

# Online reinvention

HOW CAN you make money from journalism (including photojournalism)? London Freelance Branch's June meeting heard from Martin Cloake and Julio Etchart – two journalists who moved from earning a living entirely from print (and print photography) to earning the majority of their income on the interwebs.

Martin Cloake, a former LFB Branch Secretary, is a commissioning editor for mostly online material for magazines, and recently wrote "the definitive book on Spurs." Although Martin feels "there is a difference between blogging and journalism," he blogs as well: "if you work in communications, not having a blog is a bit like refusing to use electricity."

The bulk of Martin's income for two and a half years was from AOL. He learned through one of their forums that they needed stock market reports "at 6am every morning," and although he came from a women's magazines background, Martin went on a week's trial of getting up at six, earning about £35 for about an hour's work. "Two years later, I'm a financial journalist!"

Martin and a group of former NUJ reps writing for AOL were able to benefit from AOL's vagueness by



bringing a bit of what they wanted to the site – getting commissions to cover the TUC pensions demo and the St Pauls Occupy protests and "at Fortnum's when Occupy went in",

of different sources, like consumers we are inundated by cheap stuff at the big supermarkets, picture editors are lured by yearly flat rates from agencies" such as Corbis and Getty.



Martin Cloake and (below) Julio Etchart making money online

Photos © Tony Rizzo

with Martin and friends sending text and photos via their i-Phones.

And he advises, "get a proportion of the value that you create". There are "very few times I've worked unpaid", says Martin. He tells outlets soliciting free work: "if you can't afford to pay me, you, can I stop you now, because I can't afford to work for you. Come back when you've got a business plan for making money."

A final warning: pay "attention to liability". None of Martin's clients will take on that legal responsibility, so he "set up as limited company, so if I do get sued my wife and kids keep their house." Also, consider insurance!

Julio Etchart is a successful photojournalist and one of LFB's training officers. He has published books but now earns about half his income from online work. He says visual journalists are expected to do everything: one client asked him, can you shoot a bit of video as well? Yes, says Julio, as long as the rate is reasonable. Picture editors see pictures from "lots

A good picture editor will go to a specialist agency. Says Julio, "if you a farmer selling eggs, you put them in lots of different baskets, that's what I do."

While Martin "never warmed to Facebook," Julio uses it "to advertise what I'm doing: I'm on a trip, here are some pictures, hi guys that's where I am. It's free advertising... Facebook you cannot ignore"

It pays "to have more and more images at the supermarket," according to Julio. "Alamy, the biggest UK picture agency, has 32 million images, it's the largest in the world, it's a huge hypermarket but they're very transparent. They give you a regular search report" and you earn half of the sales they make. In Julio's case, half his fees from Alamy come from educational e-books.

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## Insurance 50% cheaper

See page 3 for details of offers to NUJ freelance members.

## Copyright change again: write to your MP!

THE UK government is having another go at changing copyright law. The Creators' Rights Alliance and its member organisations – including the NUJ – are asking you to write to your MP to stress the importance of copyright to you and thus to your contribution to the economy.

The aptly-titled ERR Bill includes a measure to allow Ministers to change the "exceptions" to copyright – the circumstances in which your work can be used without

your permission – with only token Parliamentary scrutiny. And the government tabled late amendments to introduce legislation to enable schemes to be introduced for the use of orphan works, voluntary extended collective licensing and codes of conduct for collecting societies.

A senior civil servant described this to us as "the new legislative process" – acknowledging that it is unusual to bring in such new measures well after the Bill is published.

"Orphan works" are those whose creators cannot be located. "Extended collective licensing" would permit BBC and library archives to be put online without asking individual permission.

When the Bill was receiving its Second Reading in the House of Commons, before going into Committee, John Whittingdale, among other things Chair of the All-Party Writers' Group of MPs, asked:

See COPYRIGHT on p 4

LFB meetings

August

No meeting

10 September

Using social networks and directories

See back page & [www.twitter.com/NUJ\\_LFB](http://www.twitter.com/NUJ_LFB)