council meeting in that month. Send data by email to [freelanceoffice@](mailto:freelanceoffice@nuj.org.uk)

nuj.org.uk with “Disappearing freelance work” in the subject line.

And where is the work going to? Are media outlets hiring more staffers to do the work in-house instead? Are they giving existing staffers a bigger workload instead of giving the work to freelancers? Are they using content from agencies more? Or are they just cutting pages and producing shorter publications, or updating digital media less often? Please let us know if you can.

KEEPING RIGHTS from p1

“What shall I do?” the new freelance asked colleagues. “Any chance of getting out from under?”

Oh yes, came the reply from several (not ancient) veterans of contractual crapola.

One pointed out that, regardless, the company couldn't not pay when the work had fulfilled the commission and been published. QED, it's the law, etc.

Another reported he'd had the contract for his first piece of IPC work, had discussed it with the commissioning editor (who hadn't mentioned it when agreeing brief and fee) and was amiably advised “cross out and initial everything you don't agree with, sign it and send it”. He returned the document, almost

black with deletions, and the company has subsequently paid for all work without further ado.

A third said she took a more direct route: “When IPC asked me to surrender my rights, my children and the equity in my house, I emailed as follows:

‘Dear XXXX, Thanks for sending over the enclosed contract. I've returned it unsigned because I don't sell all rights in my work. However, I am willing to issue IPC a licence to use the work in the magazine for the agreed fee. If you want other usages I'm happy to discuss it. The terms on the attached document were not made clear to me when I was commissioned, and as the work has now been submitted and published, these terms cannot legally form part of the contract. I will require the agreed

payment to be made without signing the enclosed document. Please contact me if you have any queries.’”

The company paid up. And when the new freelance borrowed much of the wording and the politely assertive tone of third freelance's letter to IPC, the mag pronounced themselves “happy” to ignore the contract and pay up.

There's no science on this, but freelance discussion suggests a substantial majority of freelance journalists – writers, photographers and others – are retaining copyright in the substantial majority of work. Keep at it and you're in good and numerous company.

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• See the guide to the essentials of copyright at www.londonfreelance.org/c-basics.html