

## Archant: carry on as normal

THE NUJ has met with publisher Archant (formerly Eastern Daily Press) about the contract offered to freelancers, after Archant freelancers met on 27 October. Clarification of the contract continues: you should expect to be commissioned as normal. No-one will be expected to sign the contract that recently appeared. Please contact [freelanceoffice@nuj.org.uk](mailto:freelanceoffice@nuj.org.uk) if you contribute to Archant publications.



## The Trireme

This month's Trireme Award for "the worst terms since I was last chained to the oars" goes to an unnamed media company where one of the over 600 former interns recently surveyed by Interns Anonymous reported that "My first internship gave me £10 a week even though it cost me £18 a day to travel in." Several interns reported expenses of £2.50 a day, while £5 a day was getting on for the more generous end of reported expenses in the survey.

## UN-acceptable

The United Nations Educational, Scientific and Cultural Organization is supposed to uphold the UN Universal Declaration of Human Rights, which sets out the general principle that "Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author." UNESCO also approached professional and amateur photographers through the Flickr website asking to use pictures for free – with double irony, to illustrate World Press Freedom Day. The European Federation of Journalists is still trying to get a response to our concerns about this – see correspondence at [www.londonfreelance.org/fl/1112efj.html](http://www.londonfreelance.org/fl/1112efj.html)

# The Rate for the Job

THIS MONTH'S crop of Rates for the Job includes shifts with German broadcaster ZDF, and – definitely worth looking into – Electronic Press Kit interview gigs.

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](http://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 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.

**Broadcasting:** Record companies (various), video pop/rock star PR interviews for EPKs (Electronic Press Kits) All rights, £500 **XX**; PR interviews for EPKs, terms as above £800; PR interviews for EPKs, terms as above £1000; BBC Asian Network weekly radio contribution £50 **XX**.

**Photography:** *Corriere della Sera* two pictures £300.

**Shifts:** ZDF TV production day shift including VAT £240; Sainsbury's subbing day £130 **XXX**; *Shropshire Star* subbing or reporting day £85 **X**; *EL Gazette* reporting day shift £112.50, negotiated upwards but still rated **XX**.

**Tip-offs:** *Woman's Hour* (BBC Radio) £25.

**Words, per 1000:** *Financial Times* £440; *The Journalist* £300; *New Internationalist* 3000 words for £500 = £167; *Countryfile* all rights requested; limited licence negotiated £140 **XX**; *Voice* £100 **X**; *Global Health* (£640 when reported) US\$1000; *The Lancet* £437; *Easyjet Traveller* feature £300; *Ryanair* magazine feature £300; *Travel Trade Gazette* £200; *InAVate* (IML Group) £200; *Wiltshire Life* FBS £140; *Fortean Times* 3000 words @ £360 = £120, rate reduced from that previously negotiated **XXXX**.

**Words, other:** Children's book, local history – text and 20 photos including hi-res cover image, all rights £500 **XXXX**; *Guardian* feature for Family supplement (NB agreed minimum is £301.63 incl. 6.5 per cent online uplift) £273.24 + 17.76; *Self Build & Design* FBS £250; *Cook Vegetarian* features £200; *Guardian* blog piece for Life & Style, online only £87.

## Defend your library money

IF YOU HAVE a book published, you are entitled by UK and EU law to a payment each time that book is lent by a library. This compensates you for the reduction in sales, and therefore royalty payments, when people can borrow your book.

Until now, this "Public Lending Right" has been administered by a remarkably efficient little office, staffed by twelve people in Stockton-on-Tees. But it's a quasi-non-governmental organisation, so the incoming coalition government announced that it had to go.

At about the same time the coalition announced a cut in its budget from £7.58 million in 2009-2010 to £6.956 million in 2014 – protesting that this would be dealt with by "efficiency" measures.

Now it seems that administration of Public Lending Right will be handed over to the British Library – which prompts the *Freelance* to ponder both the ethics of foxes in chicken-coops and their London living expenses.

And the Department for Culture Media and Sport has launched a con-

sultation on how to cut the amounts paid to authors in PLR.

Their preferred proposal is to cut the payment per loan from the current 6.25p to 6.05p for the February 2012 payments. The deadline for responding to the consultation is **23 December**.

The *Freelance* presents one author's response as a model at [www.londonfreelance.org/fl/1111plr.html](http://www.londonfreelance.org/fl/1111plr.html) – and please do respond in your own words, rather than just cutting and pasting. To register for PLR, go to [www.plr.uk.com](http://www.plr.uk.com)

## Where now for children's non-fiction?

WHAT CAN writers do when the medium they work in is disappearing? That was the agenda for a meeting of members of NibWeb, an email network for writers of children's non-fiction (CNF) sponsored by the NUJ and Society of Authors, on 1 November.

Inevitably, we began with a short discussion of the state of the industry: it's dire, with few commissions and pay that has gone down over the last decade or so.

But the meeting had positive thoughts on making a living from traditional books.

Though work on series of CNF books is scarce, and the UK market shrinking, there is some demand for: books for reluctant readers; one-off titles (not part of a series); work for non-traditional outlets such as museums; and books that mix genres –

for example fiction and non-fiction.

We may have to be more proactive than we have been in the past and approach outlets (publishers, museums, and so on).

There is also a need, if not a demand, for materials that demonstrate proper research and worked-out argument. CNF still has too low a profile and needs a "champion".

Electronic publishing is not a panacea, since it suffers the same distribution problems as paper books, magnified by the large numbers of titles on offer.

Internet-based publications tailor-made for individual schools have worked for some people and, with the right profile, it might be possible to persuade schools and other bodies to subscribe to such things as on-line information packs.

Self-publishing would seem to

have a limited value. Beware of producing work unedited! Local subjects and outlets such as newsagents and cafés can work – especially with print-on-demand.

The meeting discussed ideas for collectively marketing the expertise of members: discussion will continue on the email list; see [www.londonfreelance.org/NibWeb](http://www.londonfreelance.org/NibWeb)

© Jenny Vaughan

## I don't work for less than 50 Euro!

The suicide of Italian journalist Pierpaolo Faggiano – who left a note explaining how his precarious working conditions had driven him to such an extreme act – unleashed a wave of protests by freelance journalists across Italy. Many try to survive on fees of 4-20 Euros per article.